The Mother Tongue

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11-16

...ith Film in Fall.

...btful from the outlook at ... the Griffith picture, "The ...e Law," will appear before ...and been planned to show it ...but this is not deemed advis... picture has been under the ...nstruction for the past month ...changes have been made and a ... scenes retaken. Theodore ...has been in consultation with ...ith almost daily, and they have ...r the picture innumerable times. ...to the great number of feature pic... ...now starting this latest move of ...'s to hold his picture till Fall is ...ht on the ...to be a good one.

Women's Wear,

Monday, June 19, 1916.

D. W. Griffith, who is working night and day at his studios in California putting the finishing touches to his forthcoming production of "The Mother and the Law," wired the following statement to his New York offices yesterday:

"In the light of reports reaching me through the press and newspaper clippings from New York I deem it only fair to the public to state my plans. The efforts to associate the popularity of 'The Birth of a Nation' with several recent motion picture productions in the East is wholly unwarranted. Eliminating the time spent in bringing out this story I have not worked on any picture production except 'The Mother and the Law.' The ideas revealed in 'The Birth of a Nation,' as far as its screen version is concerned, were entirely my own and were worked out without the assistance or cooperation of anyone except the members of my personal staff who look after minor details.

"With this production out of the way I resumed work upon 'The Mother and the Law,' a study which has taken a major part of my time for the last four years. This story is now nearing completion and will be revealed in New York early in the fall. The enormous profits of 'The Birth of a Nation' have been turned back into this production for the public's approval. I do not wish to announce anything further regarding the new production until it is seen and passed upon by the people who have been so generous to my productions in the past, but I should like to request the privilege at this time of making it emphatic that I have not had anything to do with any other pictures for several years excepting these two."

THE SUN, MO...

...ders, ... Ger... ...ispl will

How seriously the moving picture directors do take themselves. Every separate director evidently believes that he is the awaited Michael Angelo of the film whose advent was predicted by Hugo Munsterberg. The following communication from D. W. Griffith received yesterday at his New York office has some bearing on this:

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The cut rate ticket, which has passed ... into the business of amuse-

THE EVENING WORLD

TUESDAY, JUNE 20, 1916.

D. W. Griffith is working night and day at his studio in California putting the finishing touches to his forthcoming production of "The Mother and the Law."

Clara Kimball Young ...

...shing. The Griffith ...ill as a reconstructor of history, a magical manipulator of swarming thousands of "extra people," a master of suspensive action, magnificent scene and keenly illustrative detail stands alone. That "Intolerance" proves.

But the film also proves something else. Exaggeration is a magnet that draws consistency from many a screen story. Everybody knows Babylon fell, but nobody but a daring philosopher and historian like Mr. Griffith would attempt to prove that that great walled city was toppled into ruin by the same sort of intolerance which marks some of man's relations with man today. It is a herculean task to parallel a modern story of the slums, in which what is deemed the tyrannical paternalism of organized charity smothers the happiness of a humble home, with the ancient story of the traitorous priests who betrayed Belshazzar and his city to Cyrus. Yet Mr. Griffith undertakes the job blandly. To prove he has the courage of his convictions,

D. W. Griffith, who has been in seclusion in his studio in California, emerged long enough yesterday to wire his protest against the widespread use of his name in connection with a number of new picture productions with which he has no connection in fact. He denies responsibility for any photo-play except "The Birth of a Nation" and a new one which he is now completing. Following is his telegram to Theodore Mitchell, his general representative here:

"In the light of reports that are reaching me through the press and newspaper clippings from New York I deem it only fair to the public to state my plans. The efforts to associate the popularity of 'The Birth of a Nation' with several recent motion picture productions in the East is wholly unwarranted. Eliminating the time spent in bringing out this story I have not worked on any picture production except 'The Mother and the Law.' The ideas revealed in 'The Birth of a Nation' as far as its screen version is concerned, were entirely my own and were worked out without the assistance or co-operation of any one except the members of my personal staff who look after minor details.

"With this production out of the way I resumed work upon 'The Mother and the Law,' a study which has taken a major part of my time for the past four years. This story is now nearing completion and will be revealed in New York early in the Fall. The enormous profits of 'The Birth of a Nation' have been turned back into this production for the public's approval. I do not wish to announce anything further regarding the new production until it is seen and passed upon by the people who have been so generous to my productions in the past, but I would like to request the privilege at this time of making it emphatic that I have not had anything to do with any other picture for several years excepting these two."

Tel June 19

Times June 19

D. W. Griffith has sent a long telegram to his offices here from his Los Angeles studios to disavow any connection with any other motion picture now on view than "The Birth of a Nation." Mr. Griffith states he has turned the profits from that film back into another production called "The Mother and the Law." The picture is now nearing completion, and will be shown here early in the fall.

...and shows them ...ame vortex of in... ..., which are the ...his main theme. ...surroundings of ...ods are presented ...accurate detail. ...arch to give au... ...enes was carried ...experts over a ...t three or four ...onia is brought ...test discoveries ...he leading uni... His scenes in ...Jerusalem will ...or to the Holy ...r been revealed ...ground for the ...hows the quar... ...minute and ac...

...st characters ...ment are pic... ...e irresistible ..., which domi... ...d all lead to ...of individual ...ed with the ...y understand...

HE MAR...

Oct 1916

INTOLERANCE.

The Penultimate in Photography.

Every genius arrives at an epoch in his development when technic predominates and the physical conquest obliterates all else. This is the present state of progress with D. W. Griffith. He has surpassed himself and much else that is fundamental in photoplay making. He has gratified himself at the expense of the spectator. In short he has striven so hard he has over-reached and the result is a great big disorganized jumble of magnificence. It is the last syllable but one, in supercinema production, and that one is human interest.

The tawdry movie story which represents the modern phrase of intolerance in the quartet of Conflicts that infest this spectacle is the sort of photomelodrama Mr. Griffith is least efficient to produce. It is the sort of drivel that most second rate movie magnates would promptly reject. The thrill of passing a train with a motor has been more adequately enacted in the nickel playhouse. The resort to the hangman's noose for emotional hold-up has been abandoned by all but the Bowery spellbounders. And yet, Mr. Griffith regales us with these delicacies amidst an exhibition of the mightiest strides in cinematic science.

In the face of such achievement it might seem amiss to pick flaws in the photoplay features of the project. But it must be remembered that after all, the province of this journal is the dramatic, and the proper photographic appraisal is yielded to other authorities. It is the dramatic structure that interests our readers and we waive all apology in going straight to the point. The dramatic meaning of the picture is as inchoate as the title itself. Just what

E MORNING TELEGRAPH, THURSDAY, AUGUST

Aug 3 1916

GRIFFITH TAKES OVER THE LIBERTY FOR COMING SEASON

Completes Arrangements With Klaw & Erlanger and Will Install His New Film Feature There Aug. 21—To Produce Hebrew Play on Broadway Next Month.

TO PRESENT FIFTH SYMPHONY

Irene Fenwick Purchases an Automobile—"Seven Chances" Seat Sale Begins To-day—Henry Duffey Is Going Into Vaudeville.

By LEO A. MARSH.

D. W. GRIFFITH completed arrangements with Klaw & Erlanger yesterday to take over the Liberty Theatre for the season of 1916-17, beginning August 21. His first production there will be the new colossal spectacle "Intolerance," which he designates as a sun play of the ages.

Mr. Griffith has been at work upon this story for over five years. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work to-day. In this production Mr. Griffith has set a new mark and created his most ambitious achievement. Greater backgrounds have been made for his action than was ever revealed before. In his principal scenes he has utilized more people than were ever seen in any production.

"Intolerance" will be presented for the first time at the Liberty Theatre on Tuesday night, August 22. This is the production which has been referred to heretofore as "The Mother and the Law," a title which was used solely for working purposes. It tells a modern story of striking local color and stirring detail that depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. In the picture Griffith has shown a keen insight into prevalent conditions.

In joining his modern story to ancient events Mr. Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch-back to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572. In each locale he introduces analagous characters to the protagonists of his modern story and shows them engulfed in the same vortex of intolerant opinions which are the negative forces in his main theme. The historic surroundings of these various periods are presented in elaborate and accurate detail.

The work of research to give authority to these scenes was carried on by a corps of experts over a period of the past three or four years. His Babylonia is brought up to the very latest discoveries and histories of the leading university expeditions. His scenes in and about Jaffa and Jerusalem will give a pictorial color to the Holy Land which has never been revealed before, and his background for the massacre in Paris shows the quarters of old Paris in minute detail from prints and descriptions of the times.

Many of the greatest characters in the world's development are pictured at war with the irresistible currents of thought which dominated their age. There is also to be an orchestral score equal in every demand to the range and sweep of the book.

In less than twenty hours after the German undersea liner Deutschland had sailed down the bay toward the sea the Strand "Topical Review" showed pictures of the famous submarine's departure. The pictures will be shown on the screen at the Strand to-day and for the remainder of the week.

So many [illegible] are passed after

aug. 3-16.

EVENING MAIL

LIBERTY LEASED FOR NEW GRIFFITH FILM

"Intolerance" to Be Shown in Theatre for First Time Night of August 22.

D. W. Griffith has arranged with Klaw & Erlanger to take over the Liberty Theatre for the season on August 21. His first production there will be the new spectacle "Intolerance," which he designates as a sun play of the ages. Mr. Griffith is said to have been at work on this story for over five years. In it he claims to have created his most ambitious work.

"Intolerance" will be presented for the first time at the Liberty Theatre on Tuesday night, August 22. It has been referred to heretofore as "The Mother and the Law." It tells a modern story, depicting the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform.

In joining his modern story to ancient events Griffith has made a wide departure from conventional stage construction. He elaborated upon his original invention of the switchback to flash parallel narratives of the fall of Babylon, the advent of Christ into Judea and the massacre of St. Bartholomew in Paris in 1572. In each locale he introduces analagous characters to the protagonists of his modern story and shows them engulfed in the same vortex of intolerant opinions. A foretaste of this idea is familiar in the fusing of the character of Christ with that of the inventor in "Civilization." To give authority to these scenes a work of research is said to have been carried on by a corps of experts for the last three or four years. These writers furnished Mr. Griffith with over six volumes of condensations upon the different subjects. From this data he worked. His background for the massacre in Paris, for instance, shows the quarters of old Paris in minute detail from prints and descriptions of the times.

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YORK AMERICAN—THURSDAY, AUGU

"INTOLERANCE" TO BE SEEN AT LIBERTY

D. W. Griffith Takes Over Klaw & Erlanger Theatre for Production of His Colossal "Sun Play of the Ages."

D. W. GRIFFITH completed arrangements with Klaw & Erlanger yesterday to take over the Liberty Theatre for the season 1916-17, beginning August 21. His first production there will be the new colossal spectacle, "Intolerance," which he designates as a sun play of the ages.

Mr. Griffith has been at work upon this story for over five years. It is an original idea, consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work to-day. In this production Mr. Griffith has set a new mark and created his most ambitious achievement. Greater backgrounds have been made for his action than were ever revealed before. In his principal scenes he has utilized more people than were ever seen in any production.

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In joining his modern story to ancient events Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch-back to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572. In each locale he introduces analagous characters to the protagonists of his modern story and shows them engulfed in the same vortex of intolerant opinions, which are the negative forces in his main theme.

The historic surroundings of these various periods are presented in elaborate and accurate detail. The work of research to give authority to these scenes was carried on by a corps of experts over a period of the past three or four years. His Babylonia is brought up to the very latest discoveries and histories of the leading university expeditions. His scenes in and about Jaffa and Jerusalem will give a pictorial color to the Holy Land which has never been revealed before, and his background for the massacre in Paris shows the quarters of old Paris in minute and accurate detail.

Some of the greatest characters in the world's development are pictured at war with the irresistible currents of thought which dominated their ages, and all lead to the approaching era of individual responsibility tempered with the mutuality of brotherly understanding between men.

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NEW YORK HERALD, THURSDAY, AUGUST 3, 1916

D. W. Griffith Gets the Liberty for New Pla

"Intolerance," Its Name Ch from "The Mother and the Law," a Film Novelty.

D. W. GRIFFITH completed arrangements with Klaw & Erlanger yesterday to take the Liberty Theatre for the season of 1916, beginning on August 21. The Liberty, it will be remembered, was the house in which the Jesse Lasky players played "The Girl of a Million" last long New York engagement.

Mr. Griffith's first new production there is to be "Intolerance," which he will present on August 21. This is the photoplay which has heretofore been given the title of "The Mother and the Law." It has been at work upon the subject for more than five years. It consists of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work to-day.

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THURSDAY, AUGUST 3, 1916

W YORK EVENING JOURNAL

Griffith Soon to Produce Colossal Film "Intolerance"

Leases Liberty Theatre for Production Showing Record-Breaking Number of Actors.

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So many [illegible] are passed after

THURSDAY, AUGUST 3, 1916

THE EVENING SUN

DAY, JULY 1916.

OME INKLINGS OF NEW GRIFFITH MASTERPIECE

D. W. GRIFFITH, WHOSE NEXT GREAT PRODUCTION, 'THE MOTHER AND THE LAW,' WILL BE SEEN IN OCTOBER.

By E. V. DURLING.

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, July 18.

It is easy to obtain an interview from D. W. Griffith on "The Mother and the Law" just now. Just as easy as it is to find out from the British War Office when they will make the final drive or to learn from Count Von Bernstorff when and where the next submarine will arrive. This condition, however, is not of the master producer's making. He is the true artist. Of the affairs of business he knows but little, and of the right and proper way to conduct diplomatically a publicity campaign he knows less.

Still, when some short weeks ago the instructions went forth from the Eastern front to clamp down the lid on all news regarding the great production, and, figuratively, to shoot on sight any one bearing the least aspect of being a press person, D. W. agreed, and when he agrees to do anything that settles it. It is done. So just now the old-time regulation tete-a-tete, eye-to-eye, face-to-face, what-is-your-opinion-of-the-present-status-of-the-motion-picture interview is barred. D. W. Griffith is in the position of the happy father with a new-born babe forbidden by the doctors to say a word. He just has to run away from you to keep from talking about it.

When to Catch Him.

This, however, is essentially an age of preparedness and efficiency. For me it is now "Day Dog." It has taken D. W. Griffith one year to make his picture, and it has taken me a like time to prepare this interview. Starting last Fall, when I first came to Los Angeles, I began to make a study of the man, and after a while mapped out my campaign. I found after much observation that the best time to corral D. W. Griffith was just after he turned a reel. At that time you could be assured that he was in a happy frame of mind and had for the time being lost the rules and waiting lists that are usual. It is hard to wait for he has taken on, and then you must work quickly, quietly, yet persistently and hold your own against the impatient, nervous demands of his secretary, who, poor man, is worried to death by the hordes of interviewers who, like myself, want something of the master and something of an hour of his time.

So he is depicted fresh from the main square of the city. They are absolutely correct historically. The walls and towers are of solid concrete. That is only one set. We have built as many as a dozen more far out in the woods which nobody but the players and workmen have seen. All in all, the production has cost nearly ten times as much as 'The Birth of a Nation.'"

One time, I should say three or four weeks ago, when D. W. was enjoying a very excellent cigar, I asked him casually, "Will this new picture be as good as 'The Birth of a Nation'?" At this he smiled. He always smiles when you mention "The Birth of a Nation," much like a man beams upon you when you mention his favorite son.

"Well," he replied, "I hope so; it will not be my fault if it isn't. I realize that much is expected of this new picture, because of 'The Birth of a Nation.' In fact, I think, to many, that is the big question, Will we be able to repeat? I have spent more money on this picture. I have put more time on it. I have the advantage of the experience of the other one. I have the same wonderful cast, with many additions. My story is equally good, and I see no reason why it should not be as good as 'The Birth of a Nation,' if not even better."

Will Not Arouse Censors.

It isn't so long ago that the censorship dispute was at its height. At that time I asked Mr. Griffith if he expected as much censor trouble with his new picture as with his last one.

"No, I do not," he said; "in fact, I cannot see one instance in which we will have the slightest trouble with the censors in 'The Mother and the Law.' Last time the trouble we were put to was the result of a premeditated campaign. They knew what the picture was about, and they prepared to attack it. Still, we were successful in almost every instance, though I am free to admit the last scenes was censored. However, that was the frenzied working of a few who hoped by their efforts misled a great class of people who, we had not the slightest intention of doing. To-day the story progresses as had it been in contemplation for years and yet not a single question, imagined to arise out of it, has been raised. In this we are fortunate, for we, I am sure, have no trouble along those lines."

The Student Scene.

In regard to the magic which was used in Griffith's "The Birth of a Nation" [illegible]

A.) RECO
P 12 W

Moving Picture Marvel

FORREST — After a week of triumph, the magnificent motion picture spectacle, "The Birth of a Nation," continues to attract [illegible] attention, and indications are that the second week of the limited engagement will be a repetition of the large audiences thus far entranced by its mighty appeal. Important in the showing of this art creation of history and romance is the incidental music, embracing melodies appropriate to each incident and always of the best sort.

It is a wonderful story, wonderfully told, that is revealed on the screen. Slavery, the prime cause of the war of the Rebellion, is shown as negro servitude was known in the South. Then there is Lincoln's call for troops, a ball on the eve of the Battle of Bull Run, the first triumph of the Confederates, Sherman's devastating march to the sea, with the burning of Atlanta and the siege of Petersburg; Lee's surrender to Grant, the assassination of President Lincoln, reconstruction days; and then is seen the uprising of the Ku Klux Klan. A deep and abiding love interest is based on the friendships of members of a Northern and a Southern family, just as in the novel, "The Clansman," to which Griffith had recourse in building up his creation.

The splendid acting by the notable cast assembled by Griffith for "The Birth of a Nation" should not go unnoticed. Henry B. Walthall, recognized as one of the foremost players now appearing before the camera, is at the head of the cast; but there are also Lillian Gish, Mae Marsh, Mariam Cooper, Ralph Lewis, Joseph Henabery, seen as Lincoln, George Seigmann, Walter Alden, Raoul Walsh, as Wilkes Booth; Spottiswoode Aiken and others to lend distinction to the ensemble.

Rarely may one go to the Forrest now [illegible]thout finding a line of ticket purchas[illegible] in the lobby, and this fact is of im[illegible]tance in making known to what [illegible] the spectacle has taken hold [illegible] the fancy of the public. The o[illegible] presentation on the Saturday nig[illegible]ceding Labor Day was the [illegible] point of receipts that "The [illegible] Nation" has had at a premier[illegible] [illegible] on Labor Day, the demand [illegible] not be filled at the two

From Billboard

Item

GUST 3, 1916

HE SUN, THURSDAY,

D. W. GRIFFITH GETS LIBERTY THEATRE

"Intolerance," New Moving Picture Production, to Be Shown There.

D. W. Griffith completed arrangements yesterday with Klaw & Erlanger to take over the Liberty Theatre for the coming season. He is to make another moving picture production, following "The Birth of a Nation," called "Intolerance," which will be shown for the first time August 22.

This is the production which has been referred to heretofore as "The Mother and the Law." Griffith has been at work on the story for almost five years. It is an original idea, consisting of parallel narratives coming down through four ages in the world's development, the connecting link between the past and the present revealing that the same force which has created crises in the world's affairs is at work to-day.

In joining a modern story of a young couple caught in the whirlpool of so-called social reform, with ancient events, Griffith is said to have made a wide departure for stage construction of the past. He elaborates upon the "switch-back" to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572.

"Some of the greatest historical incidents of the world's development will be shown in the picture," says an announcement. "In this production Griffith has set a new mark and created his most ambitious achievement. Greater backgrounds have been made for his action than before and in the principal scenes more persons are used than in 'The Birth of a Nation.' Extensive research work has been done to furnish details of the scenes in the Holy Land that will be depicted."

PAVLOWA FOR HYPPODROME

August 3, 1916.

Women's Wear, Thursday.

GRIFFITH TO TAKE OVER THE LIBERTY FOR PICTURES

D. W. Griffith, who occupies a leading place in the motion picture field, has completed arrangements with Klaw & Erlanger whereby he will take over the Liberty Theatre for the coming season, making his first production there on Aug. 22 in the shape of what he calls "a sun play of the ages," under the title of "Intolerance."

The new photodrama is said, to be one of the spectacular backgrounds which this producer has been familiar in his work. With a story play dealing with contemporary events it combines parallel narratives coming down through the four ages in the world's history.

THE MANHATTAN
Press Clipping Bureau
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By LEO A. MARSH.

D. W. GRIFFITH completed arrangements with Klaw & Erlanger yesterday to take over the Liberty Theatre for the season of 1916-17, beginning August 21. His first production there will be the new colossal spectacle "Intolerance," which he designates as a sun play of the ages.

Mr. Griffith has been at work upon this story for over five years. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work to-day. In this production Mr. Griffith has set a new mark and created his most ambitious achievement. Greater backgrounds have been made for his action than was ever reveaed before. In his principal scenes he has utlised more people than were ever seen in any production.

"Intolerance" will be presented for the first time at the Liberty Theatre on Tuesday night, August 22. This is the prodction which has been referred to heretofore as "The Mother and the Law," a title which was used solely for working purposes. It tells a modern story of striking local color and stirring deall that depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. In the picture Griffith has shown a keen insight into prevalent conditions.

In joining his modern story to ancient events Mr. Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch back to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the Massacre of St. Bartholemew in Paris in 1572. In each locale he introduces analogous characters to the protagonists of his modern story and shows them engulfed in the same vortex of intolerant opinions which are the negative forces in his main theme. The historic surroundings of these various periods are presented in elaborate and accurate detail.

The work of research to give authority to these scenes was carried on by a corps of experts over a period of the last four years. His Babylonia is brought up to the very latest discoveries and histories of the leading university expeditions to the ruins which are being excavated. His scenes in and about Jaffa and Jerusalem will give a pictorial color to the Holy Land, which has never been revealed before, and his background for the massacre in Paris shows the quarters of old Paris in minute detail from prints and descriptions of the times which are of very rare value for this fidelity.

The entire production is poetic and epical, investing a lesser understanding of the past and present with a more or less epic than was dreamed possible until this method perfected by Griffith came to hand to lift to depict with the attention to detail which marks the director, producing, and its mechanical wonders will be shown in an unbelieved more grand in every respect to the stage and setting of the book.

EVENING TELEGRAM—
AUGUST 3, 1916.

Getting Ready for

FOR the coming season the Liberty Theatre will be devoted to the ever growing field of motion pictures.

D. W. Griffith has completed arrangements with Klaw & Erlanger to take over the theatre for the season 1916-17, beginning August 21. His first production there will be the new spectacle "Intolerance," which he designates as a sun play of the ages.

Mr. Griffith has been at work upon this story for over five years. It is an original idea, consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work to-day.

"Intolerance" will be presented for the first time at the Liberty Theatre on Tuesday night, August 22. This is the production which has been referred to heretofore as "The Mother and the Law," a title which was used solely for working purposes.

It tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. In this Griffith has shown a keen insight into prevalent conditions and in illustration of his theme has painted a picture which will startle by its realism.

Arnold Daly will recite ~~Rupert Brooke's~~ poem, "The Dead," Saturday afternoon.

EVENING WORLD,
THURSDAY, AUGUST 3, 1916.

GRIFFITH AT THE LIBERTY.

According to an announcement from the headquarters of D. W. Griffith, the film director and producer, the Liberty Theatre is to be withdrawn from the list of houses where regular theatrical attractions are shown. It is stated that Mr. Griffith has arranged with Klaw & Erlanger to take over the house Aug. 21 and use it for his films for the entire 1916-17 season. It was at this house that the producer's big film spectacle, "The Birth of a Nation," had its phenomenal run.

Mr. Griffith's first production at the Liberty, under the new arrangement, will be "Intolerance," which he designates as "a sun play of the ages." He has been at work on this more for more than five years. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. It is said to be the most ambitious of the pictures Mr. Griffith has produced. He has used more people in it than were ever before utilized in one film. Some of the greatest characters in the world's development are shown. The film carries an emotional message which will be accompanied by an elaborate instrumental score, especially composed for it.

NEW YORK TRIBUNE,
THURSDAY, AUGUST 3, 1916.

NEWS OF PLAYS AND PLAYERS

New Griffith Picture to Reopen the Liberty on August 22.

David W. Griffith's latest picture drama, "Intolerance," will begin its indefinite run at the Liberty Theatre on the night of August 22. This is the play which began as "The Mother and the Law," and it is generally said to be a sun play in the form of motion picture pantomime. As all know, Mr. Griffith has leased the Liberty Theatre for the coming year.

The cast of Thursday's first showing is yet to be decided, but it is understood that Mr. Griffith's usual stock company will be used in place of the stellar casts of the film plays.

The Mae Marsh [illegible] will be the leading [illegible] in the new Griffith production.

NEW YORK COMMERCIAL,
THURSDAY, AUGUST 3, 1916

THE MORNING TELEGRAPH,
SUNDAY, AUGUST 6, 1916.

GRIFFITH FILM AT LIBERTY THEATRE

Producer Leases House for 1916-17 Season and Will Present "Intolerance" August 22.

IS THE WORK OF FIVE YEARS

Arrangements were completed last week between D. W. Griffith and Klaw & Erlanger by which the former will take over the Liberty Theatre for the season of 1916-17, beginning August 21. The first Griffith picture to be put on there will be "Intolerance," upon the story of which the producer has been working for the last five years. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work to-day.

In joining his modern story to ancient events Mr. Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch back to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholemew in Paris in 1572. In each locale he introduces analogous characters to the protagonists of his modern story and shows them engulfed in the same vortex of intolerant opinions which are the negative forces in his main theme. The historic surroundings of these various periods are said to be presented in elaborate and accurate detail.

The work of research to give authority to these scenes was carried on by a corps of experts over a period of the last four years. His Babylonia is brought up to the very latest discoveries and histories of the leading university expeditions to the ruins which are being excavated. His scenes in and about Jaffa and Jerusalem have been elaborately prepared, and his background for the massacre in Paris shows the quarters of old Paris in minute detail from prints and descriptions of the times which are of vast value for their fidelity.

"Intolerance," with full orchestral accompaniment will be presented for the first time at the Liberty Theatre on Tuesday night, August 22. This is the production which has been referred to heretofore as "The Mother and the Law," a title which was used solely for working purposes. It tells a modern story that depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform.

THURSDAY, AUGUST 3, 1916.
THE GLOBE AND COMMERCIAL ADVERTISER, NEW YOR

tner travelled under the ocean from Ger-

Griffith Names New Film "Intolerance."

BY KITTY KELLY.

AT last the new Griffith "sun play," which has been especially stirring the minds of the public since in such vast numbers it viewed his "The Birth of a Nation," is announced for exhibition.

It will open at the Liberty theater in New York on Tuesday, Aug. 22, according to present information. Soon after it is launched there another print will be shown in Chicago.

"Intolerance" is the final releasing name of what has been called "The Mother and the Law" for working purposes. For the first time, too, is information in regard to the actual matter of this new production made public.

Mr. Griffith carried the story, which has been in reality the product of five years' thinking, in his mind, working out episodes bit by bit, actually keeping the participating players in the dark as to the whole theme. Such care is necessary in a film creation in order to guard against cheap and hurried imitations by less conscientious and artistic picture makers, who seek to reap profit under the shadow of another's publicity.

The mysteries of the mighty sets and of the year's secret activities on the Fine Arts "lot" are out.

"Intolerance" consists of parallel narratives, coming down through four ages in the world's development, connecting the present with the past, showing that the same force which has created crises in the world's affairs is still at work.

There is a modern story of striking power in its general appeal, concerning a young couple who get caught in the whirlpool of social reform. In the effort to thwart the law of individual destinies, the lovers and those associated with them are forced into the sea of succeeding circumstances which engulfs them. Griffith's knowledge of people and the ways of the world has fine display in working out this situation.

Then this present is linked to the past by an elaborate switchback technique which parallels narratives of the fall of Babylon, the coming of the Nazarene into Judea, and the massacre of St. Bartholomew in Paris in 1572. In which setting are introduced characters analogous to this in the modern story.

Much research has been expended in seeking historical accuracy for the chronicling. And vast sets have been erected, much time and labor consumed, and many people employed in the making of this great picture story which Griffith has denominated "sun play," as the new term best fitting it.

The Theatre.

D. W. Griffith Arranges to Produce "Intolerance."

D. W. Griffith has completed arrangements with Klaw & Erlanger to take over the Liberty Theatre for the season 1916-17 beginning Aug. 21. His first production there will be the new collossal spectacle "Intolerance," which he designates as a sun play of the ages.

Mr. Griffith has been at work upon this story for more than five years. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work to-day. In this production Mr. Griffith has set a new mark and created his most ambitious achievement. Greater backgrounds have been made for his action than was ever revealed before. In his principal scenes he has utilized more people than were ever seen in any production.

"Intolerance" will be presented for the first time at the Liberty Theatre on Tuesday night, Aug. 22. This is the production which has been referred to heretofore as "The Mother and the Law," a title which was used solely for working purposes. It tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them. In this Griffith has shown a keen insight into prevalent conditions and in illustration of his theme has painted a picture which will startle the world by its realism.

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SEEN IN A D

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THEATRICAL

GRIFFITH FILM AT LIBERTY THEATRE

Producer Leases House for 1916-17 Season and Will Present "Intolerance" August 22

IS THE WORK OF FIVE YEARS

THE EVENING MAIL,
SATURDAY, AUGUST 5, 1916.

D. W. Griffith's next production, "Intolerance," will arrive from California this week and he expects only most short for its premier at the Liberty Theatre on August 22. Advance announcements would seem to indicate that this is the biggest of all Griffith productions. The story is a series of episodes, each complete, yet all part of the same story, the connecting link being the fact that the same force which has created crises in the world's affairs in the past and present works that the same force which has created crises in the world's affairs in the future.

AUGUST 6, 1916.
THE WORLD: SUNDAY.

The series of the Liberty Theatre [illegible]

Daily Trade Record
Friday, August 4, 1916

D. W. Griffith, who acquired a leading place in the moving picture field, has completed arrangements with Klaw & Erlanger whereby he will take over the Liberty Theatre for the coming season, making his first production there on Aug. 21 in the shape of what he calls "a sun play of the ages," whose title is "Intolerance."

The new photoplayer is said to have one of the spectacular backgrounds which this producer has made familiar to his work. This [illegible]

Deutsches Journal,
Dienstag, den 8. August 1916

Neue und Bemerkenswerthe [illegible]

From
Address
Date

THE EVENING SUN.

D. W. Griffith will be on hand when his newest work, "Intolerance," comes to the Liberty Theatre on Tuesday night, August 22. The theatre will be put into perfect shape for this offering, and several innovations will be worked out before the first performance to add to the effectiveness of the attraction. The action is pictured in four periods of the world's history—Babylon, Jerusalem, Paris and a modern American city.

THE PLAYGOER.

From Times
Address Washington D. C.
Date AUG 14 1916

Griffith's New Play

Next Monday night the newest D. W. Griffith photoplay production, "Intolerance," will be presented publicly for the first time at the Liberty Theater, in New York. Griffith has leased the Liberty Theater from Klaw & Erlanger for the season of 1916-17, and hopes that "Intolerance" will be given even greater support than was the case with "The Birth of a Nation."

The new production is Griffith's pet of all his motion picture work, and he has been working out the idea for five years past. He hopes to show that intolerance is the greatest obstacle to civilization. The story of the play deals with a young couple engaged in social service work. They encounter intolerance at the beginning.

The producer takes his audiences back to the days of Babylon, of Judea, at the beginning of the Christian area, and to the massacre of St. Bartholomew in Paris in 1572, to show that the same spirit of intolerance existed in those times. In fact, he has endeavored to bring down to modern times types of people of the same intolerant attitudes from the earliest days of history.

From Clipper
Address New York City
Date AUG 12 1916

GRIFFITH LEASES LIBERTY.

D. W. Griffith completed arrangements with Klaw & Erlanger, Aug. 2, to take over the Liberty Theatre for the season 1916-17, beginning Aug. 21. His first production there will be the new spectacle "Intolerance," which he designates as a sun play of the ages.

Mr. Griffith has been at work upon this story for over five years. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today. In this production Mr. Griffith is said to have set a new mark and created his most ambitious achievement. Greater backgrounds have been made for his action than was ever revealed before. In his principal scenes he has utilized more people than were ever seen in any production.

"Intolerance" will be presented for the first time at the Liberty Theatre, on Tuesday night, Aug. 22. This is the production which has been referred to heretofore as "The Mother and the Law," a title which was used solely for working purposes.

From Globe
Address Toronto, Canada
Date AUG 12 1916

"INTOLERANCE"

D. W. GRIFFITH [illegible]

From Billboard
Address Cincinnati, Ohio
Date AUG 12 1916

D. W. GRIFFITH

The "master producer," whose latest effort, Intolerance, is acclaimed the greatest achievement in pictures.

GRIFFITH'S NEW PRODUCTION IS SAID TO SURPASS "NATION" FILM

Intolerance Tried Out on Audience in California

And Will Be Given New York Premiere at Liberty, Aug. 22

Biggest Publicity Campaign in History of Films Promised

New York, August 7.—The biggest big picture of all big pictures has been shown. The premiere was pulled off in a little town of five thousand inhabitants in California. The people did not know what they were seeing, for although extensively advertised, the original name, The Mother and the Law, was carefully obliterated, and no one even suspected that it was a Griffith production. A representative audience that was a "sure enough one," however, was present and Mr. Griffith studied it carefully while the film was exhibited. At its conclusion he astounded everybody with the announcement that he had decided to change its title.

"Change its title?" they exclaimed incredulously.

"Just that," said Mr. Griffith.

"To what?" they inquired as with one voice.

"It will be called 'Intolerance,'" he replied [illegible]

[illegible]

Item
New Orleans, La.
AUG 6 1916

'INTOLERANCE' NEW GRIFFITH FEATURE FILM

Great Producer Expects It to Prove Successor to "The Birth of a Nation"—Story Comes Through Four Ages

"Intolerance" is the name of the new David Wark Griffith production which he hopes will prove a successor to his "Birth of a Nation." We are much in the midst of extra reel productions now with "Birth of a Nation" just losing its novelty, Thomas Ince's "Civilization," Clune's Romona and Thomas Dixon's "The Fall of a Nation," appealing to patronage in the larger cities, but that doesn't seem to phase Griffith and it is announced that "Intolerance" will open at the Liberty theater, New York, on August 22, and in Chicago a little later.

"Intolerance" is the public name of what has been called "The Mother and the Law" for working purposes. For the first time, too, is information in regard to the actual matter of this new production made public.

Griffith carried the story, which has been in reality the product of five years' thinking in his mind, working out episodes bit by bit, actually keeping the participating players in the dark as to the whole theme. Such care is necessary in a film creation in order to guard against cheap and hurried imitations by less conscientious and artistic picture takers, who seek to reap profit under the shadow of another's publicity.

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There is a modern story of striking power in its general appeal, concerning a young couple who get caught in the whirlpool of social reform. In the effort to thwart the law of indivivdual destinies, the lovers and those associated with them are forced into the sea of succeeding circumstances which engulfs them. Griffith's knowledge of people and the ways of the world has fine display in working out this situation.

Then this present is linked to the past by an elaborate switchback technique which parallels narratives of the fall of Babylon, the coming of the Nazarine into Judea, and the massacre of St. Bartholomew in Paris, in 1572. In which setting are introduced characters analogous to this in the modern story.

Much research has been expended in seeking historical accuracy for the chornicling and vast sets have been erected, much time and labor consumed, and many people employed in the making of this great picture story which Griffith has denominated "sun play," as the new term best fitting it.

From
Address Post
Date Louisville, Ky
AUG 12 1916

D. W. Griffiths has taken over the Liberty Theater in New York from Klaw & Erlanger, to open it with his production, "Intolerance," which he designates as a sun play of the ages. He has devoted five years to it. Scenes of today flash back in comparison to the fall of Babylon, the advent of the Nazarene into Judea and the Massacre of St. Bartholomew in Paris in 1572.

August 12, 1916.
Women's Wear.

"Intolerance."

D. W. Griffith will arrive from Los Angeles this week with the effects and improvements to be used in the premier production of his newest work, "Intolerance," when it comes to the Liberty on Tuesday night, Aug. 22. "Intolerance" is the new spectacle, which Griffith has been working on for nearly five years. His action is pictured in four periods of the world's history, Babylon, Jerusalem, Paris and a modern American city. An orchestra of 40 pieces will play an accompanying score.

August 12, 1916

FOURTH ESTATE

BIG ADVERTISING APPROPRIATION

FOR D. W. GRIFFITH'S NEW PICTURE—CAMPAIGN NATION WIDE.

Of interest to newspaper publishers throughout the country is the announcement last week of the first presentation of D. W. Griffith's newest spectacle, "Intolerance," at the Liberty Theater, New York, on August 22.

On Mr Griffith's previous production, The "Birth of a Nation," which opened in New York in March, 1915, approximately half a million dollars were spent in newspaper advertising and practically every city in the country with more that 20,000 population got a portion of this appropriation from fourteen companies which toured the country after the picture's success had been established in the metropolis.

The same policy will prevail with the new production, both as to a liberal advertising appropriation and the forwarding of a number of companies on tour. This campaign will begin immediately following the presentation of "Intolerance" in New York, whereas road tours on the original offering were not organized until about six months after the premier.

Theodore Mitchell, who served his newspaper apprenticeship on the Cincinnati Enquirer, had charge of the "Birth of a Nation," publicity campaign for Mr. Griffith under the general management of I. I. McCarthy, who laid out and directed the advertising from headquarters.

Mr. Mitchell said to THE FOURTH ESTATE:

"We started out with a definite policy that the best mediums of advertising the attraction were the newspapers.

"Our appropriations were laid out according to the population of the city or town booked and the surrounding country that could be reached. We decided to take our message to the readers of newspapers and only secured such publicity co-operation as the editors thought the interest in the 'Birth of a Nation' warranted.

"This policy of fair dealing and asking no favors won us many friends in the newspaper world. It was perhaps the largest advertising campaign ever carried on for a traveling attraction in the history of the American stage.

"By centralizing our funds we were able to make a striking showing in the field of newspaper advertising and the results proved that this campaign as mapped out in advance was effective. At least we think so much of it that for the larger campaign on the next big Griffith production we will follow the same lines.

"There can be no question but that the newspapers were our best mediums for reaching the people."

AUGUST 12 1916

THE EVENING MAIL

D. W. Griffith arrives from Los Angeles next week for the premier production of his newest work, "Intolerance," at the Liberty Theatre on Tuesday night, August 22. "Intolerance" is the new spectacle which Griffith has been working on for nearly five years. Its action is pictured in four periods of the world's history—Babylon, Jerusalem, Paris and a modern American city. An orchestra of forty pieces will play an accompanying score.

Collard

Standard Aug. 12-16

LIBERTY THEATRE

New York City, Will Stage Colossal Spectacle

D. W. Griffith has completed arrangements with Klaw & Erlanger to take over the Liberty theatre there for the season 1916-17 beginning August 21st. His first production will be the new colossal spectacle "Intolerance," which he designates as a sun play of the ages. Mr. Griffith has been at work upon this story for over five years. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today. Greater backgrounds have been made for his action than was ever revealed before. In his principal scenes he has utilized more people than were ever seen in any production. "Intolerance" will be presented for the first time in any theatre at the Liberty theatre on Tuesday night, Aug. 22. This is the production which has been referred to heretofore as "The Mother and the Law," a title which was used solely for working purposes. It tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform.—Advertisement.

AUGUST 12, 1916

THE GLOBE AND COMMERCIAL ADVERTISER

"INTOLERANCE" ON AUG. 22.

D. W. Griffith will arrive from Los Angeles to-morrow with the effects and improvements to be used in the premier production of his newest work, "Intolerance," when it comes to the Liberty Theatre on Tuesday night, Aug. 22. "Intolerance" is the new spectacle which Griffith has been working on for nearly five years. His action is pictured in four periods of the world's history, Babylon, Jerusalem, Paris, and a modern American city. The story is developed along parallel lines, but is held together in dramatic sequence. An orchestra of forty pieces will play an accompanying score.

NEW YORK HERALD, SUNDAY, AUGUST 13, 1916.

NOTES OF THE "MOVIES."

D. W. Griffith will arrive in New York from Los Angeles this week with the effects and improvements to be used in the projection of his newest work, "Intolerance," at the Liberty Theatre on August 22. Its action is pictured in four periods of the world's history, Babylon, Jerusalem, Paris and a modern American city. An orchestra of forty pieces will play an accompanying score.

* * *

From Star

Address Washington D. C.

Date AUG 13 1916

Griffith's new picture, "Intolerance" ("The Mother and the Law") is to be shown in New York August 22.

From Variety

Address New York City

Date AUG 11 1916

OPENING DATES CHANGED.

The rush of openings slated for Aug. 21, including five legitimate shows and the Griffith film "Intolerance," has caused changes in the opening dates on almost every one, so that no conflict would hamper. Originally "The Man Who Came Back," "The Guilty Man," "The Happy Ending," "Turn to the Right" and "Somebody's Luggage" were to show for the first time a week from Monday night. From present indications the latter named show is the only one to stick to the date. "Turn to the Right" is to open next Thursday. "The Man Who Came Back" will probably open during week of Aug 21. "The Guilty Man" may open late during the coming week. The Griffith film is reported due to open said Aug. 22. Managers have held off announcing positive dates, preferring to wait for one another and the weather.

From Chicago, Ill

Address

Date AUG 11 1916

Only a Rumor—Maybe

From Post

Address Chicago, Ill

Date AUG 12 1916

"Intolerance" Will Be Mr. Griffith's Next Drama Shown.

From

Address New York City

Date AUG 12 1916

GRIFFITH GETS LIBERTY.

From Variety

Address New York City

Date AUG 12 1916

GRIFFITH GETS LIBERTY

Intolerance, etc., to the Film Production. Opening in August 21

EVENING MAIL, Readers in Their Stores

MOTION PICTURE NEWS August 19, 1916

"Intolerance," Sun Play of the Ages, from Griffith

Picture on Which He Has Been at Work for Five Years, Working Title, "The Mother and the Law," Will Be Shown at the Liberty, New York, on August 21

D. W. GRIFFITH completed arrangements with Klaw & Erlanger to take over the Liberty theatre for the season 1916-17, beginning August 21. His first production there will be "Intolerance," which he designates as a sun play of the ages.

Mr. Griffith has been at work upon this story for over five years. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today.

"Intolerance" will be presented for the first time at the Liberty theatre on Tuesday night, August 22. This is the production which has been referred to heretofore as "The Mother and the Law," a title which was used solely for working purposes. It tells a modern story, depicting the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The efforts to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them.

In joining his modern story to ancient events Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch-back to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the Massacre of St. Bartholomew in Paris in 1572. In each locale he introduces analagous characters to the protagonists of his modern story and shows them engulfed in the same vortex of intolerant opinions which are the negative forces in his main theme. The historic surroundings of these various periods are presented in elaborate and accurate detail. The work of research to give authority to these scenes was carried on by a corps of experts over a period of the past three or four years. These writers furnished Mr. Griffith with over six volumes of the latest condensations upon the different subjects and it was this data that he worked upon.

His Babylonia is brought up to the very latest discoveries and histories of the leading university expeditions to the ruins which are being excavated. His scenes in and about Jaffa and Jerusalem will give new pictorial color to the Holy Land. His background for the massacre in Paris shows the quarters of old Paris in minute detail from prints and descriptions of the times which are of vast value for their fidelity.

Some of the greatest characters in the world's development are pictured at war with the irresistible currents of thought.

AUGUST 9, 1916.
THE SUN, WEDNESDAY

D. W. Griffith will arrive from Los Angeles this week with the effects and equipment to be used in the production of "Intolerance," which opens at the Liberty Theatre August 22.
Arthur Aldridge, well known for his ap- Gilbert and Sullivan operettas

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From American
Address Baltimore Md.
Date AUG 4 - 1916

D. W. Griffith is to make a production of a colossal spectacle which he calls Intolerance, and which will be narratives covering four ages in the world's development and connecting modern and ancient events.

From Union
Address Rockskandfl
Date AUG 6 1916

"INTOLERANCE"

D. W. Griffith completed arrangements with Klaw & Erlanger in New York this week to take over the Liberty theater there for the season 1916-17 beginning Aug. 21. His first production will be the new colossal spectacle, "Intolerance," which he designates as a play of the ages.

Mr. Griffith has been at work upon this story for over five years. This is the production which has been referred to heretofore as "The Mother and the Law," a title which was used solely for working purposes. It tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The efforts to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them. In this Griffith has shown a keen insight into prevalent conditions and in illustration of his theme has painted a picture which will startle the world by its realism.

From Tribune
Address Chicago, Ill
Date AUG 4 - 1916

Griffith Names New Film "Intolerance."

BY KITTY KELLY.

AT last the new Griffith "sun play," which has been especially stirring the minds of the public since in such vast numbers it viewed his "The Birth of a Nation," is announced for exhibition.

It will open at the Liberty theater in New York on Tuesday, Aug. 22, according to present information. Soon after it is launched there another print will be shown in Chicago.

"Intolerance" is the final releasing name of what has been called "The Mother and the Law" for working purposes. For the first time, too, is information in regard to the actual matter of this new production made public.

Mr. Griffith carried the story, which has been in reality the product of five years' thinking, in his mind, working out episodes in his art, actually seeing the participating players in the dark or in the white theatre. Such care is necessary in a film creation in order to guard against delay and trouble increasing to the producers and actually delays makers who aim to make profit under the shadow of another's publicity.

The memories of the mighty sets and of the year's great activities on the Fine Arts lot are not

"Intolerance" consists of parallel narratives coming down through four ages in the world's development, connecting the present and the past, showing that the same force which has created crises in the world's affairs is still at work.

There is a modern story of striking power in the general legend, concerning a young couple who get caught in the whirlpool of social reform. In the effort to thwart the law of individual destinies, the lovers and those associated with them are forced into the net of conflicting circumstances which, roughly speaking, Griffith's investigations of people and the ways of the world has led his pictures in working out this situation.

Thus this project, a dream in the past, is an actually substantial reality which portrays narratives of the fall of Babylon, the coming of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572, in which Griffith has introduced characters analogous to those in the modern story.

Much research has been expended in getting historical accuracy for the Babylonian and Judean parts. New studies were made and later researches and many papers expected in the early fall of the most recent discoveries in the Babylonian and Judean lands have been incorporated into the new film and brought up to the latest data.

From American
Address Boston Mass.
Date AUG 6 1916

David W. Griffith has finally completed the big picture which he hopes will excel "The Birth of a Nation," and a New York theatre has been engaged for an entire season to house it. The picture has been named "Intolerance," but it is the film that has been referred to during its construction as "The Mother and the Law." The author is presumed to be Griffith himself and the subject—well, it includes the Fall of Babylon and the white lights of Broadway. The Crucifixion and the Massacre of St. Bartholomew are included in its scenes, and the great problem of social reform is always present.

The first thought is that Mr. Griffith has bit off more than he can chew, but if anybody in the film business could possibly weave such gigantic and disconnected incidents into a smooth and convincing story it is Griffith.

From Eve. Transcript
Address Boston Mass.
Date AUG 8 1916

"INTOLERANCE"

D. W. GRIFFITH HAS NEW PHOTOPLAY

At the Copley-Plaza Pops—The Proper Status of Trousers in the Drama—Nat C. Goodwin to Act Shylock at the Braves Field—News of the Theatres

D. W. GRIFFITH has completed arrangements to take over the Liberty Theatre in New York for the season 1916-17, beginning Aug 21. His first production there will be the new spectacle, "Intolerance," which he designates as "a sun play of the ages."

Mr. Griffith has been at work upon this story for over five years. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today. In this production Mr. Griffith has set a new mark. In his principal scenes he has utilized larger numbers of people than ever. "Intolerance" is the production which has been referred to heretofore as "The Mother and the Law," a title which was used for working purposes. It tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them.

In joining his modern story to ancient events Mr. Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch-back to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572. In each locale he introduces analagous characters to the protagonists of his modern story and shows them engulfed in the same vortex of intolerant opinions which are the negative forces in his main theme. The historic surroundings of these various periods are presented in elaborate and accurate detail. The work of research to give authority to these scenes was carried on by a corps of experts for over three years. These writers furnished Mr. Griffith with six volumes of the latest condensations upon the different subjects and it was this data that he worked upon. His Babylonia is brought up to the very latest discoveries and histories of the leading university expeditions to the ruins which are being excavated. His scenes in and about Jaffa and Jerusalem give a pictorial color to the Holy Land. His background for the massacre in Paris shows the quarters of old Paris in minute detail from prints and descriptions of the times which are of vast value for their fidelity.

From Ledger Dispatch
Address Norfolk Va
Date AUG 5 1916

D. W. Griffith is to make a production of a colossal spectacle which he calls "Intolerance," and which will be narratives covering four ages in the world's development and connecting modern and ancient events.

1916

PHILA. EVE. Ledger

AY, AUGUST 4, 1916.

GRIFFITH'S BIG FILM SOON TO BE SHOWN

First Details Regarding Gigantic Successor to "Birth of a Nation"

Evening Ledger Photoplay Cast Contest

Entries now open.
Voting began July 17.
Voting ends August 31.
Decision september 2.

HOW TO VOTE

Cut out the heading "Evening Ledger" and date line appearing at the top of the first page. Write your candidate's name in the white margin above and mail to the Evening Ledger Photoplay Cast Contest, P. O. Box 591, or bring it to the Ledger Office. Below is a specimen vote in miniature:

Fred E Brown
Evening Ledger

Each heading counts for ten votes. No heading except that on the first page will be accepted and none that is more than 10 days old. Only one name may be written on each heading.

ENTRY BLANK

Please enter in the Evening Ledger Photoplay Cast Contest:

Name (Miss or Mrs.).....

Home Address.....

Name (Mr.).....

Home Address.....

Entered from.....
Nominating organization.

Nominating organizations may concentrate their votes on one candidate or may nominate and work for two; i. e., one lady, one gentleman.

This nomination blank, when properly filled out and forwarded, will entitle the nominee to 1000 votes.

Candidates are requested to give their home addresses in each and every instance, so that the Editor will be able to communicate with them from time to time. All addresses will be strictly confidential.

Only one Nomination Blank will be credited each contestant.

Mail to Evening Ledger Photoplay Cast Contest, P. O. Box 591, Philadelphia.

By the Photoplay Editor

The truth is out at last concerning the big film which D. W. Griffith has long been working on as a successor to his "Birth of a Nation." Here is what his manager has to say:

D. W. Griffith completed arrangements with Klaw & Erlanger yesterday to take over the Liberty Theatre, New York, for the season of 1916-17, beginning August 21. His first production there will be the new colossal spectacle, "Intolerance."

Mr. Griffith has been at work upon this story for over five years. It is an original idea, consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the plot and present records that the same force which has created crises in the world's affairs is at work today. In this production Mr. Griffith claims to have set a new mark and created his most ambitious achievement. Greater backgrounds have been made for his action than were ever revealed before. In his principal scenes he has gotten more people than were ever seen in any production.

"Intolerance" will be presented for the first time at the Liberty Theatre on Tuesday night, August 22. This is the photoplay which has been referred to throughout its making during the last three years as "The Mother and the Law," a title used for working purposes. The story has to do with a young couple caught in the whirlpool of social reform. Their fight to fulfill their individual destinies constitutes the plot. The narrative is carried forward through a series of parallel episodes.

8 Aug 6 / x Times

THE MOVIES

STRAND—Pauline Frederick in Clyde Fitch's "The Woman in the Case."
RIALTO—Hell-to-Pay Austin, with Bessie Love and Wilfred Lucas.
NEW YORK ROOF—Daily change of feature.
EIGHTY-FIRST STREET—Frank Keenan and Mae Marsh pictures.
ACADEMY OF MUSIC—William Farnum in "The End of the Trail."

THE most interesting motion picture announcement of recent date is the one made last week that D. W. Griffith had taken over the Liberty Theatre for a year and would there present photoplays of his own making. Griffith remains incomparably the biggest man in the movies; he has seen and utilized far further than any one else the possibilities of the motion picture as a new and distinct art-form. Between his best work and the work of other producers there is a big divide. Not long ago, that fine poet, artist, and movie fan, Vachel Lindsay, tried to write a book on the movies in general and found that irresistibly he was being drawn into a monograph on Griffith in particular. In terms of commercial success nothing has even approached "The Birth of a Nation," which, by the way, is still popular in London, for all its complete absorption in American history. It is now on view at Philharmonic Hall after engagements at the Scala Theatre and at historic Drury Lane.

It now remains for some one to equal "The Birth of a Nation," which, despite its poisonous, stupid and contemptibly malicious race prejudice, was a photoplay of extraordinary power. In the field of long photoplays, it has not yet been matched, but Griffith himself will try to do it with "Intolerance," the first picture to be shown at the Liberty under his direction. He has been at work on it for three years.

Deutsches Journal,
Sonntag, den 6. August 1916.

Liberty Theater wird zum Film-Palast gemacht.

D. W. Griffith hat das Theater gepachtet.

„Intolerance", der neueste Riesenfilm, die erste Attraktion. Neues von den übrigen Filmhäusern.

Nun ist das Liberty Theater wenigstens für die kommende Saison ebenfalls zum Tempel der stummen Muse geworden. D. W. Griffith hat das Haus von Klaw und Erlanger für die Saison gepachtet und wird in ihm seine neuesten Films zeigen. Die erste Produktion, welche den Titel „Intolerance" trägt, wird am 22. August eröffnen. An diesem Kolossalfilm hat Griffith fünf Jahre lang gearbeitet. Die Idee des Schaustückes ist durchaus neu und zieht sich durch vier Zeitalter hindurch. In technischer Beziehung bedeutet die Produktion das letzte Wort. Mehr scenischer Aufwand als je zuvor bildet die Folie des Stückes und mehr Personen wurden vor die Camera gebracht als dies je zuvor der Fall war.

Es werden soziale Fragen in dem Lichtspiel behandelt. Ein junges, amerikanisches Paar wird in den Strom der sogenannten Sozialreform hineingezogen und um die modernen Verhältnisse zu illustrieren, zeigt Griffith Parallelen aus der Geschichte Babylons, den Einzug des Nazareners in Judäa und das Morden in der Bartholomäusnacht im Jahre 1572 zu Paris. In jedem Zeitabschnitt treten ähnliche Charaktere unter ähnlichen Umständen auf wie in dem modernen Abschnitt des Schauspiels und überall herrscht das gleiche durch Unduldsamkeit hervorgerufene Elend.

Bei der Inszenierung des geschichtlichen Abschnitts hat Frauen in Griffiths neue mit besonderer Mühe zu Werk gegangen. Zahnärztliche Sehen mehrere Jahre an dem Problem der Glühlicht-Bühnenbeleuchtung, die Griffith dann schließlich Erfolg unterbrachten. Die Szenen in Babylon wurden von den Theaterbauten Mauretanien und hat ein Paris. Die von Ma Brown und der Bartholomäusnacht sind gleich Fehler mit anderen Experten ausgeführt. Manche von den Kostümen sind bis ins kleinste Detail und bis ins kleinste Zubehör ausgeführt. Griffith hat sich bei den Kostümen zeitweise Mangel in der Gegenwart gestellt.

THE MORNING TELEGRAPH.
TUESDAY, AUGUST 8, 1916.

New Griffith Film Shown.

D. W. Griffith's new production, "The Mother and the Law," recently renamed "The Downfall of All Nations," had its first official showing at Riverside, Cal., yesterday. For the first time in the film it is announced that Mae Marsh, Rosa Gore and Constance Talmadge play the principal feminine characters. At this presentation Mr. Griffith, Mae Marsh, Lillian and Dorothy Gish, Robert Harron and Constance Talmadge made an important party of inspection.

From Herald
Address Chicago, Ill
Date AUG 6 - 1916

NEW GRIFFITH SPECTACLE TO BE SHOWN AUGUST 22

"Intolerance" Will Have Premiere in New York and Then Will Come to Chicago.

David W. Griffith's screen spectacle, "Intolerance," designed to be the successor of "The Birth of a Nation," will have its premiere in New York on Tuesday night, Aug. 22.

Arrangements have been completed by the Epoch Producing Company to take over Klaw & Erlanger's Liberty Theater for the season of 1916-17, and it is expected the newest Griffith production will occupy the house throughout the period. Immediately following the New York first night the picture will be shown in Chicago, and it is probable the two runs will take place at the same time.

"Intolerance" is the picture which throughout its making during the last three years has been known as "The Mother and the Law," a title used for working purposes. The story has to do with a young couple caught in the whirlpool of social reform. Their fight to fulfill their individual destinies constitutes the plot. The narrative is carried forward through a series of parallel episodes.

CHICAGO SUNDAY HER

Aug. 6 1916

From Star
Address Washington D. C.
Date AUG 6 - 1916

Griffith's New Picture.

D. W. Griffith has completed arrangements for the production of a new colossal spectacle, "Intolerance," which he designates as a 500 play of the ages.

He has been at work upon this story for over five years. It is described as an original idea, consisting of parallel narratives coming down through four ages in the world's development.

The production, which has been referred to as "The Mother and the Law," a title used solely for working purposes, tells a modern story which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of social reform. The effort to thwart the law of individual destinies in the force which brings the young lovers into close contact of events which signify them.

In joining his modern story to the ancient events, it is said, he has made a wide investigation of the past in the construction of the past. Attempts to bring the events of the last of Babylon, the rule of Rome, the massacre of St. Bartholomew in Paris in 1572 to the modern photoplay have been made by the director. The effort to thwart the law of individual destinies in the force which brings the young lovers into close contact of events which signify them.

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NEW GRIFFITH SPECTACLE TO BE SHOWN AUGUST 22

"Intolerance" Will Have Premiere in New York and Then Will Come to Chicago.

Dry Goods Trade Record.
Tuesday, August 15, 1916.

"Intolerance."

D. W. Griffith will arrive from Los Angeles this week with the effects and improvements to be used in the premier production of his newest work, "Intolerance," when it comes to the Liberty on Tuesday night, Aug. 22. "Intolerance" is the new spectacle, which Griffith has been preparing for nearly five years. The action is pictured in four periods of the world's history, Babylon, Judea, Paris and a modern American city. An orchestra of 40 will play an accompanying score.

THE MORNING TELEGRAPH,
TUESDAY, AUGUST 15, 1916.

"Intolerance" on Sept. 5.

Following a long distance conversation between Los Angles and his home office, lasting twenty minutes at a rate of about $7 a minute, D. W. Griffith announced yesterday that his tenure of the Liberty Theatre would begin on September 5, and that the opening attraction would be "Intolerance," the first photo-play produced by him since "The Birth of a Nation."

The original intention was to present this screen spectacle on August 22, but, owing to various delays in fitting the theatre for the purpose of the production, it was deemed advisable to postpone. The manufacturing plants cannot deliver the mechanical appliances required for innovations in the way of advanced projection until later in the month.

As a result of the deferred date, Mr. Griffith will remain at his Western studio to add final details to his big work.

THE NEW YORK TIMES,
TUESDAY, AUGUST 15, 1916.

Griffith's New Picture on Sept. 5.

The date for the first showing of D. W. Griffith's new picture, "Intolerance," has been changed to Tuesday night, Sept. 5, at the Liberty. The postponement was made necessary to permit of improvements being made to the theatre. Extensive changes in the auditorium, including several innovations, have been planned. Mr. Griffith will arrive in New York the latter part of next week to superintend the projection of his film.

"Katinka" Resumes Its Run.

"Katinka," the Hauerbach-Friml musical comedy that ran through the greater part of last season, resumed its run in the Lyric Theatre last night after

THE WORLD: TUES
AUGUST 15, 1916.

could retain a lawyer.

NEW GRIFFITH MOVIE SEPT. 5.

The opening of D. W. Griffith's new motion picture "Intolerance" has been postponed from Aug. 22 to Sept. 5 at the Liberty Theatre.

NEW YORK HERALD,
TUESDAY, AUGUST 15, 1916.

It was stated yesterday at the offices of D. W. Griffith that "Intolerance," his new motion picture production, will be started at the Liberty Theatre on September 5 instead of on August 22. Mr. Griffith will arrive from California at the end of next week.

From Star
Address New York City
Date AUG 16 1916

THE SUN,
AUGUST 16, 1916.

The date of the first performance of D. W. Griffith's feature film "Intolerance" has been changed from August 22 to September 5 at the Liberty Theatre.

The Empire Theatre will reopen Monday

From Pioneer Press
Address St. Paul, Minn.
Date AUG 13 1916

NEW YORK EVENING JOURNAL
AUGUST 16, 1916

"Intolerance" to Open at the Liberty Sept. 5

Positive announcement was made in the offices of D. W. Griffith to-day that the date for the New York opening of the new Griffith production of "Intolerance," at the Liberty Theatre, will take place on Tuesday night, September 5. The original intention, as previously announced, was to open on August 22, but it was found that owing to delayed orders, the theatre cannot be made ready until the first week in September.

Mr. Griffith is planning extensive improvements in the Liberty Theatre with a view of introducing many innovations in the way of advanced projection for his forthcoming spectacle. The manufacturing plants cannot deliver the mechanical appliances before the last week in August.

WEDNESDAY,
AUGUST 16, 1916.
THE EVENING WOR

D. W. Griffith has decided to open the run of his new spectacular production, "Intolerance," at the Liberty Theatre Sept. 5, instead of Aug. 22.

Leander Richardson has returned to New York and is doing press work for Brady-made pictures at the World Film Corporation's offices. He says there's no place like New York.

Griffith's Greatest Work To Be Shown At The Liberty Aug. 22

D. W. Griffith has arranged with Klaw and Erlanger to take over the Liberty Theatre for the season 1916-17, beginning Aug. 21. His first production there will be the new colossal spectacle, "Intolerance," which he designates as a sun play of the ages.

Mr. Griffith has been at work upon this story for over five years. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today. In his principal scenes he has utilized more people than were ever seen in any production.

"Intolerance" will be presented for the first time at the Liberty Theatre, Tuesday night, Aug. 22. This is the production which has been referred to heretofore as "The Mother and the Law," a title which was good solely for working purposes. It tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them. In this Griffith is said to have shown a keen insight into prevalent conditions and in illustration of his theme has painted a picture which will startle the world by its realism. In joining his modern story to ancient events Griffith has made a wide departure from all stage construction of the past. His elaborates upon his original invention of the switch-back to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572. In each locale he introduces characters analogous to the protagonists of his modern story and shows them engulfed in the same vortex of intolerant opinions which are the negative forces in his main theme.

The picture surroundings of these various settings are presented in elaborate and accurate detail. The work of research to give authority to these scenes has carried up to a period of upwards over a period of the past three or four years. These actions, furnished to Griffith with the advance of the local conditions upon the different periods, and it was this data that he worked upon.

The entire operation is defined in the main and actual incidents upon understanding of the past and present and a more direct view than has heretofore been possible will be afforded perhaps of events which have taken place in the world's history and the causes of the conditions which have created them.

Switch-back a Feature of Griffith Spectacle

"Intolerance" will be presented for the first time in any theater at the Liberty theater in New York Tuesday night, August 22. It tells a modern story depicting the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them. D. W. Griffith is the producer.

In joining his modern story to ancient events Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch-back to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572. In each locale he introduces characters analogous to the protagonists of his modern story and shows them engulfed in the same vortex of intolerant opinions which are the negative forces in his main theme.

From Star
Address Indianapolis, Ind.
Date AUG 13 1916

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From Enc
Address Cincinnati, O
Date AUG 13 1

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News
Springfie
AUG 13 191

Some of the features scheduled for early release are "Hell To Pay, Austin" with Noah Beery; "The Marriage Mistake" with Mae Marsh.

D. W. Griffith of the Triangle picture has just completed an elaborate comparing of the parallel narratives coming down through the ages of the world's development. He has labored over five months on the story. It is entitled "Intolerance" and was working into what "Mother and the Law." It will however be shown in Springfield as it was in the original form.

1916

PHILA. EVE. Ledger

AY, AUGUST 4, 1916.

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First Details Regarding Gigantic Successor to "Birth of a Nation"

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Entries now open.
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Voting ends August 31.
Decision September 2.

HOW TO VOTE

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Fred E Bowen
Evening Ledger

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In points his modern story he carries us back to ancient times. He shows how, in every age, the individual has been crushed in the whirlpool of social reform. Their individual destinies in the force which brings the young lovers into the present, he shows, are woven into a sequence of events which signify them.

In joining his modern story to ancient events, it is not, of course, the intention of the producer to imply a close connection of the past with the present. Griffith's aim is to show the relation of the individual to the force of social reform. The effort is to show that the individual destinies in the force which brings the young lovers into the present

Daily Trade Record,

Tuesday, August 15, 1916.

"Intolerance."

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THE MORNING TELEGRAPH,

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THE WORLD: TUES

AUGUST 15, 1916.

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W YORK HERALD,

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THE SUN,

AUGUST 16, 1916.

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The Rialto Theatre will reopen Monday

From Pioneer Press

Address St. Paul, Minn.

Date AUG 13 1916

NEW YORK EVENING JOURNAL

AUGUST 16, 1916

"Intolerance" to Open at the Liberty Sept. 5

Positive announcement was made in the offices of D. W. Griffith to-day that the date for the New York opening of the new Griffith production of "Intolerance," at the Liberty Theatre, will take place on Tuesday night, September 5. The original intention, as previously announced, was to open on August 22, but it was found that owing to delayed orders, the theatre cannot be made ready until the first week in September.

Mr. Griffith is planning extensive improvements in the Liberty Theatre with a view of introducing many innovations in the way of advanced projection for his forthcoming spectacle. The manufacturing plants cannot deliver the mechanical appliances before the last week in August.

WEDNESDAY,

AUGUST 16, 1916.

THE EVENING WOR

D. W. Griffith has decided to open the run of his new spectacular production, "Intolerance," at the Liberty Theatre Sept. 5, instead of Aug. 22.

Leander Richardson has returned to New York and is doing press work for Brady-made pictures at the World Film Corporation's offices. He says there's no place like New York.

From Star

Address New York City

Date AUG 16 1916

Griffith's Greatest Work To Be Shown At The Liberty Aug. 22

D. W. Griffith has arranged with Klaw and Erlanger to take over the Liberty Theatre for the season 1916-17, beginning Aug. 21. His first production there will be the new colossal spectacle, "Intolerance," which he designates as a sun play of the ages.

Mr. Griffith has been at work upon this story for over five years. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today. In its principal scenes he has utilized more people than were ever seen in any production.

"Intolerance" will be presented for the first time at the Liberty Theatre, Tuesday night, Aug. 22. This is the production which has been referred to heretofore as "The Mother and the Law," a title which was good solely for working purposes. It tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them. In this Griffith is said to have shown a keen insight into prevalent conditions and in illustration of his theme has painted a picture which will startle the world by its realism.

In joining his modern story to ancient events Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch-back to flash parallel narrative of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572. In each locale he introduces characters analogous to the protagonists of his modern story and shows them engulfed in the same vortex of intolerant opinions which are the negative forces in his main theme.

The picture surroundings of these various periods are presented in elaborate and accurate detail. The work of research in this authority to these scenes was carried on by a force of experts over a period of the past three or more years. These artists furnished Mr. Griffith with one six volumes of the latest and most authentic data on the different subjects and it was this data that he [illegible]

The entire production is declared to be unique and novel, involving a close interpretation of the past and dealing with a theme direct from life and human problems still in active progress at divers points in the world. It is the legend with the action in flash back scenes, the [illegible]

Switch-back a Feature of Griffith Spectacle

"Intolerance" will be presented for the first time in any theater at the Liberty theater in New York Tuesday night, August 22. It tells a modern story depicting the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them. D. W. Griffith is the producer.

In joining his modern story to ancient events Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch-back to flash parallel narrative of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572. In each locale he introduces characters analogous to the protagonists of his modern story and shows them engulfed in the same vortex of intolerant opinions which are the negative forces in his main theme.

From Star

Address Indianapolis, Ind.

Date AUG 13 1916

D. W. GRIFFITH completed arrangements with Klaw & Erlanger in New York this week to take over the Liberty Theater there for the season 1916-17 beginning Aug. 21. His first production will be the new colossal spectacle, "Intolerance," which he designates as a sun play of the ages. Mr. Griffith has been at work upon this story for over five years. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today. In this production Mr. Griffith has set a new mark and created his most ambitious achievement. Greater backgrounds have been made for his action than was ever revealed before. In his principal scenes he has utilized more people than were ever seen in any production. "Intolerance" will be presented for the first time in any theater at the Liberty Theater on Tuesday night, Aug. 22. This is the production which has been referred to heretofore as "The Mother and the Law," a title which was good solely for working purposes. It tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them. In this Griffith has shown a keen insight into prevalent conditions and in illustration of his theme has painted a picture which will startle the world by its realism. In joining his modern story to ancient events Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch-back to flash parallel narrative of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572.

From Enc

Address Cincinnati, C

Date AUG 13 1

D. W. Griffith completed arra with Klaw and Erlanger in N last week to take over the Liber ter there for the season 1916-191 ning August 21. His first p will be the new colossal spec tolerance," which he designate our play of the ages. Mr. Griffith been at work upon this story for five years. It is an original idea of parallel narratives co four ages in the w connecting link present reveals which has created affairs is at work t Mr. Griffith ha created his most

Springfie

AUG 13 191

Some of the Triangle subscript early issues are "Hoi Po Pai, Kaiser" (March 1), "The Marriage Night (?)" with Mae Marsh.

D. W. Griffith of the Triangle studios has just completed an epic film, consisting of the parallel narratives coming down through the ages of the world's development. Has labored over five months on it. It is entitled "Intolerance." Griffith was working this out [illegible] working title was "Mother and the Law." It will [illegible] before it will be shown in the [illegible] in the [illegible]

From Dramatic News
Address New York City
Date AUG 19 1916

Griffith's Cyclic Spectacle

On Tuesday evening, DAVID WARK GRIFFITH will give the first public showing of his latest spectacle, "Intolerance." The advance announcement states simply that Mr. GRIFFITH has taken a young couple of modern life—caught and swallowed up in the whirlpool of social reform—as the central figures of his drama. Advancing the theory that the same forces have worked through the ages, Mr. GRIFFITH joins his story to ancient times, introducing analogous characters to the protagonists of this modern story and showing how they were engulfed in the same vortex of intolerant opinions. Thus he resorts to the switch-back to flash parallel narratives of the fall of Babylon, the advent of the Nazar into Judea and the massacre of Bartholemew in Paris in the six century.

* * *

This cyclic epic is awaite usual interest. It will rev ambitious efforts of Mr. bare announcement pla greater contribution—in bas than "The Birth of a Nation DIXON drama had suspense, tinge of romance and the appe triotism but, after all, it was visualized novel. "Intolerance" to be the development of an *idea*.

The student of the photoplay w await "Intolerance" to study the de ning skill of GRIFFITH. Here it qu seem the producer will simul- usly unfold four themes of dif- periods. That the breadth and of "Intolerance" will challenge ductions to the present moment most without saying.

* * *

From Dramatic News
Address New York City
Date AUG 19 1916

GRIFFITH DUE IN NEW YORK.

D. W. Griffith is expected from Los Angeles this week with the effects and improvements to be used in the premier production of his newest work, Intolerance, when it comes to the Liberty Theatre on Tuesday night, August 22. The theatre will be put into perfect shape for this offering and several innovations will be worked out before the first performance to add to the effectiveness of the attraction. Intolerance is the new spectacle which Griffith has been working on for nearly five years. His action is pictured in four periods of the world's history, Babylon, Jerusalem, Paris and a modern American city. The story is developed along parallel lines, but is held together in dramatic sequence. An orchestra of forty pieces will play an accompanying score.

From Dramatic News
Address New York City
Date AUG 19 1916

INTOLERANCE TO BE DISPLAYED ON SEPTEMBER 5.

Positive announcement was made in the offices of D. W. Griffith yesterday that the date for the New York opening of the new Griffith production of Intolerance at the Liberty Theatre will take place on Tuesday night, September 5. The original intention, as previously announced, was to open on August 22, but it was found that owing to delayed orders the theatre cannot be made ready until the first week in September. Mr. Griffith is planning extensive improvements in the Liberty Theatre with a view of introducing many innovations in the way of advanced projection for his forthcoming spectacle. The manufacturing plants cannot deliver the mechanical appliances before the last week in August.

From Dramatic News
Address New York City
Date AUG 19 1916

ALL READY FOR INTOLERANCE.

Next Tuesday D. W. Griffith will go back into the Liberty Theatre, where he made his first big success with The Birth of a Nation, and show us his new colossal spectacle, Intolerance.

THE DRAMATIC NEWS last week gave a description of this new picture, which was originally called The Mother and the Law.

Mr. Griffith's occupancy of the Liberty has no limit. He may stay a month or a year. It depends upon the success of his latest.

AUGUST 19, 1916. **NI**

NEW YORK DRAMATIC NEWS

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11/16

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BIG THINGS FOR PARAMOUNT WEEK OF AUGUST 28

From Herald
Birmingham Ala
AUG 12 1916

MOVIE MASTERPIECE WILL BE PRESENTED BY DAVID GRIFFITH

"Intolerance," a Gigantic Spectacle, the Result of Patient Endeavor, Will Be Given First Public Presentation at Liberty Theatre, New York, on Tuesday Night, August 22

D. W. GRIFFITH completed arrangements with Klaw & Erlanger in New York this week to take over the Liberty theatre for the season 1916-17, beginning August 21. His first production will be the new colossal spectacle, "Intolerance," which he designates as a sun play of the ages.

Mr. Griffith has been at work upon this story for over five years. It is an original idea, consisting of parallel narratives coming down through four ages in the world's development. The connnecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today. In this production Mr. Griffith has set a new mark and created his most ambitious achievement. Greater backgrounds have been made for his action than was ever revealed before. In his principal scenes he has utilized more people than were ever seen in any production.

FIRST PRESENTATION

"Intolerance" will be presented for the first time in any theatre at the Liberty theatre on Tuesday night, August 22d. This is the production which has been referred to heretofore as "The Mother and the Law," a title which was used solely for working purposes. It tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them. In this Griffith has shown a keen insight into prevalent conditions and in illustration of his theme has painted a picture which will startle the world by its realism.

In joining his modern story to ancient events Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch-back to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572. In each locale he introduces analogous characters to the protagonists of his modern story and shows them engulfed in the same vortex of intolerant opinions which are the negative forces in his main theme. The historic surroundings of these various periods are presented in elaborate and accurate detail. The work of research to give authority to these scenes was carried on by a corps of experts over a period of the past three or four years. These writers furnished Mr. Griffith with over six volumes of the latest contributions upon the different subjects and from this data that he evolved upon his Babylonia is brought up to the care latest discoveries and histories of the leading university professors to the ruins which are being excavated. His scenes in and about Paris and Jerusalem will give a pictorial color to the film land which has never been approached before and his background for the massacre in Paris shows the quarters of old Paris in minute detail from prints and descriptions of the times which are of real value for their showing.

GREATEST CHARACTERS

Some of the greatest characters in the world's development are portrayed at war with the irresistible currents of thought which dominated their ages and all lead to the approaching era of individual responsibility tempered with the mutuality of brotherly understanding between men.

The entire conception is poetic and epocal, investing a newer understanding of the past and present with a more direct force than was dreamed possible until this method perfected by Griffith came to hand. It will be staged with that attention to detail which marks the Griffith productions and its emotional message will be carried by an orchestral score equal in every demand to the range and sweep of the book.

From Herald
Address New York City
Date AUG 18 1916

The New York opening of the new Grimth production of "Intolerance" at the Liberty theatre will take place Sept. 5. The original intention was to open Aug. 22, but it was found that the theatre cannot be made ready until the first week in September.

From Eve. Public Ledger
Address Philadelphia Pa
Date AUG 18 1916

The first showing of David W. Griffith's "Intolerance" has been unfortunately held over until September 5. The date for Philadelphia is not yet announced. Mr. Griffith arrives in the East soon.

From Herald
Address Springfield Mass
Homestead
Date Aug 12

SPRINGFIELD HOMESTEAD

"INTOLERANCE"

...'s Successor to "The Birth of a ...ion" Ready for New York Presen...n.

...W. Griffith completed arrangements ... Klaw and Erlanger in New York ...ek to take over the Liberty Thea... for the season 1916-17 begin... August 21st. His first production w... the new colossal spectacle "In...ce" which he designated as a sun p... of the a...

H... Griffith has been at work upon this story for ...ive years. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today. In this production Mr. Griffith has set a new mark and created his most ambitious achievement. Greater backgrounds have been made for his action than was ever revealed before. In his principal scenes he has utilized more people than were ever seen in any production.

"Intolerance" will be presented for the first time in any theater at the Liberty Theater in New York on Tuesday night August 22nd. This is the production which has been referred to heretofore as "The Mother and the Law," a title which was used solely for working purposes. It tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them. In this Griffith has shown a keen insight into prevalent conditions, and in illustration of his theme has painted a picture which will startle the world by its realism.

In joining his modern story to ancient events Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch-back to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the Massacre of St. Bartholomew in Paris in 1572. In each locale he introduces analogous characters to the protagonists of his modern story and shows them engulfed in the same vortex of intolerant opinions which are the negative forces in his main theme. The historic surroundings of these various periods are presented in elaborate and accurate detail. The work of research to give authority to these scenes was carried on by a corps of experts over a period of the past three or four years. These writers furnished Mr. Griffith with over six volumes of the latest contributions upon the different subjects and from this data that he evolved upon his Babylonia is brought up to the care latest discoveries and histories of the leading university professors to the ruins which are being excavated. His scenes in and about Paris and Jerusalem will give a pictorial color to the film land which has never been approached before and his background for the massacre in Paris shows the quarters of old Paris in minute detail from prints and descriptions of the times which are of real value for their showing.

PTOWN OFFICE:

AUGUST 19, 1916.

MOTION PICTURE MAIL.

IT IS the eternal paradox of the motion picture art, or industry, or what you will, that while it looms already so huge as to o'ershadow the amusement marts of the earth, its "traditions" are young enough, any of them, to be subject to infant paralysis or any other dreadful scourge at any unexpected moment.

Over whatever has been decided upon as inevitable in the photodrama hangs the sword of Damocles. At any moment the thread may be cut.

From the "expert" theory as to the essentials in the construction of a "genuinely screen" story to the final mechanical ruling as to its photography there is nothing that has been done that may not forthwith be done otherwise and better by somebody else. Any producer is still at liberty to put it all over any other producer, upsetting every rule, o'ertoppling every law that was ever established. Fair and free lies the open path of the photoplay.

The strange thing, therefore, is the failure of producers to put it over on each other rather oftener. The medium in which they work is 'll fluid. Yet rare is that swimmer who yields tangible evidence of ng stroke for broader waters. The substance in which they carve ll plastic and ductile and malleable. Yet already there are who sadly feel they see evidence of the hardening into the set

When all is said and done any one good photodrama is very ny other good photodrama. And though one star differeth another star, the screams of one screen comedy cannot be said overwhelmingly to vary the screams of another screen comedy.

Moving pictures do not run to mountain peaks. Let us say rather (and with due regard to the progress of their esthetics, mechanics, etc.,) that they dwell amiably together on a nicely elevated plateau. Ice wall scaling is seemingly unpopular. Perhaps that is natural. It may be that such scaling would be dangerous to life and limb—financial life and limb.

The thing is to find the producing director who can accomplish the scaling job and plant his flag on the pinnacle and then draw the silver winner's cup from the Financial Alpine Society wthout even so much as a bruised shin.

It has been done, according to universal unprejudiced verdict, exactly once already.

It must be near two years now since D. W. Griffith first unveiled "The Birth of a Nation" to the "fans" of the nation—and to quite a few who weren't fans at all.

Those who weren't fans at all very generally professed themselves as willing to be could film feats like "The Birth of a Nation" be accomplished more than once. They appeared to be doubtful whether it could be done again. They have been reiterating that doubt ever since.

As for the fans, their agreement that no screen success has yet quite toed that Alpine mark remains intact and fairly unanimous even unto this day.

Therefore the announcement that the same Alpine-scaling Griffith is about to claim another record of an altitude with a spectacle entitled "Intolerance" has somewhat the nature of the trumpet call of a challenging knight, whose pre-eminence thirsts for fresh honors.

The date of the premiere has followed the precedent of such broadly significant events. It has got itself postponed already once at present writing.

Until that premiere, D. W. Griffith's "Intolerance" must remain a deserved theme of excited conjecture in the lay world, no less than the fan world.

YORK DRAMATIC NEWS

Aug 19 16

GRIFFITH DUE IN NEW YORK.

D. W. Griffith is expected from Los Angeles this week with the effects and improvements to be used in the premier production of his newest work, Intolerance, when it comes to the Liberty Theatre on Tuesday night, August 22. The theatre will be put into perfect shape for this offering and several innovations will be worked out before the first performance to add to the effectiveness of the attraction. Intolerance is the new spectacle which Griffith has been working on for nearly five years. His action is pictured in four periods of the world's history, Babylon, Jerusalem, Paris and a modern American city. The story is developed along parallel lines, but is held together in dramatic sequence. An orchestra of forty pieces will play an accompanying score.

From Editor Publisher

Address New York City

Date AUG 19 1916

THE new Griffith film production, "Intolerance," is to be very widely advertised in the newspapers. The advertising is to be placed in all large cities. No "publicity" favors are to be asked, the matter of the news interest of the attraction being left to the judgment of the editors. Mr. Griffith could make a real innovation in handling this production if he should dispense altogether with a "publicity man," and entrust the advertising to an ADVERTISING MANAGER, whose duties should be indicated by his title.

From German 2

Address New York City

Date AUG 20 1916

D. W. Griffith zeigt an, daß die erste Aufführung von „Intolerance" im Liberty Theater nun bestimmt am 5. September stattfinden soll. Die Verschiebung wurde dadurch verursacht, daß die noch fehlenden Verbesserungen des Theaters nicht eher fertig gestellt werden konnten.

"INTOLERANCE" WILL OPEN SEPTEMBER 5

Delay in Securing Advanced Projection Devices Is Cause of Change of Date.

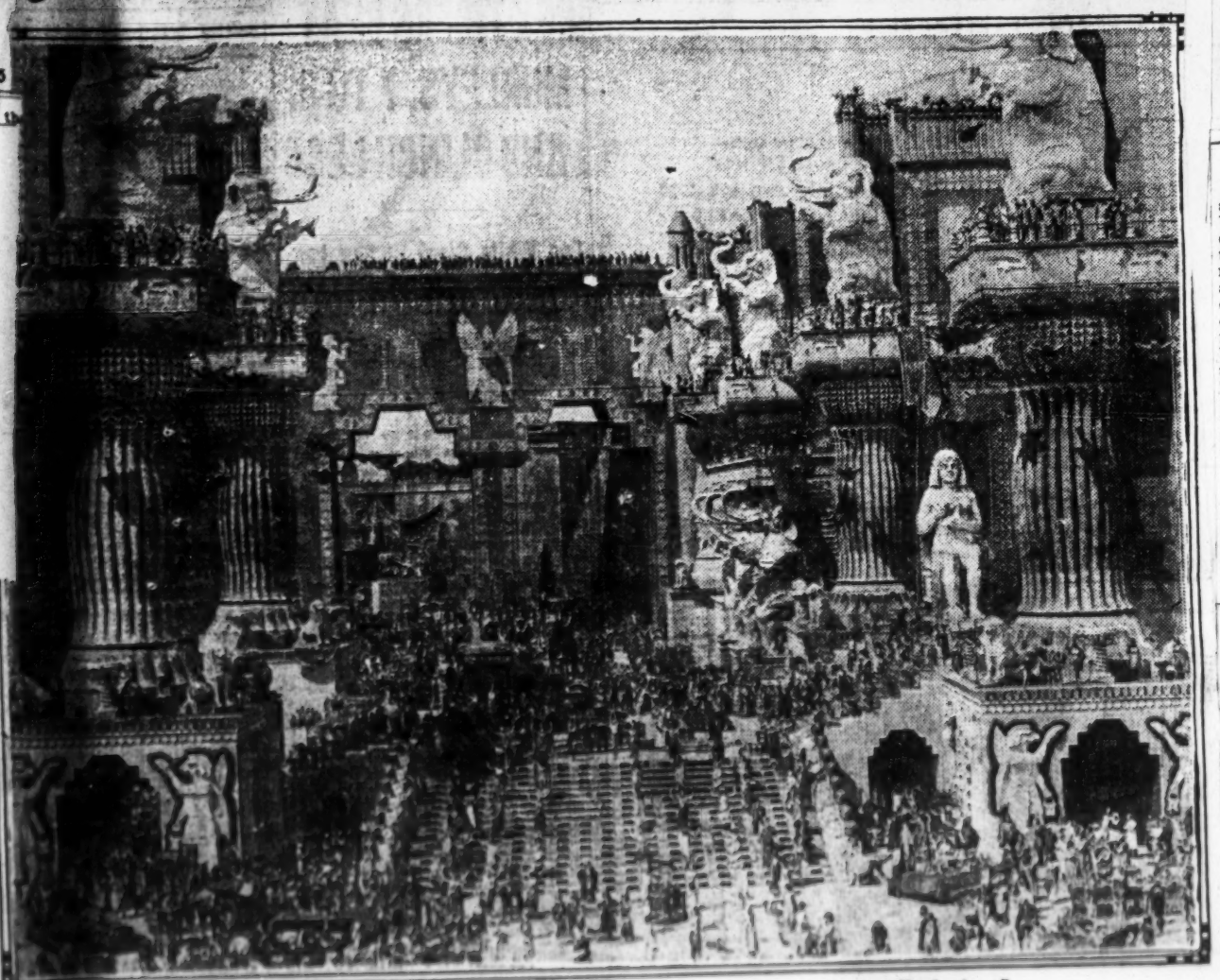
D. W. Griffith has announced that he will not take over the Liberty Theatre until September 5, and that the opening of his latest film spectacle, "Intolerance," will be postponed from August 22, as originally stated, until the later date. This decision came at the conclusion of a long distance telephone conversation between Los Angeles and Mr. Griffith's home office.

The original intention was to present this screen spectacle on August 22, but, owing to various delays in fitting the theatre for the purpose of the production, it was deemed advisable to postpone. The manufacturing plants cannot deliver the mechanical appliances required for innovations in the way of advanced projection until later in the month.

As a result of the deferred date, Mr. Griffith will remain at his Western studio to add final details to his big work.

Telegraph Aug. 20/16

FLICKERINGS from FILMLAND



"Belshazzar's feast in the royal banquet court of Babylon." from "Intolerance"

Above is the first "still" of Griffith's big feature, "Intolerance," to be shown in Chicago paper.

Five years ago the producer of "The Birth of a Nation" conceived the idea of a gigantic spectacular photoplay production which would involve historical periods back to the days of Babylon. Various research work was at once started and has been kept up ever since. About a year and a half ago actual photographic work began. There was no scenario. Mr. Griffith's idea was worked out from day to day under his personal direction, and gradually "The Mother and the Law" (the tentative name chosen) became "Intolerance."

It is scheduled to open around Sept. 5 at the Liberty theater in New York, and probably will be shown in Chicago about the middle of October at the Colonial.

The above scene is "Belshazzar's feast in the royal banquet court of Babylon," and is probably the greatest stage setting ever built.

Star
New York City

AUG 23 1916

GRIFFITH SPECTACLE SEPT. 5

The offices of D. W. Griffith this week announced that the date for the New York opening of the New Griffith production of "Intolerance" at the Liberty Theatre will take place Tuesday night, Sept. 5. The original intention as previously announced was to open on Aug. 22, but owing to delayed orders the theatre cannot be made ready until the first week in September. Mr. Griffith is planning extensive improvements in the Liberty Theatre with a view of introducing many innovations in the way of advanced projection for his forthcoming spectacle. The manufacturing plants cannot deliver the mechanical appliances before the last week in August.

This information was conveyed to Mr. Griffith in a long distance telephone conversation which lasted for twenty minutes. The rate to Los Angeles is $20 for every three minutes of conversation. As a result of the deferred date, the producer will remain at his western studio to add final details to his big work and is not expected in New York before the latter part of next week, when he will come on to take active charge of the advanced preparations for his next production in this city.

Public Ledger
Philadelphia Pa.
AUG 22 1916

NEWS NOTES of MOVIELAND

By DAISY DEAN

D. W. Grifith's "Intolerance," super-movie now under way which bids fair to eclipse all other pictures ever produced, advances an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals, according to advance reports, that the same force, Intolerance, which created crises in world affairs in the beginning is at work today.

"In the principal scene," Griffith says, "I have used more people than ever were seen in any production. The picture tells a modern story of striking local color, which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them.

MODERN AND ANCIENT LINKED

"But the modern story is joined to ancient events. I have elaborated the use of the switch-back to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572. In each locale analogous characters to the protagonists of the modern story are shown in the same vortex of intolerant opinions, which are the great negative forces in the main theme."

Some of the greatest characters in the world's development are reported to be pictured at war with the irresistible currents of thought which dominated their ages and all lead to the approaching era of individual responsibility tempered with the mutuality of brotherly understanding between men. The work of research to give authority to the scenes was carried on, it is announced, by a corps of experts over a period of at least three years. One big moment in the production is the crucifixion of Christ.

D. W. GRIFFITH
He is probably the world's most famous producer of motion pictures. "The Birth of a Nation" is his greatest masterpiece.

Herald
Chicago, Ill
AUG 23 1916

Griffith's "Intolerance," which has been in the making for something like three years, opened last night in New York at the Liberty Theater. It is expected that this will run there throughout the entire 1916-1917 season. No announcement has been received as to its Chicago opening.

Herald
From Chicago, Ill
Address
AUG 24 1916
Date

David W. Griffith will be in Chicago for about an hour this morning. He is en route for New York to review the showing of his latest spectacle "Intolerance."

Life
Brooklyn, N. Y.
AUG 26 1916

D. W. GRIFFITH completed arrangements with Klaw & Erlanger recently to take over the Liberty Theater for the season 1916-17 beginning August twenty first. His first production will be the new colossal spectacle "Intolerance" which he designates as a sun play of the ages. Mr Griffith has been at work upon this story for over five years. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today. In this production Mr Griffith has set a new mark and created his most ambitious achievement. Greater backgrounds have been made for his action than was ever revealed before. In his principal scenes he has utilized more people than were ever seen in any production. "Intolerance" will be presented for the first time in any theater at the Liberty Theater some time late in August probably. This is the production which has been referred to heretofore as "The Mother and the Law," a title which was used solely for working purposes. It tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them. In this Griffith has shown a keen insight into prevalent conditions, and in illustration of his theme has painted a picture which will startle the world by its realism. In joining his modern story to ancient events Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch-back to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572. In each locale he introduces analogous characters to the protagonists of his modern story and shows them engulfed in the same vortex of intolerant opinions which are the negative forces in his main theme. The historic representations of these various periods are presented in elaborate and accurate detail. The work of research to give authority to these scenes was carried on by a corps of experts over a period of the past three or four years. Three years he worked. Mr Griffith with over six hundred of the best [illegible]

From Tribune
Address Chicago, Ill
Date AUG 25 1916

"'Intolerance' brings up the liquor question. For myself, I have no doubt whisky and strong liquors are bad for the system, but here's a fact to be considered: the study of history indicates that not a single race not addicted to liquor has shown itself a strong people.

"The Chinese and Hindus are cases in point. Neither have used liquor to any great extent, on the other hand the Goths, the strong men of Europe, were the greatest drinkers of their time.

"Take temperance away from America and you deprive one of the things which make them strong—give them the strength to withstand that same temptation. The man who is never tempted is never a strong man."

Which, by the way, seems to be the philosophy of a man who himself is a temperate man.

Billboard
Address Cincinnati, Ohio
AUG 26 1916

INTOLERANCE POSTPONED

Griffith Production Will Open September 5

[illegible]

From Boston Herald
Address Boston Mass
Date

Herald
AUG 26 1916

NEWS NOTES of MOVIELAND

By DAISY DEAN

D. W. GRIFFITH [illegible]

D. W. GRIFFITH

MOTOGRAPHY
August 26, 1916

Griffith in New York

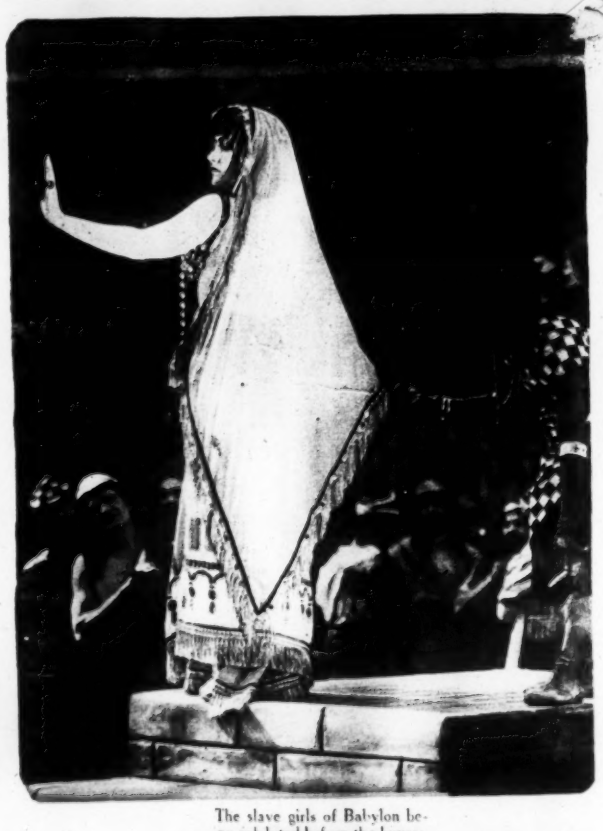
D. W. Griffith has arrived in New York from Los Angeles with the effects and impedimenta used in the former production of his present work, "Intolerance," scheduled for the first time at the Liberty Theater in September. "Intolerance" is the new spectacle which Griffith has been working on for nearly two years. The action is pictured in four periods of the world's history, Babylon, Jerusalem, Paris and a modern American city. The story is developed along a single line and is held together by dramatic sequence. The acting of forty players will play in [illegible]

Scenes from "Intolerance"

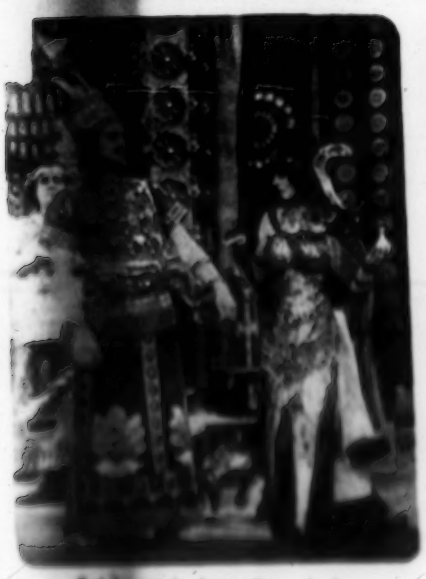
The Latest Mammoth Attainment of D. W. Griffeth, who Had Set the Pace for All Motion Picture Producers in His Former Creation, "The Birth of a Nation"

The story unites the past with the present in four parallel lines

From the modern part of the story. Headquarters of the social reform.



The slave girls of Babylon being exhibited before the buyers.



Belshazzar's leave-taking of the princess on the eve of the great battle.

The fatherhood of Belshazzar and the princess

The mountain maid warns the princess of the high priest's treachery from his trusted messenger.

The Scaffold of Charles IX. of France

NEW YORK WORLD

'Let Him That Is Without Sin"—a scene from the new Griffith film "Intolerance."

The scene from "Intolerance" where Belshazzar proposes to the princess in Babylon.

Examiner
Los Angeles, Cal.
AUG 27 1916

D. W. Griffith left the first of week for New York to superintend opening of "Intolerance," his big ture, at the Liberty Theater on night of September 5.

Gazette Times
Pittsburg, Pa.
AUG 28 1916

Noted Plays And Filmdom Stars Coming

Manager W. M. Patch Secures Many Big Features for Pitt Theater Season.

GRIFFITH SPECTACLE FIRST

The opening of the Pitt Theater tonight, with a three weeks' forecast engagement of D. W. Griffith's big spectacle, "The Birth of a Nation," will mark the beginning of a remarkable series of big picture productions in the theater, according to William Sun Patch, managing director. All get the right to in room, and all comprise an entire afternoon or evening entertainment. The daily performance will be given at the Pitt this week at 2 in the afternoon and 8 o'clock at night. All seats will be reserved at both performances.

Early in November will come the great drama, Angela Roberson, called "The Daughter of the Sun." Another picture will be D. W. Griffith's latest achievement, [illegible] which, like the Nation, [illegible] produced on a magnificent scale. Thomas H. Ince's big picture, "Civilization," will follow. The film of "The Birth of a Nation" is made with the [illegible] Civil War.

William Shakespeare's "The Merchant of Venice" will be a big film production and will be shown in the Pitt theater early after the new year. One of the most remarkable pictures will be Lou Bunnett's production of Richard Harding Davis's famous novel, "Soldiers of Fortune." The work of the famous Motion Picture Company, "Blanche" will mark Mr. Bunnett's appearance as a picture player.

The new French production of the book, "Life of Napoleon," will be produced in English along with its stage play, the Kalem Picture Company's production of "Ben Hur" and [illegible] "Tess of the Storm Country." Mary Pickford will be seen in the leading role in the film version of the Belasco play, "A Romantic Girl." Mr. Patch has also secured the rights to the famous Ince production, "The Mexican," in which Bill Hart will be seen in the leading role.

GUST 28, 1916
G WORLD, MONDAY

D. W. Griffith has arrived in New York from Los Angeles to be present at the first presentation of his new-era film, "Intolerance," at the Liberty Theatre Tuesday, Sept. 5. He will arrive at that time several ideas in the way of projection which are said to lend an entirely new angle to motion picture presentation. Much interest is being displayed in "Intolerance," due to the fact that Mr. Griffith's fame as a film producer is worldwide.

Daily Trade Record,
Tuesday, August 29, 1916.

"Intolerance."

D. W. Griffith arrived from California Thursday with the final touches on his colossal production, "Intolerance," which opens at the Liberty Theatre on Tuesday night, Sept. 5. Mr. Griffith will take personal charge of the preliminary arrangements and remain here until some time after the opening. "Intolerance" is the largest work that Mr. Griffith has undertaken.

August 1916

"INTOLERANCE" OPENS SEPT. 5 AT LIBERTY

D. W. Griffith will present his new spectacle, "Intolerance," at the Liberty Theatre for the first time on Tuesday night, September 5. The engagement is for an indefinite period, with afternoon and evening performances daily, including Sunday.

This new work is the largest production Mr. Griffith has ever made. For over four years he has been evolving the theme and completing its details. The director brings out something which departs from all forms of construction that has been followed heretofore in the theatre.

Over a year of research was followed to provide authentic data for these scenes. They are presented with fidelity, and the ancient locales are reproduced as they stood before the mutations of time made them memories. In building the walls of Babylon, the glimpses of the Holy Land and the picturesque atmosphere of old Paris, the production becomes of historic value. The costumes of each period are also reproduced with accuracy. It is probable that such scenes have never been shown before in the history of the theatre.

"Intolerance" is described as a combination of the poetic and dramatic in epical form, designed to indicate the visions that could flash across the mind while contemplating a crisis in one's personal affairs. It reveals that any one can be the victim of the intolerant forces which led to the Fall of Babylon, the midnight massacres of mediaeval France and the dominant tragedy on Calvary.

An orchestra from the Metropolitan Opera House will accompany the production with a score specially composed for this work, and over 100 people will be employed behind the scenes to lend realism to the story's progress without intruding into the picture.

From Eve. Public Ledger
Address Philadelphia Pa.
Date AUG 26 1916

D. W. Griffith on the Evils of Censorship

The Far-Famed Producer Makes an Eloquent Plea for the Free Movie

This is the concluding portion of Mr. Griffith's little brochure on the rise and fall of free speech in America. Mr. Griffith is perhaps best qualified to speak for the free screen because he has suffered much and he, more than any other producer, has deserved the liberty of production because the quality of his work is so wonderfully high. Mr. Griffith is a genius. But he makes his plea for the moving picture considered not as the work of a genius but as the pleasure of the common man. It is interesting to note that Mr. Griffith's forthcoming spectacle is called "Intolerance."

However alluring the theory of censorship may be to certain well meaning people, in its practical working out, experience has taught us that whatever section or class of the people may feel offended by a particular production, their objection is found to have a vote value to the politicians, who in turn are very often influential in the actual work of the censors.

I have already quoted a passage from the veto message of the late Mayor Gaynor, of New York, but Mr. Gaynor went even further than this in his expression of legal opinion. He declared in so many words that the censorship of moving pictures is a direct violation of the United States Constitution, because it is an abridgement of the freedom of publication.

The press of the country can awaken the people to the truth of these conditions. Already some of the greatest journalists of the country have been brought to see the light. I quote here from Mr. Louis Sherwin, the eminent dramatic critic of the New York Globe, who, upon hearing of the efforts to suppress "The Birth of a Nation," wrote:

> This is absolutely against public policy, against the spirit of the Constitution, against the very life and essence of what would be true American and democratic ideas. The mere fact of the races constituting the population of the United States being shown in an unpleasant light is no argument whatever. If this factor is to be seriously considered, there is hardly any limit to which censorship may not go.

Again Bernard Shaw, the brilliant Irish dramatist, speaking on the morals of the cinema in England, says:

> * * * The danger of the cinema is not the danger of immorality, but of morality * * * people who, like myself, frequent the cinemas, testify to their devitalizing romantic morality * * * there is no comedy, no wit, no criticism of morals by ridicule or otherwise, no exposure of the unpleasant consequences of romantic sentimentality and reckless confectionery in real life, nothing that could give a disagreeable shock to the stupid or shake the self complacency of the smug * * * the leveling down has been thoroughly accomplished. * * *

I thoroughly believe that the principal reason for the popularity of the motion picture is that it softens the hard life of the plain people with beauty and sweetness. It takes them away from saloons and drink, because it gives them a place of recreation in pleasant surroundings; it brings to the poor who are unable to travel away from their own dingy surroundings the beauty and charm of living foreign scenes, of people, of flowers and waving grasses.

One thing, remember however, unimportant or however crude may happen to be the sketches that roll the story in our foreground, beneath them lies an open grassy and flowery. Behind this is a background of beauty, of spring sky, spring hills, or distant mountain peak and this background must express a message of pure and sweet beauty, for it is believe, as most profess that God was done to the heart of the Universe.

The most beautiful picture ever put on canvas, the finest piece ever carved, is a reproduction of real life compared with the flickering shadow of a talented girl in a backyard rendezvous, such as is shown of the Columbia University in an article entitled "The Birth of a Nation" published in the Transcription in April 1916.

Nations of today are the result of the experiences of nations of the past. Those nations having learned the lessons of life and experience, it is the result of today are very pretty pleasant and have to profit of the world from the experience of time. There could be no work, there would be no capital investment, there would be no law, there would be no progress, there would be no science, there would be no art, there would be no literature, there would be no music, there would be no poetry, there would be no beauty, there would be no pleasure, there would be no joy, there would be no laughter, there would be no tears, there would be no pain, there would be no sorrow, there would be no death, there would be no life, there would be no God.

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Herald
Chicago, Ill
AUG 27 1916

Lou Tellegen, Blanche Sweet, Frank Keenan, June Elvidge and Others on Movie Bills

By LOUELLA O. PARSONS.

THE press agent can seldom be found when he is really wanted. Mind you, he is not usually known to be elusive. He is a journalistic diplomat who camps on the trails of movie editors as a hungry and lonely mosquito does the footsteps of the succulent vacationist.

The press agent sends news matter about players and plays into this office by the mailbag full every day. It comes on yellow paper, pink paper, white paper, some of it typewritten and some of it printed. It tells what color Mary Pickford has painted her new Russian wolf hound and it gives recipes for blueberry fudge a la Pauline Frederick. It gives us everything about every player in filmland and a few things not about them. Yet, as we emerged from a Cheops pyramid of such correspondence in which we have spent many a weary hour, we announce with mingled chagrin and ire that we cannot find a single line about Griffith's new spectacle, "Intolerance."

We have made quite an effort to find out something about this new production for Chicago movie fans. No luck, though. It seems as easy to find some one who knows something about this spectacle as it would be to get an intelligent and definite expression on the fourth dimension from a dog-eating Igorrote.

* * *

New York is seeing this production which, press agents tell us, has been in the making for three years. It opened there last Tuesday.

The weather is getting cooler now (support the veracity of this statement by the hardy perennials season) and of course we are realizing how comfortable it will soon be to spend a whole afternoon or evening witnessing long drawn epics extravagance. But we must wait for "Intolerance." It seems indefinitely.

However, let's talk over what the photoplay houses are to give us for this week, the proved quality of which would seem to make daily intercourse the absence of "Intolerance."

Tom Terriss is here in all of his startling photographs, his wife, Frank Keenan and other celebrities.

The versatile husband of Geraldine Farrar is in evidence at Orchestra Hall in "The Wife of Coventry," written especially for him by Margaret Turnbull and the story by Alexander Dumas. Mr. Tellegen will be supported by Miss Ritzell and an all-star cast beginning Monday. Which reminds me that Lou Tellegen and Laura Hope Crews are the most affable people in the world. The pair afforded me a delightful hour in the most comfortable of chairs in the parlor of their Chicago home, having the entire floor to themselves with the exception of Mrs. Tellegen's mother, the charming grandmother of Barrie stage fame, Hattie Crews.

and hospital scenes of the present world war are prominent in the picture, and their reproduction was supervised by Francis le Jacquonot, a convalescing French officer. The comedy picture on the program is the Vitagraph Company's "Uncle Bill," issued about two years ago. The travelogue consists of an aerial voyage over Germany and France, and shows some scenes very close to the present battle lines.

The Studebaker Theater offers this week "The Almighty Dollar." Frances Nelson and June Elvidge, co-star in this Brady-made feature. It tells a story of two orphaned sisters who face the world and find much of turbulence in the facing. Both Miss Nelson and Miss Elvidge were born and bred in St. Paul, Minn., and this is the first time that two girls from the same city, who are not sisters, are featured in the same picture.

Frances Nelson, who is co-starred with E. K. Lincoln and June Elvidge, was formerly associated with Lew Fields on the speaking stage, having played in "The Wife Hunters" with him. She later played leads with Tom Wise in stock, and then joined the World Film Corporation, with whom she has been ever since. She was starred in "Love's Crucible," "What Happened at 22?" and played with Robert Warwick in "Human Driftwood."

* * *

This week's program at the Fine Arts Theater is headed by a Triangle drama from the Ince studio. The new bill opened Friday and will continue until next Thursday night. Frank Keenan is the star of the occasion and "Thoroughbred," a C. Gardner Sullivan creation, is his latest offering.

"Thoroughbred" comes from the pen of the most prolific scenario writers and was produced under the critical eye of Thomas H. Ince by one of his leading directors, Reginald Barker.

In "Thoroughbred" he presents the fine type of southern gentleman most familiar to visitors below the Mason and Dixon line. This southerner, who has given liberally of his fortune to needy and has been victimized in dishonest deals, faces the pange of starvation when a reform movement puts an end to racing, his only means of livelihood and a sport which he had loved all his life. But fortune again smiles upon him and happiness transplants the prevailing gloom.

Combining the war with the present, Vitagraph's current offering on the V. L. & B. program opens today at the V. L. & B. Theater, taking the place of "The Ring of Turkey." "The Flame of Freedom," the Vitagraph offering at the V. L. & B. goes back to the days of the revolutionary war period and deals in the spirit of a novel which is advocated for the present use in industrial affairs.

"The Flame of Freedom" has a unique plot to unfold, in setting to prove that the message it carries the spirit of one of our forefathers who fought against tyrannies in revolutionary days and who was instrumental in the success of George Washington.

The dramatic part of the play rests with Charles Richman, leading stage and screen man, who has brought his talents with the film film as well the footboards at the Lyceum, Bijou, Lyric, Little Theater, Bijou, Princess, Hippodrome, Author, Thalia, Lyceum, Maxine Elliott's, Hippodrome, Park and Edward Sloan.

From World
Address Paula Orela
Date AUG 27 1916

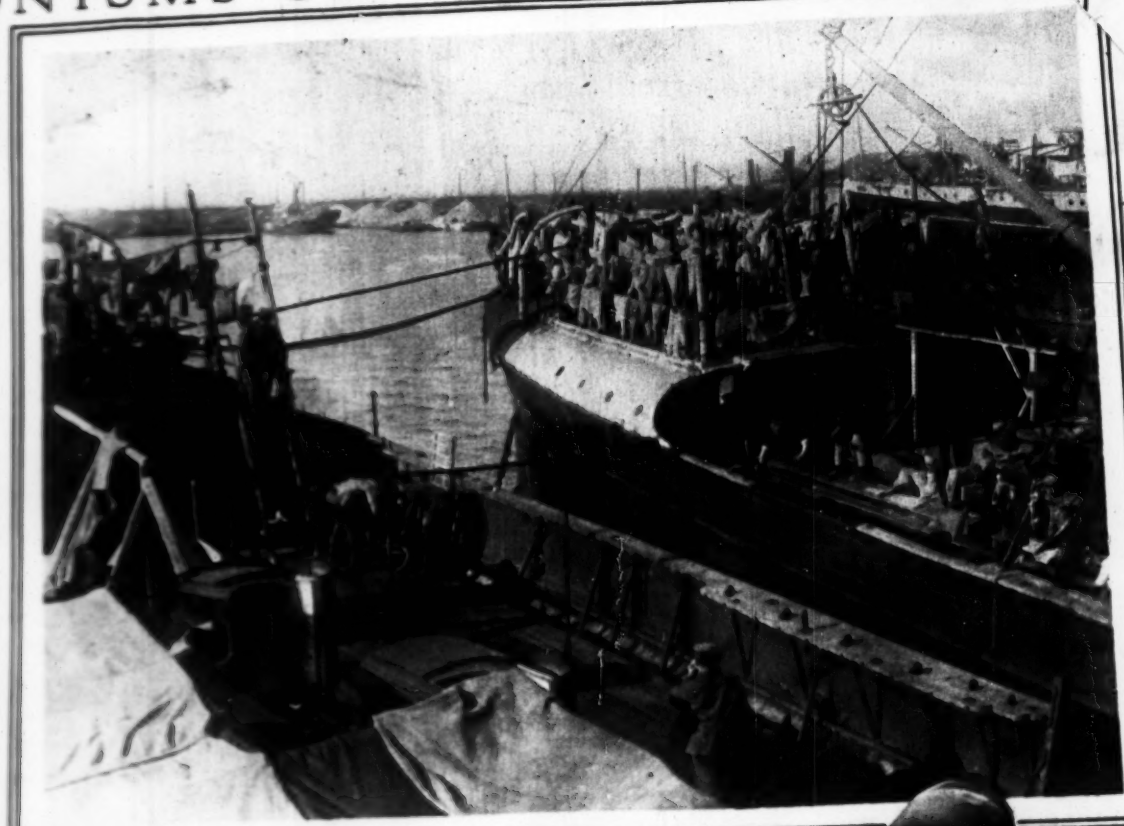
GRAND WILL OPEN EARLY THIS YEAR

Some of the Attractions That Will Play House This Season.

The management of the Grand Opera House has booked a great list of attractions for the coming season, including a number of operatic productions such as "The Fall of a Nation," "Madame Butterfly," "The Birth of a Nation," and "Madame Butterfly" (which is to be given by a local cast), "The Birth of a Nation" and "Madame Butterfly" (which is said

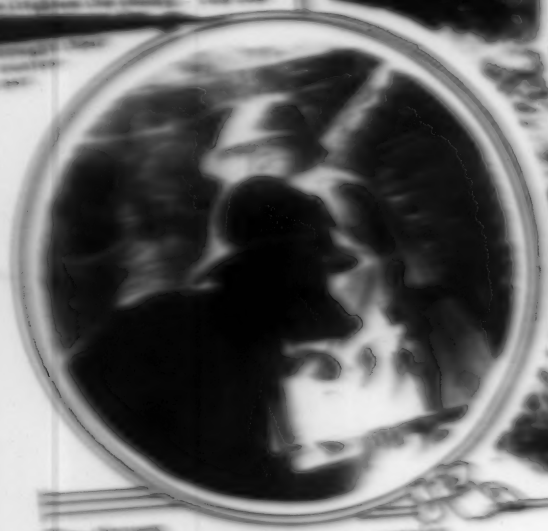
SOME PECULIAR ANACHRONISMS OF THE GREAT WAR

Back to the day of the Roman ballista. Catapult used by the Allied troops for hurling bombs in the Somme offensive.



Back to the day of the prison ship. German prisoners quartered on shipboard in a French harbor. Wash day aboard.

Photo © American Press Association



The helmet of the day of Cromwell now indispensable in the trenches against shrapnel.

BACK TO THE DAY OF RUTH THE GLEANER. WOMEN HARVESTERS MAKING HAY IN ENGLAND.

Photo from Brown Bros.

HOW GERMAN SCIENCE IS REDUCING WAR'S TREMENDOUS WASTAGE IN HORSES

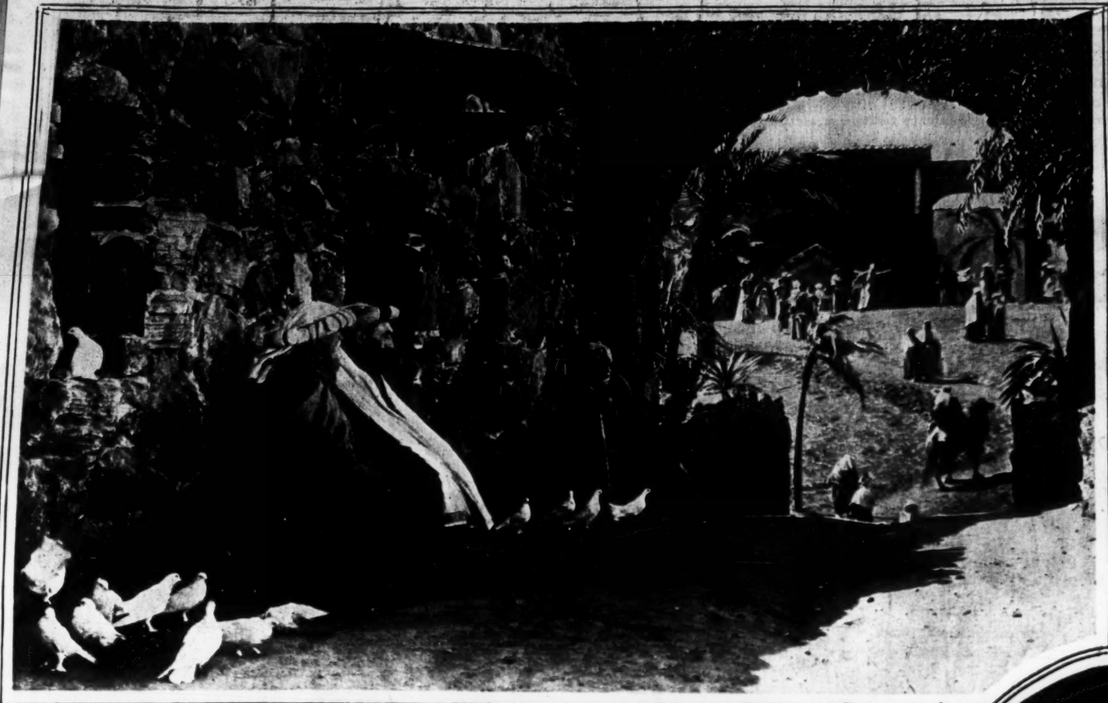
A German veterinary field hospital. Throwing the horse upon a mattress.

Photos from Paul Thompson.

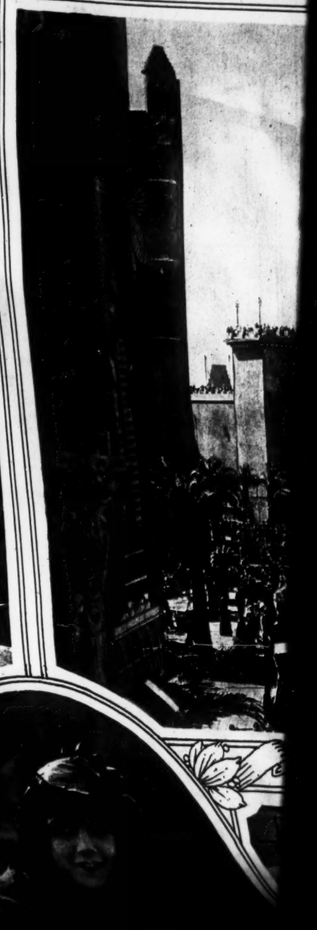
Surgeons operating on a horse for a minor ailment of the throat.

THREE GREAT WORLD TRAGEDIES PICTURED IN NEW FILM SPECTACLE

Scenes From the Crucifixion, the Fall of Babylon, and the Massacre of St. Bartholomew, as Shown in D. W. Griffith's "Intolerance"



AT THE GATES OF JAFFA. AWAITING THE ARRIVAL OF THE CARPENTER'S SON OUT OF NAZARETH.



CHRIST HEALING THE BLIND. "AND HE LOOKED UP, AND SAID, I SEE MEN AS TREES, WALKING."—ST. MARK, VIII. 24.

"Suffer little children to come unto Me."

The Massacre of St. Bar[illegible] ter in which 50,000 Huguenots [illegible] de Medici, who wrung the order [illegible] Bartholomew's Day, and lasted [illegible]

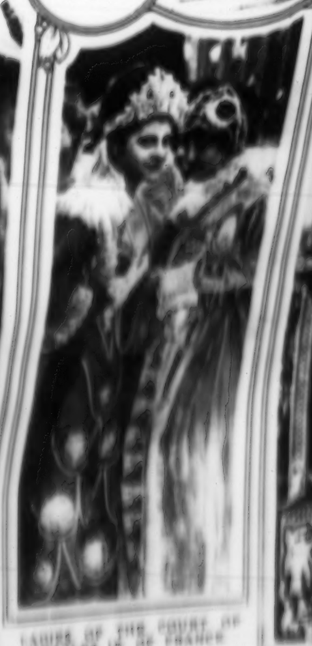
[illegible] in Paris during the slaughter, massacre, which was inspired by Catherine [illegible] Charles IX., began on August 24, 1572, St. [illegible] tober 3.

A beggar girl in the streets of Babylon.

THE ROAD TO CALVARY. THE MOTHER OF MARY BIDS FAREWELL TO THE SAVIOUR AS HE IS GIVEN UP TO THE GUIL OF PILATE

JOSEPHINE DROWELL AS CATHERINE DE MEDICI

THE HUSS OF ALIAS, ROMANDE CUP, BOY OF LOWLY BIRTHY, LEADER OF THE HUGUENOTS AS CHIEF UP HIS DEATH



LADIES OF THE COURT OF CHARLES IX OF FRANCE

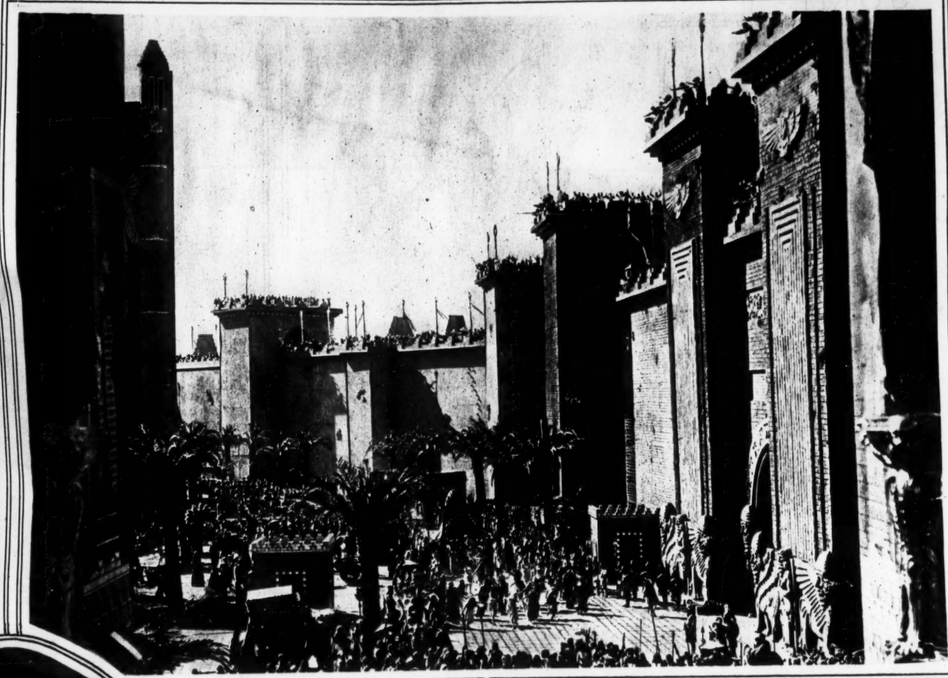
THE GREAT [illegible]

THREE GREAT WORLD TRAGEDIES PICTURED IN NEW FILM SPECTACLE

Scenes From the Crucifixion, the Fall of Babylon and the Massacre of St. Bartholomew, as Shown in D. W. Griffith's "Intolerance"

CARPENTER'S SON OUT

The massacre of St. Bartholomew, in which 50,000 Huguenots fell. [illegible] de Medici, who wrung the order from [illegible] Bartholomew's Day, and lasted until [illegible]



BABYLON BEFORE THE FALL. THE GATHERING IN THE GREAT COURT FOR BELSHAZZAR'S FEAST.

SAID, I SEE MEN AS TREES.

"Suffer little children to come unto Me."

A beggar girl in the streets of Babylon.

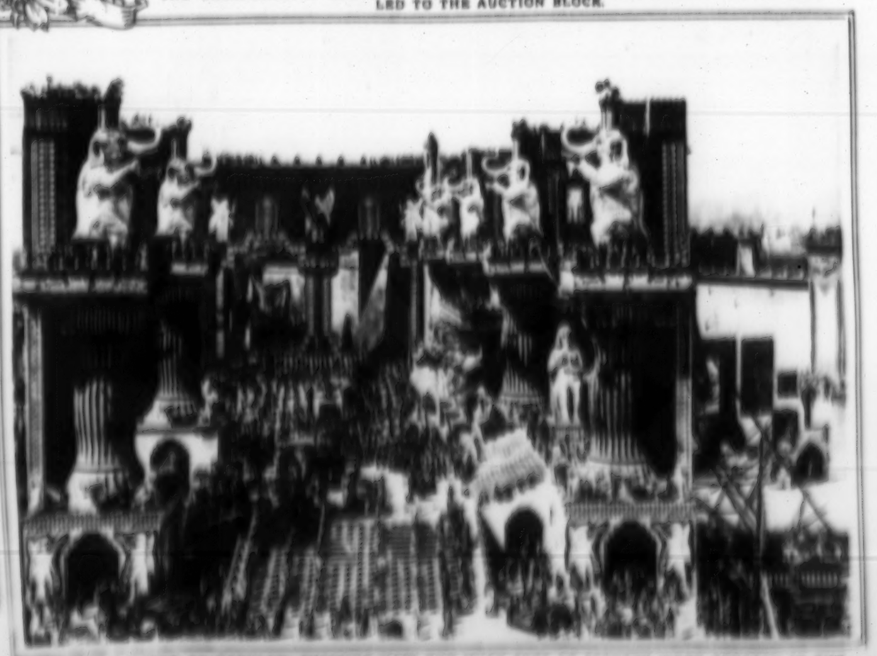
THE DECADENCE OF BABYLON. SLAVE GIRLS ADORNING THEMSELVES BEFORE BEING LED TO THE AUCTION BLOCK.

[illegible] FAREWELL TO THE SAVIOUR AS HE IS GIVEN [illegible] BY PILATE

[illegible] CROWELL AS CATHERINE DE MEDICI

THE DUKE OF GUISE [illegible] ADMIRAL COLIGNY, LEADER OF THE HUGUENOTS, [illegible] OF HIS DEATH

LADIES OF THE COURT OF CHARLES IX OF FRANCE



THE GREAT COURT OF BABYLON, SHOWING HOW THE HUGE BITS OF SCENERY WERE ERECTED IN THE [illegible] OF THE COURTS. A BABYLONIAN GARDEN IS BEING PREPARED

Motion Picture News

From

Address New York City

Date SEP 2 - 1916

"INTOLERANCE" DATE IN NEW YORK SET FOR SEPTEMBER 5

Positive announcement has been made in the offices of D. W. Griffith, that the date for the New York opening of the new Griffith production of "Intolerance" at the Liberty theatre will take place on Tuesday night, September 5. The original intention as previously announced was to open on August 22, but it was found that owing to delayed orders the theatre cannot be made ready until the first week in September.

Mr. Griffith is planning extensive improvements in the Libetry theatre with a view of introducing many innovations in the way of advanced projection for his forthcoming spectacle. The manufacturing plants cannot deliver the mechanical appliances before the last week in August.

This information was conveyed to Mr. Griffith in a long distance telephone conversation which lasted for twenty minutes. The rate to Los Angeles is twenty dollars for every three minutes of conversation. As a result of the deferred date the producer will remain at his western studio to add final details to his big work, and is not expected in New York before the latter part of next week when he will come on to take active charge of the advanced preparations for his next production.

THE EVENING MAIL Adve

FRIDAY, SEPTEMBER 1, 1916.

D. W. Griffith has been in active personal charge of every subtlest detail in connection with the premiere of his colossal productio, "tierace," at the Liberty Theatre, Tuesday, September 5. The film fan world is perhaps more excited over this event than at any similar period in photodramatic history. The cause may be found in the unwaning popularity of Mr. Griffith's prevous great attainment, "The Birth of a Nation."

SEPTEMBER 2, 1916.

THE GLOBE AND COMMERCIAL ADVERTISER.

TUESDAY.

Liberty—"Intolerance."

D. W. Griffith will present his new spectacle "Intolerance" at the Liberty Theatre for the first time on Tuesday night. The engagement is for an indefinite period, with afternoon and evening performances daily, including Sundays. This new work is the largest production Mr. Griffith has ever made. For over four years he has been evolving the theme and completing its details. The motivating theme is of the twentieth century and realistically presents some striking phases of every-day life. Paralleled with it are three additional stories which trace back through eighty periods of the world's development. The ancient periods show Medieval France during the reign of Charles IX, when his mother, Catherine de Medici, conceived her cruelty, intrigues, at the time of the Christian era, and Babylon about 539 B. C., when Belshazzar's throne was overwhelmed by the Persian armies under Cyrus. "Intolerance" is described as a combination of the poetic and dramatic in epical form.

Motion Picture World

From

Address New York City

SEP 2 - 1916

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September 2, 1916

MOTION PICTURE NEWS

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NEW YORK AMERICAN—

SATURDAY, SEPTEMBER 2, 1916

D. W. Griffith's masterpiece, "Intolerance," will be shown for the first time at the Liberty Theatre next Tuesday evening.

"Civilization" will enter open the last week of its run at the Criterion Theatre next Monday.

Paul West has written a photoplay entitled "The Lash." It is now being produced at the Lasky studios with Marie

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Dramatic Mirror

From

Address New York City

SEP 2 - 1916

Date

SEPTEMBER 2 FOR "INTOLERANCE"

D. W. Griffith arrived in New York last week with the final touches of his latest spectacle, "Intolerance," which will have its initial showing at the Liberty Theater on Tuesday night, September 2. He will have entire charge of this preliminary showing and will remain in the East until some time after the opening. His latest picture is the largest work that he has ever undertaken and he has followed broader lines than in any of his past achievements.

SATURDAY, SEPTEMBER 2, 1916

NEW YORK EVENING JOURNAL

"INTOLERANCE" OPENS LIBERTY—SEPT. 6.

WHAT YOU WILL SEE IN "INTOLERANCE."

City-wide strike paralyzes business in Western city.
Idle rich seen at play in extravagant display of clothes and jewels.
Redmen's in modern city, showing same grinding the sense of pomp in factories.
Mother and baby separated by heartless Social Welfarers.
Streets of Paris strewn with dead after the final massacre.
Catherine de Medici forces her son, Charles IX, to sign the fatal proclamation.
Fifty thousand fall in war which lasts from August 24, 1572, to October 3.
Great city of Babylon before and after the fall.
Cyrus at the state court of Babylon being sent to the highest ladder from the auction block.
Captains of France defeat Islam by means of multitudes, while women and children starve.
Belshazzar's feast in the great court of Babylon.
Big street scene in Paris during the reign of Charles IX.
Novices smashing through the inner gates of Babylon.
Cycle of the poor in the tenement section of a large city.
The Fall of Babylon, the most thrilling spectacle ever witnessed.
Vice protests since the innocent in their endeavor to trap the perpetrators of crime.
Gorgeous costumes of the fashion plates of antiquity.
The cedar and gold boudoir of Princess Attarea.
Domestic scene in Hoyt case.
"Suffer little children to come unto Me."
On the way to Calvary.
The wedding feast in Cana Galilee.
The manger place in Jerusalem.
The tent of Cyrus on the Euphrates.
On the walls of Babylon.
Dancing girls in the ancient harem.
The Persian hosts overpower Babylon.
A modern garbage system.
The first symbol of street posting.
The scene of Bagne days.
A modern monstrosity on the streets.
[illegible] of crime.
The home man is made to see.
[illegible] Saint Veronica.
Near the Jaffa gate.
[illegible] fall of Babylon.
The chariot race, the warning.
Belshazzar's giant bodyguard.
Implements of war in America.
Court of Charles IX.
The introduction of Sixteen guns.
Exquisite trappings of a French prince.
The representation of Admiral Coligny.
A race with death across the plains.

SEPTEMBER 2, 1916. MOTION PICTURE NEWS

SEPTEMBER 2, 1916.

THE EVENING WORLD.

GRIFFITH SPECTACLE
LIBERTY THEATRE FILM

SEPTEMBER 2, 1916

THE EVENING POST SATURDAY MAGAZINE

MAIL, SEPTEMBER 2, 1916

Sage Might Ask Royalties From Griffith

...ch from an Essay of Emerson's Set David W. to ...ing of a Wonder Play, and the Result Is "Intoler-" Which Pictures on the Films the Horrors of Man's of Opinion Through the Ages.

By ZOE BECKLEY.

...st hate movies!"

...do I—shake!"

...party of the first part in this fragmentary conversation ... The party of the second part was—guess! But you ...d guess; what's the use trying? It was David W. Grif-...r-movie producer, highest salaried scenario writer in the ...ionaire of motion picture dividends, etc., etc., etc. You ...fith.

...es don't ring true to me."

...to me."

...'t follow the plots and I don't like what I *can* follow and ...t loathe 'em! I can't tolerate 'em," I raged. Mr. Griffith ...little.

...you'll better drop around ...tolerance' Tuesday night ...ty Theatre," he said with ...ckle.

...things—isn't movies," I ...say. "They're spectacles ...of history—they've got ..."

...said D. Griffith.

...hile I get the point. If I ...movies and condemn the ...l of them, I'm intolerant. ...up your nose at me be-...e in voices (and voters) ...that's intolerance. If Bill ...let you play in his back-...e he objects to the cut of ...or the form of your re-...'s intolerance. Intolerant ...urred being at the stake ...a difference of opinion. ...of "differing" people are ...d at different kinds of ...short, alone all the trou-...world seem to come from ...being intolerant of some-...nd swatting them for it.

...ch Marred His Idea.

...vid Wark Griffith, gentle-...scholar, has noticed this, ...as he always knew it; he ...knows everything. But he ...suddenly impressed upon him ...when he was reading an ...essay ...people must something like ...ce World and be marplots ...people brotherhood, the work, ...intent, arts, science, re-...ion, in fact, all the good ...we do for better ...and the nation predicted ...regulator of the world and ...and found the bottom of the ...organization that we do now ...the sky and the sun."

...down and ...scrapped the ...And a good ...that was be-...the Birth of ...some of life, ...the public ...the world. ...ago when ...get away ...and read ...events ...world.

DAVID W. GRIFFITH.

...vilyune in 'Intolerance' aren't brought to book before the audience."

"That settles it. Now I'm satisfied it isn't a regular movie. And—and I'll come to see it just to show you how broadminded and tolerant I am."

"Thanks," said D. Griffin again with a slight, a very slight chuckle.

THE EVENING SUN, SATURDAY, SEPTEMBER 2, 1916.

"INTOLERANCE" COMES TO LIBERTY ON TUESDAY

Griffith's New Spectacle Will Make Sensation.

D. W. Griffith will present his new spectacle, "Intolerance," at the Liberty Theatre for the first time on Tuesday night, Sept. 5. The engagement is for an indefinite period, with afternoon and evening performances daily including Sundays.

This new work is the largest production Mr. Griffith has ever made. For over four years he has been evolving the theme and completing its details. The director brings out something which departs from all forms of construction that has been followed heretofore in the theatre.

The motivating theme is of the twentieth century and realistically presents some stirring phases of everyday life. Paralleled with it are three additional stories which trace back through earlier periods of the world's development.

The ancient periods show medieval France during the reign of Charles IX., when his mother, Catherine de Medici, dominated his career; Jerusalem at the time of the Christian era, and Babylon about 539 B. C., when Belshazzar's forces were overpowered by the Persian armies under Cyrus.

Over a year of research was followed to provide authentic data for these scenes. They are presented with fidelity, and the ancient locales are reproduced as they stood before the mutations of time made them memories. In building the walls of Babylon, the glimpses of the Holy Land and the picturesque atmosphere of old Paris the production becomes of historic value. The costumes of each period are also reproduced with accuracy. It is probable that such scenes have never been shown before in the history of the theatre.

"Intolerance" is described as a com-[illegible] and dramatic in epical form, designed to indicate the visions that could flash across the mind while contemplating a crisis in one's personal affairs. It reveals that any one can be the victim of the intolerant forces which led to the fall of Babylon, the midnight massacres of medieval France and the dominant tragedy on Calvary.

In producing these striking effects Mr. Griffith has employed the forces at his command after the style of his creative art. Enormous backgrounds embellish his narrative in a way that could not be portrayed in any other form of art possible of condensation into the time covered by an evening's entertainment in the theatre.

An orchestra from the Metropolitan Opera House will accompany the production with a score specially composed for this work, and over 150 people will be employed behind the scenes to lend realism to the story's progress without intruding into the picture.

MAE MARSH.

In "Intolerance" at the Liberty Theatre.

Post
Chicago, Ill
SEP 2 - 1916

Mae Marsh and Robert Harron at Fine Arts

The prevailing play at the Fine Arts Theater, which will continue until and including Thursday evening, is a five-reel Fine Arts comedy entitled "The Little Liar," featuring that irresistible pair, Mae Marsh and Robert Harron, both stars of numerous D. W. Griffith successes, especially his latest film spectacle, "Intolerance."

In this play Miss Marsh's winsomeness and wistfulness serve her in good stead.

Mr. Harron's activity in this piece is in the role of a newspaper reporter.

Others in the cast include Olga Grey, Carl Stockdale, Jenny Lee, Ruth Handforth, Tom Wilson and Loyola O'Connor.

THE EVENING POST SATURDAY MAGAZINE, NEW YORK, SEPTEMBER 2, 1916.

Reuben A. Robinson's floor, Babylonia episode in the epic-drama "Intolerance," which will be presented at the Liberty Theatre Tuesday

...Salamen's Gazette, Saturday, September 9, 1916.

In the same combo, at the Liberty, D. W. Griffith will offer his second and what is said to be his greatest moving picture production. It is called "Intolerance." It is backed by an unlimited size. The orchestra is composed of musicians from the Metropolitan Opera House.

SEPTEMBER 2, 1916.
REVIEW, SATURDAY
THE NEW YORK

'INTOLERANCE' TO OPEN AT LIBERTY TUESDAY EVENING

Mr. Griffith's Latest Spectacle Is Awaited with Great Interest.

ANCIENT AND MODERN

Strong Dramatic Story with Interesting Historical Background.

D. W. Griffith will present his new spectacle "Intolerance" at the Liberty Theatre for the first time on Tuesday night, September 5th. The engagement is for an indefinite period, with afternoon and evening performances daily including Sundays.

This new work is the largest production Mr. Griffith has ever made. For over four years he has been evolving the theme and completing its details. The director brings out something which departs from all forms of construction that has been followed heretofore in the theatre.

The motivating theme is of the 20th century and realistically presents some stirring phases of every day life. Paralleled with it are three additional stories which trace back through earlier periods of the world's development.

The ancient periods show medieval France during the reign of Charles IX, when his mother, Catherine de Medici dominated his career; Jerusalem at the advent of the Christin era; and Babylon about 539 B.C. when Belshazzar's forces were overpowered by the Persian armies under Cyrus.

Over a year of research was followed to provide authentic data for these scenes. They are presented with fidelity and the ancient locales are reproduced as they stood before the ruthless hand of time made them memories by building the walls of Babylon, the colonnade of the Holy Land and the picturesque atmosphere of old Paris, the productions becomes of historic value. The costumes of each period are also reproduced with accuracy. It is probable that such scenes have never been shown before in the history of the theatre.

"Intolerance" is described as a combination of the poetic and dramatic in epical form. Designed to indicate the vicious that could flow across the ocean while contemplating a crime in love's personal affairs. It reveals that anyone can be the victim of the intolerant forces which led to the fall of Babylon, the midnight massacres of medieval France and the dramatic tragedy of Calvary.

In producing these striking effects Mr. Griffith has employed the forces at his command after the style of the creative art. Realizing intolerance contributes his sincerity in a way that could not be portrayed in any other form of art, instead of condemning this the time revered by an evening's entertainment in the theatre.

An orchestra from the Metropolitan Opera House will accompany the production, with a score specially compiled for the work, and over the screen will be displayed behind the scenes in just action in the story's progress without interfering into the action.

Free Press
Winnipeg Manitoba
SEP 2 1916

"INTOLERANCE" IT IS CALLED

The David W. Griffith picture which has been known as "The Mother and the Law" will be called "Intolerance" when it opens at the Liberty theatre in New York on Sept. 5. It is claimed that the first name was used solely for working purposes, but it is more likely that the failure of "Civilization" and "The Fall of a Nation" put Griffith on his mettle and he is doing everything possible to give the big feature photo-play a chance for success.

It is claimed that Griffith has taken the Liberty theatre for the season, though this would call for a great deal of confidence, especially under existing conditions when Griffith's

Famous Broadway star at the National Tuesday and Wednesday in "The Children of the Ghetta," a Fox screen version of Zangwill's great play

former associates failed to put over winners alone.

NEW YORK HERALD, SUNDAY, SEPTEMBER 3, 1916.

RRENT ATTRACTIONS IN THE MOTION PICTURE THE
A NEW GRIFFITH SPECTACLE AND A PHOT

"Intolerance," Representing Work of Years, To Be Seen at the Liberty.

"INTOLERANCE" is the title of a new spectacle, said to be a combination of the poetic and dramatic in epical form, which will be produced for the first time by D. W. Griffith at the Liberty Theatre next Tuesday night. The engagement is for an indefinite period, with afternoon and night performances daily and Sundays.

The leading theme is said to be a story of the twentieth century life in which intolerance is the besetting evil. To make parallels with it are three additional stories which trace back into the doings of the world in Biblical days. The ancient periods show mediæval France during the reign of Charles IX., when his mother, Catherine de Medici, dominated his career; Jerusalem at the birth of the Christian era and Babylon at about 539 B. C. when Belshazzar's forces were overpowered by the Persian armies under Cyrus.

The director claims to have worked more than four years in evolving the theme and completing the details. Much time was given in research to provide authentic data for these scenes and to reproduce the buildings and local scenery of these times, as well as to get the accurate costuming of the various periods.

The plot is intended to prove that any one can be the victim of the intolerant forces which led to the fall of Babylon, the midnight massacres of medieval France and the dominant tragedy on Calvary.

More than one hundred persons, it is said, will be employed behind the scenes to lend realism to the story's progress. A large orchestra, including Metropolitan Opera Company players, will accompany the production with music composed especially for the picture.

At the top the Court of Charles IX. of France scene in "Intolerance," Liberty Theatre.

THE SUN, SUNDAY, SEPTEMBER 3, 1916.

D. W. Griffith will present his new spectacle, "Intolerance," at the Liberty Theatre beginning Tuesday night. The theme is "man's inhumanity to man" and the scenes are from the periods: mediæval France during the reign of Charles IX.; Jerusalem at the birth of the Christian era, and Babylon about 539 B. C. "Intolerance" is described as a unique combination of the poetic and dramatic in epochal form. An orchestra from the Metropolitan Opera House will accompany the production with a score specially composed for the work.

"Is Any Girl Safe?" a film

TRIBUNE, SEPTEMBER 3, 1916.

SHADOWS ON THE SCREENS

D. W. GRIFFITH, who invented the kind of type in which the names of motion picture directors are now printed, will furnish the film feature extraordinary of the week. It is Mr. Griffith's aim to produce only one motion picture every two years or thereabouts, and consequently the appearance of one of them is an event. Thousands will see, who in any one week, at the Liberty Theatre on Tuesday, going to see "Intolerance" instead. "Intolerance" comes to the theatre where Mr. Griffith's "Birth of a Nation" was such great attraction, and it comes with the announcement that it is a greater picture. The engagement, of course, is indefinite, the performances daily, with matinées, and also on Sundays.

The motivating theme is of the intolerance of man and established with it are three additional stories which trace back through earlier periods of the world's development.

The ancient periods show mediæval France during the reign of Charles IX., when his mother, Catherine de Medici, dominated his career; Jerusalem at the birth of the Christian era, and Babylon about 539 B. C., when Belshazzar's forces were overpowered by the Persian armies under Cyrus.

Over a year of research was followed to provide authentic data for these scenes. In building the walls of Babylon, the glimpses of the Holy Land and the picturesque atmosphere of old Paris, the production becomes of historic value. The costumes of each period are also reproduced with accuracy.

"Intolerance" is described as a combination of the poetic and dramatic in epical form, designed to indicate the visions that could flash across the mind while contemplating a crisis in one's personal affairs. It reveals the fact that any one can be the victim of the intolerant forces which led to the fall of Babylon, the midnight massacres of mediæval France and the dominant tragedy on Calvary.

THE WORLD: SUNDAY, SEPTEMBER

"Intolerance" Due at the Liberty; Silent Drama at Other Theatres.

A motion picture planned on a spectacular scale by D. W. Griffith, who was the producer of "The Birth of a Nation," will take possession of the Liberty Theatre on Tuesday night. The title of this latest spectacular caption of the screen is entitled "Intolerance." It is intended to portray in realistic fashion the greatest spectacle in which the problem's population was made, which is not to be entirely fiction, but rather the story in miniature and form.

As the [illegible] of [illegible] years, [illegible] the new picture will serve to show the intolerance of the human race throughout the ages. It is in part a criticism of the lack of tolerance in the present day, and points the lesson of this tendency through the centuries to the time of Babylon. Four periods, starting and intervening in the general theme, but the story [illegible] to impress the [illegible] of [illegible] the [illegible] Jerusalem at the beginning of the Christian era, and [illegible] Paris in the sixteenth century. Much care is said to have been observed in making the pictures historically accurate.

[illegible] the production, [illegible] will take the [illegible] which will [illegible] the pictures.

Brooklyn Eagle

Press SEP 3 1916

GRIFFITH'S NEW FILM.

"Intolerance" Will Be Shown at the Liberty Theatre.

D. W. Griffith will present his new spectacle, "Intolerance," at the Liberty Theatre for an indefinite run on Tuesday night. The engagement is for an indefinite period, with afternoon and evening performances, including Sundays.

The new film is the direct product of Griffith and his staff. It is the first he has put out since he left Mutual and completed his studio. The theme and composition is drawn from the history of the world. The theme is of the intolerance of man and established with it are three additional stories which trace back through earlier periods of the world's development.

The ancient periods show France during the reign of Charles IX., when his mother, Catherine de Medici, dominated his career; Jerusalem at the birth of the Christian era, and Babylon about 539 B. C., when Belshazzar's forces were overpowered by the Persian armies under Cyrus.

Over a year of research was followed to provide authentic data for these scenes. In building the walls of Babylon, the glimpses of the Holy Land and the picturesque atmosphere of old Paris, the production becomes of historic value. The costumes of each period are also reproduced with accuracy.

"Intolerance" is described as a combination of the poetic and dramatic in epical form, designed to indicate the visions that could flash across the mind while contemplating a crisis in one's personal affairs. It reveals the fact that any one can be the victim of the intolerant forces which led to the fall of Babylon, the midnight massacres of mediæval France and the dominant tragedy on Calvary.

MORNING TELEGRAPH,
SUNDAY, SEPTEMBER 3, 1916.

D. W. Griffith will present his new spectacle, "Intolerance," at the Liberty Theatre for the first time on Tuesday night. The engagement is for an indefinite period, with afternoon and evening performances daily, ncludng Sundays.

This new work is the largest production Mr. Griffith has ever made. For over four years he has been evolving the theme and completing its details. The director brings out something which departs from all forms of construction that has been followed hertofore in the theatre.

The motivating them is of the twentieth century and realistically presents some stirring phases of every-day life. Paralleled with it are three additional stories which trace back through earlier periods of the world's development.

The ancient periods show medieval France during the reign of Charles IX. when his mother, Catherine de Medici dominated his career; Jerusalem at the time of the Christian era, and Babylon about 539 B. C., when Belshazzar's forces were overpowered by the Persian armies under Cyrus.

Over a year of research was followed to provide authentic data for these scenes. They are presented with fidelity, and the ancient locales are reproduced as they stood before the mutations of time made them memories. In building the walls of Babylon, the glimpses of the Holy Land and the picturesque atmosphere of old Paris, the production becomes of historic value. The costumes of each period are also reproduced with accuracy. It is probable that such scenes have never been shown before in the history of the theatre.

EVENING TELEGRAM
SEPTEMBER 3, 191

"INTOLERANCE"
AT THE LIBERTY

THE MORNING TELEGRAPH

IN FILM LAND

BELSHAZZAR IN "INTOLERANCE"

NEW YORK AMERICAN, SUNDAY, SEPTEMBER 3, 19

"Intolerance" to Open at Liberty Theatre

OUT of the West, where the newer forces in the art of theatre entertainment find wide scope for their endeavors, it is reported that D. W. Griffith has brought out another of those wonderful spectacles which have made his name known throughout the country.

DW GRIFFITH

who had turned from the exacting affairs of state to devote his life to research in the dim past. Every warrant in scientific study and search in back of this changed representation of the fall of Babylon from the Belshazzar accepted theories.

These details, however, gather not the cute and neat which make expert work this production in bringing to forward, so that one sees the great walls the full size, and all the glorious glory of that dominant city of antiquity.

Another series of scenes bring the spectator into the Holy Land and carry him through the developing centuries of Christianity. The same intelligent thought and treatment which brought back the fall of Babylon are used in the scenes of the Christ, the Virgin, the Pharisees, the Roman soldiers, the Roman officers, the Roman governors, the Roman priests

NEW YORK, SEPTEMBER 3, 1916.

SCENE FROM "INTOLERANCE"
the New D. W. Griffith Production

— 3 SEPTEMBRE 1916 —

COURRIER DES ÉTATS-UNIS

AU LIBERTY THEATRE

Une nouvelle pièce cinématographique à grand spectacle

M. E. W. Griffith, présentera mardi soir, 5 septembre, au Liberty Theatre, sa grande pièce nouvelle "Intolérance". Fruit de quatre ans de constantes préparations, cette pièce, dont la mise en scène est spécialement grandiose, intéressera les amateurs de grands spectacles bien montés. La scène, qui sert de motif à ce spectacle, se déroule en plein 20e siècle, et permet de présenter sous les yeux des spectateurs, des scènes captivantes de la vie moderne. Parallèllement à ce thème se développent 3 histoires qui se retracent jusqu'aux périodes anciennes du monde. La France du Moyen-Age sous Charles IX et Catherine de Medicis; la vie à Jérusalem au début de l'ère chrétienne, et la Babylone de Balthazar, 539 ans avant J. C. y sont dépeints. La couleur locale et les développements de perspectives vraiment merveilleux, sont le résultat de plusieurs années de patientes recherches.

Le but de "Intolérance" est de montrer que chacun peut être victime des forces intolérantes, qui ont amené la chute de Babylone, les massacres de la St.-Barthelemy et la tragédie du Calvaire.

Un orchestre du Metropolitan Opera House, accompagnera la production, et plus de 100 personnes seront employées derrière le rideau à la production des effets scéniques.

Il y aura deux représentations par jour, pendant une période indéterminée.

NEW YORK TIMES.

NDAY, SEPTEMBER 3, 1916.

[illegible] year after D. W. Griffith finished filming the film "The Birth of a [illegible]tion" he has been busy on a new [illegible]ctacle to which he has given the [illegible] "Intolerance". After the work of [illegible]otographing the countless scenes was completed another year spent in assembling the film, and now this greatest [illegible] motion-picture director considers it [illegible]dy for public inspection. It has, in [illegible], already been seen in the West, [illegible] New York [illegible] Chance to see it [illegible] when it will [illegible] presented in the Liberty Theatre the [illegible] of the [illegible] Mr. Griffith's [illegible] at his spectacle [illegible]

[illegible] the motivating theme of the picture [illegible] modern, but to [illegible] this story [illegible] with three [illegible]

[illegible] that take place in earlier periods [illegible] the world's development Mr. Griffith [illegible] a [illegible] for the introduction [illegible] of a [illegible] [illegible] There are the massacres [illegible] of Charles IX, the siege at the [illegible] of the Christian era, and Babylon [illegible] when Belshazzar's forces were overpowered by the Persian armies under [illegible]

[illegible] Intolerance" is described as a combination of the poetic and dramatic in epic form, designed to indicate the forces that could lead across the ages, from generation to generation, to the [illegible] of a people, in [illegible] a people's personal affairs. It reveals how anyone can be the victim of the intolerant forces which led to the fall of Babylon, the massacre of Huguenots, France and the [illegible] tragedy of Calvary.

Mae Marsh, Who Will Be Seen in the New Griffith Picture.

Sept. 3-16

BROOKLYN DAILY EAGLE

"INTOLERANCE" TO OPEN PR

D. W. Griffith's Newest Photo Play to Be Seen Tuesday.

D. W. Griffith will present his new spectacle, "Intolerance," at the Liberty Theater for the first time on Tuesday night, September 5. The engagement is for an indefinite period, with afternoon and evening performances. This new work is the largest production Mr. Griffith has ever made. For over four years he has been evolving and completing its details. The motivating theme is the Twentieth Century, and realistically presents some stirring phases of every-day life. Furnished with it are three additional stories which trace back through earlier periods of the world's development.

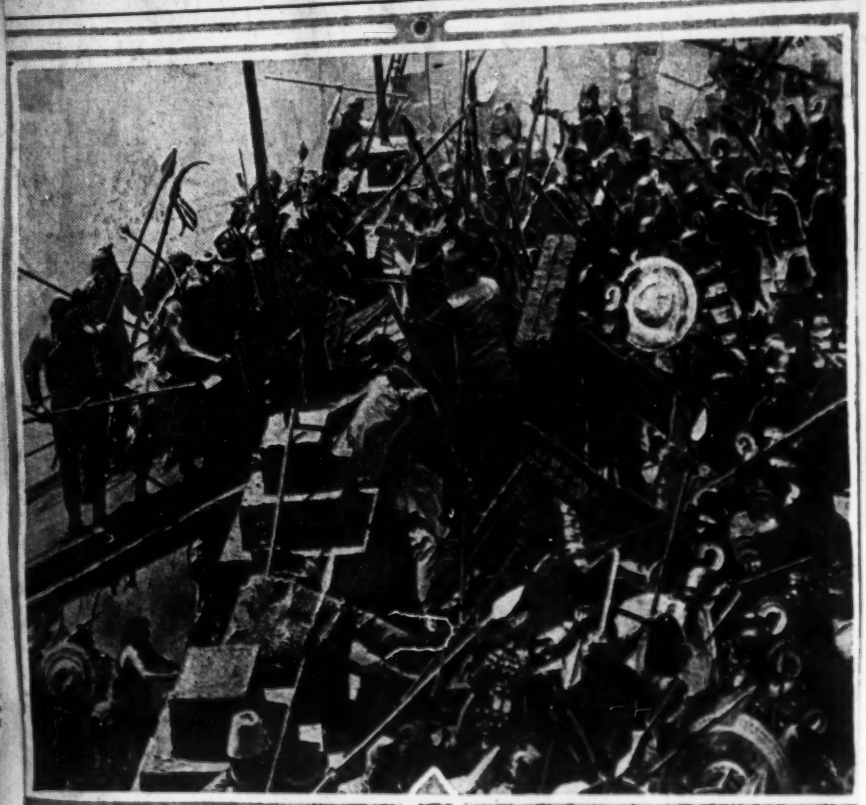
The ancient periods show mediæval France during the reign of Charles IX, when his mother, Catherine de Medici, dominated his career; Jerusalem at the birth of the Christian era, and Babylon about 539 B. C., when Belshazzar's forces were overpowered by the Persian armies under Cyrus.

"Intolerance" is described as a combination of the poetic and dramatic in epic form, designed to indicate the forces that could lead across the ages, from generation to generation, to the fall of a people, in [illegible] a people's personal affairs. It reveals how anyone can be the victim of the intolerant forces which led to the fall of Babylon, the massacre of Huguenots, France and the [illegible] tragedy of Calvary.

[illegible]

NEW YORK EVENING JOURNAL MONDAY, SEPTEMBER 4, 1916

FOOTLIGHT AND SCREEN STARS AND SCENES



ON WALLS OF BABYLON.
Thrilling scene from "Intolerance," at the Liberty Theatre.

MONDAY, SEPTEMBER 4, 1916.

THE EVENING MAIL

"INTOLERANCE" OPENING SCHEDULED TO-MORROW

The premier presentation of D. W. Griffith's spectacle, "Intolerance," will occur to-morrow night at the Liberty Theatre.

The spectacle is described as a combination of the poetic and dramatic in epical form, designed to indicate the visions that could flash across the mind while contemplating a crisis in one's personal affairs. It reveals that any one can be the victim of the intolerant forces which led to the fall of Babylon, the midnight massacres of medieval France and the dominant tragedy on Calvary.

To produce effects Mr. Griffith has employed the forces at his command after the style of his creative art. Enormous backgrounds embellish his narrative in a way that could not be portrayed in any other form of art possible of condensation into an evening's entertainment in the theatre.

An orchestra from the Metropolitan Opera house will accompany the production with a score specially composed for this work. Over 100 people will be employed behind the scenes to lend realism to the story's progress.

THE EVENING WORLD
SEPTEMBER 4, 1916.

Intolerance In the Movies

Mr. Griffith, Remembering His Subject, Proves a Most Tolerant Talker

The high lights, the great crises in moving picture life, are those wavering moments when the director, upon whose word the charging of 500 horses or the dancing of 600 maidens is always waiting, faces the awful possibility of losing both his temper and the confidence of the great mob of actors who are to be marshalled through his scenes.

This much of a confession was extracted from David W. Griffith, who is about to release another film of the usual Griffith scope entitled "Intolerance." Now this film "Intolerance," from what we have been told of it, is not merely a record of the persecution of the Indians, or five reels on the narrowing influence of marriage, but it is rather a vast research into the ages. Wars, persecutions, injustice, poverty and every kind of social injustice are the fruits of that human incapacity to suffer any one else's philosophy, that incapacity for intellectual sympathy which is Intolerance. That, says Mr. Griffith in his film, is the great block to progress, the evil of the universe, and other things of that nature.

What we wished to learn immediately after hearing this prelude was whether Mr. Griffith himself, as the director who is continually imposing his view and his will on the great mob of people which makes up his cast, is a tolerant person. With the usual preliminaries and the making of arrangements, and after long journeys down winding passages to the remote state of Mr. Griffith's inner office, the reporter from THE EVENING SUN faced the prey and asked the question:

"What we want to know, Mr. Griffith," we said, "is the degree of tolerance which you reveal to the world when you are directing such a picture as 'Intolerance.' Are there not times when words fail you, and you lose your temper and tyrannize over your wage slaves like the King of Babylon himself?"

Mr. Griffith, who lives up to all the suavity of his famous photograph, wouldn't admit for all his laughter that he ever lost his temper. "Such a confession would be almost traitorous to all the other directors who are as often on the verge of anger as I am. There are such moments in everybody's life, but my chief reason for ignoring, as much as possible, the temptation of anger is that it takes altogether too much time. Several hundred people may be waiting, ready for the taking of a scene, and the one essential detail or character may at the last moment fail to appear, but the time I might spend in causing a row about the absence of a piece of property would react upon the tender sensibilities of the ladies and the gentlemen, the mules and the camels, and all the plunging horses that make up our menagerie and cast."

There have been pyschological moments, Mr. Griffith finally admitted, when if he had been foolish he would have made no allowance for the diverse workings of other people's minds and lost his temper.

On one famous occasion he confessed that he almost did.

"We had everything ready for the taking of one of the most impressive scenes in the play, the entrance of the High Priest Mel into the city of Babylon. Four thousand people and some five hundred horses, ready to charge, and all the attendant oxen and camels and other animals, all the cheering populace were in the background, and Tully Marshall as the High Priest was all ready to go on in ecclesiastical state—when it was suddenly discovered that he had forgotten his hat. And the hat was twenty miles away, and the scene could not be taken until a boy had been despatched on a motor cycle to bring the hat to the head of Mel where it belonged.

"The animals, I must confess, are harder to keep in a pleasant temper than the actors. Individuals have their vagaries, but they are not likely to reveal them at the critical moment; the great mob of supers, heterogeneous as they are when they first appear, are usually the sum of several years' selections, and the system of rehearsals has been so carefully worked out that they usually know exactly where they are to be at any moment of the rehearsal."

Because of the efficient schedule that keeps the hundreds of the hunting Babylonians or Chaldean mob in their appointed spots, Mr. Griffith never gets angry at the amateurs and the recruits from Los Angeles and its sister cities who act as his supers. Now and then the weather irritates him or the velocity of the wind blows over his tents, or the sun inevitably sets, but what can even a Griffith do to change the laws of Nature? The generous makings of the movies make an young labor force in the hot California sun, and it has to be replaced, so that woman is as very, yet another source of vexation. The solid gold and the stones of a huge Babylonian wedding scene, is sun to be found just as the worshippers are ready to lose their heads, and it takes three hours to produce the gold and place it on the altar. The Mayan motif go on and piece the scene which was begun two years ago, only to discover that the stone the sole two years ago was a dried cocoa cocktail and that the mice had gone it away, so that the whole act, from the appearance of that dried cocoa stone, had to be retaken. Mr. Griffith, that a gathering consciousness through all of this. He knows that he did and the reporter believed him.

Only on one point did we disagree with him.

Mr. Griffith believes that the human being, even in Philadelphia, does know a good lie and about it is always, down through the ages, the same delightful, swindling kind of a person.

He offers as evidence a letter written by a certain Ibgatum, an Assyrian with a persuasive tongue, who uses the same old methods to obtain a cow from his lord as an officeseeker might employ to-day. Mr. Griffith read some of that letter:

"To my Lord: Says Ibgatum, your servant. As, my Lord, you have heard an enemy has carried away my oxen. Though I never before wrote to you, my Lord, now I send this letter. O my Lord send me a cow! I will tie up five shekels of silver and send them to my Lord, even to you, O my Lord, by the command of Merodach. You determine whatever place you prefer; no one can hinder you, my Lord, O my Lord, as I will send you by night the five shekels of silver which I am tying up. . . . O my Lord! Grant my request and do glorify my head and in the sight of my brethren my head shall not be humbled. As to what I send you, O my Lord, my Lord will not be angry. I am your servant. Your wishes, O my Lord, I have performed superabundantly. Therefore intrust me with the cow which you my Lord shall send, and in the town of Uru Batsu your name, O, my Lord, shall be celebrated for ever . . . Send the cow with Ikisam, my brother, and let it come and I will work diligently at the business of my Lord if he will send the cow. My Lord, my Lord . . . "

Times apparently have not changed.

"For even women," said Mr. Griffith, "were as abused and trampled on as they are to-day."

The reporter jumped out of the chair at that.

"No," admitted the King of Directors; "that is sarcasm. Women to-day rule the world. Now, don't they?"

They do, it was agreed, but were they not sometimes a little bit crazy in their ruling—just a little crazy in their seriousness, asked the reporter.

But Mr. Griffith would never stand for that. He arose and so loudly that all the press agents in the outer rooms rushed in to hear the newest copy. Mr. Griffith denied that insinuation. He never said it, and it wasn't true. No, never—never—never.

Evening Telegram

SEPTEMBER 5, 1916.

D. W. Griffith will present his "Intolerance," a new "sun play of the ages," at the Liberty Theatre to-night. A partial list of the authorities consulted in the preparation of this work fills four closely typewritten pages.

El Mundo Cinematografico

Sept. 5 '16.

De nuestro corresponsal en NUEVA YORK

La representación de la film monstruo de D. W Griffith *Intolerancia*, ha sido aplazada hasta el 5 de Septiembre. En mi próxima crónica podré dar más detalles.

SEPTEMBER 5, 1916.

THE EVENING POST:

D. W. Griffith's big spectacle, "Intolerance" opens to-night at the Liberty Theatre. It is in a prologue and two acts, and the leading part is played by Lillian Gish, with many well-known players in the company.

Deutsches Journal, Dienstag, 5. September 1916.

...t nach Horazischer Art ...ergestelltes Lichtspiel.

...f Jahre nahms, bis „Intolerance" fertig war.

Hier ist die Premiere des neuen Griffith Riesenfilms im Liberty Theater.

Christian Science Monitor

Boston Mass.

SEP 5 - 1916

NEW YORK THEATER NOTES

Special to The Christian Science Monitor from its Eastern Bureau

NEW YORK, N. Y.—The season thus far has brought forth nearly a score of new pieces. Two more are added this week, "The Flame," by Richard Walton Tully, at the Lyric Monday night, and "Mr. Lazarus," by Harvey O'Higgins and Harriet Ford, at the Shubert tonight. These pieces, "Tretts," "The Happy Ending" and "A Little Bit of Fluff," have been taken off, and Blanche Ring takes "Broadway and Buttermilk" on tour this week. George Arliss brings "Disraeli" to the Criterion next Monday, the film "Civilization," moving to the Park. Mr. Dunchstein begins a four weeks stay as "The Great Lover" at the C and H theater this week. To-night David W. Griffith's new film spectacle, "Intolerance," is submitted at the Liberty. Wednesday night Winthrop Ames opens the Little theater with a revival of "L'Enfant Prodigue," under the title of "Pierre the Prodigal." In conjunction with Walter Knight, an English manager, Mr. Ames has imported a company of pantomimists from France. These include Marie Louise Rosny, Isabelle Pierlot, Emil de Varney, Paul Clerget and Marjorie Patterson, an American girl.

Chicago, Ill.

SEP 5 1916

Griffith to Show 'Intolerance' for the First Time in N. Y.

Herald

Los Angeles, Cal.

SEP 5 '16

THE EVENING SUN,
EDNESDAY, SEPTEMBER 6, 1916.

'INTOLERANCE' FILMS HISTORY

Griffith Spectacle Outdoes "Birth of a Nation."

BIG AUDIENCE AMAZED

Modern Part Rouses Controversy.

Tossing up centuries and cities and civilization like the glass balls of a juggler, D. W. Griffith surpassed his own record as a master of screen spectacles in the four-theme feature film "Intolerance," produced at the Liberty Theatre for the first time last night. The audience, which had an unusual number of well-known persons, applauded many of the individual scenes and at the end of the first act called the director before the curtain.

In his brief address Mr. Griffith said a good word for the poor camera men and film developers who grind off and develop miles of the little ribbon that tells the story. "And the best example of intolerance," he admitted with a smile, "is the way the director treats his actors!"

Four stories were told in scenes that changed abruptly from the present day to the time of Christ, to the scenes of the Massacre of St. Bartholomew under Catherine de Medici and to the Fall of Babylon. The only relation was that of the common theme.

From the spectacular point of view the Babylonian story was the most impressive. All the methods of ancient warfare were illustrated—hand-to-hand fighting, mass charges, movable towers, catapults, battering rams, even fire hurled down from the walls and a kind of antique hint of the modern cannon.

There was no question of the enthusiasm roused by the spectacle. But the discussion of the modern story begins in the audience between the acts and is likely to rouse as much difference of opinion as did the new twist in Griffith's earlier piece, "The Birth of a Nation." In this modern story he frankly attacks the great problem of the "muckraker" and even puts in a big slap at one of the institutions of city government, the Children's Court, which he charges with putting a young mother who had done no wrong of any kind from his child.

In the past we the home folk by the hundreds and the distant cousins in a brothers club of men a young man from Kingsley. There is a new lawyer in authority and the child which calls its mother. The city [illegible] stands stood and looks on the back long enough to hit the mark. A lawyer is moved into the situation and is moved into the same street as the man.

The conflict of the city is [illegible] and the home is [illegible] the [illegible] the [illegible] the

American
SEPTEMBER 6, 1916

"INTOLERANCE" UNVEILS SOUL OF HUMANITY

Griffith Film Is a Magnificent Epic of Belshazzar, Christ, Charles IX. of France and To-day—Has the Dignity of Modern "Divine Comedy."

By OTHEMAN STEVENS.

THE Broadway of our great Babylon, the mammoth cradle of the best of the beautiful in art, of lavish wealth, of power, in bending the imperial riches of the world to its natural ends, the centre of the moving spirit of accomplishment, last night at the Liberty Theatre listened through its eyes, to an actual indictment of humanity's most cherished sin—the massive cruelty of bigotry.

It was the first showing of D. W. Griffith's photodrama "Intolerance."

In this picture of the heart of mankind, from the birth of Time to this very hour, the moving picture seems to have arrived at its ultimate.

At the end of the first portion of the picture, a phrase was heard in the lobby which marked the impress of the story.

"Now, when the man is found who can think in thought, and can put it on the screen, the world can be taught great verities of life in the time of looking; for the world can see at once what writing, and teaching and printing can only hope to accomplish by the passing ages."

FOUR ROMANCES.

There are four stories—romances wrought in the weaving of this fabric of immortality.

One, of the time of Cyrus and Belshazzar in the magnificence of Babylon, where knowledge had its birth.

Another, with Christ as the central figure, culminating in the marriage at Cana, and the great tragedy.

A third, in the creed-warped court of Charles IX. of France, drowning all the beauty of the narrative in the flood of blood of Bartholomew's day massacre.

And the fourth of to-day, with its farcical misery of industrial foundality, the barbarism of criminal prosecution, and its sardonically epileptic exploitation of the acid satire of poverty, to the gaping wounds of poverty.

These are interwoven in impressionistic waves of fearful potency, so that today's slaughter house of Europe becomes simply a fresh blot on the crimsoning record of everlasting human caution.

MOVING MASTER CANVAS.

It is amazing in its detail, that stage of Babylon (almost a seventy-five or a hundred acres, I think) and it is amazing in its sweep, its vastness, its fidelity to the facts of history, its marvelous lighting of the vast canvas and that marvelous "Battle of Babylon" itself.

It is the finest thing of its kind I have ever seen, and I have seen all the great spectacles for years. It is marvelous in its lighting effects, in its sweep, in its fidelity to the facts of history, in

NEW YORK EVENING JOURNAL
WEDNESDAY, SEPTEMBER 6, 1916

"INTOLERANCE" AT LIBERTY IMPOSSIBLE TO SURPASS

Griffith Sets a New Mark for Imitators to Shoot At.

By ZIT.

David Griffith has always been the envied of all ambitious directors of the silent drama, and there have been many of these last worthy of a high place in the profession. His has been the brain to unlock the mysteries of the motion picture trade, the little short cuts to effects often so hard to produce. It was with all the tolerance in the world that a distinguished audience gathered last evening at the Liberty Theatre to see what this wizard of the drama had to present that had not already been done before. To say that the audience received the thrill it was expecting is putting it mildly, for the ovation he received from an enthusiastic host of followers must have been gratifying in the extreme to a man who has always given his utmost to the art that has made him famous.

To say that this newest spectacle, "Intolerance," startled even the most skeptical of first nighters is hardly a beginning, so far as praise of such an effort goes. The picture is so gigantic in spectacle, so universal in theme and so diversified in content that it seems almost impossible to believe that the brain of one man directed and planned it all. The picture was a surprise to those looking for a picture of the ordinary culture, for its presentation was highly novel.

Many present were expecting to compare it with mighty spectacles Siffierto staged as gigantic projects, but failed altogether after ten minutes of the picture. In content there is a thread of connection running through the entire thing, but the story is divided equally into four parts, each with its own characters, its own problems, its own emotions, but with the same breeding spirit, the universal consciousness of mankind, haunting over all.

The last was a delicious medley of Oriental dancing. The audience applauded each with a storm of applause, and their vote is over, but the dancing with personal disability for the first half hour of the performance. After that the audience became all over again and darkness the dancing with uniformity satisfied the demonstration of the dance effects originality of dance and pleasing time and many prizes for dancing.

CONSTANCE TALMADGE
in "Intolerance," Which Opened Last Night at the Liberty

THE EVENING WORLD,
WEDNESDAY, SEPTEMBER 6, 1916.

THE NEW PLAYS

Griffith's "Intolerance" Greatest of Film Spectacles

BY CHARLES DARNTON

ONCE again D. W. Griffith proved himself the ruling genius of the motion picture world at the Liberty Theatre last night, when his amazing production, "Intolerance," revealed the greatest of film spectacles. Even the glory of "The Birth of a Nation" was dimmed by the splendor of this magnificent pageant of the ages in a prologue and two acts.

SCENE IN "INTOLERANCE."

With the attack upon Babylon in the first act a sweeping victory was won by Mr. Griffith. The screen has afforded us many remarkable scenes of war in the past year or two. But this battle of ancient times made new motion picture history. A decidedly impressive effect was gained by siege towers moving against the walls of the city, especially when one of these huge contrivances tipped to the ground with crashing sounds from an orchestra that did full justice to Joseph Carl Breil's expressive music. The audience was thrilled to cheers by the sight of thousands battling furiously and bodies dropping from the high walls to the flashing of a sword that cut off the head of one warrior the startled spectators behold a new wonder of the film. When the second act brought to view the fall of Babylon there were other stirring pictures and a more intimate looking engine of war that resembled an enormous tragon. Babylonian aspect of ancient richness and the sea of color dazzling, yet figure upon figure was entirely in proportionate, and accordingly perhaps there was no lessening in the end. But the contrast in which modern figures figured put the magnificent pageantry into sharper relief.

It is the brilliance of the spectacle, surging and crashing that is chiefly given to show in the longer prologue portrayal. Its point is too deep, as it plays back to the days of prehistoric cavemen, and it is the spirit of the present time in the act of prehistoric cavemen, and it is the spirit of the present time in the act of prehistoric cavemen, and it is the spirit of the present time in the act

Sept. 6.-16

EVENING TELEGRAM—

"Intolerance" Surpasses All Griffith's Former Films.

HAVING deservedly won the reputation of being the most imaginative producer of motion picture spectacles, D. W. Griffith excited unusual expectancy in the big audience that crowded the Liberty Theatre last night for the first public showing of his newest work, "Intolerance."

Nor were they disappointed. Mr. Griffith has even succeeded in surpassing his famous film, "The Birth of a Nation." "Intolerance" is likely to have a long and prosperous run that will doubtless eclipse the record made by "The Birth of a Nation" in the same playhouse.

Mr. Griffith's sense of the dramatic and the pictorial is stronger than his logic. Not all of his argument will stand the clear light of day, especially that part of it which is concerned with the incidents of present day life.

However, he has succeeded in showing four periods of history in vivid and arresting episodes. The fall of Babylon, the Crucifixion, the massacre of St. Bartholomew and a chapter from present day life have been chosen to preach a sermon against intolerance and its blasting effect on human life.

Few will be attracted by the sermon, but multitudes will doubtless enjoy the splendor of the settings, the wealth of pictorial beauty, the thrills of the big moments and the crash and tumult of the battle scenes. Although the "movies" are known as "the silent drama," Mr. Griffith has so skilfully employed his musical or aural accompaniment that when the towers of Babylon fall the crash fairly makes the watcher jump in his seat.

"Babylon the mighty is fallen!" has been a catchword in many since schooldays. After seeing how Babylon fell in Mr. Griffith's "sun play of the ages," that phrase takes on new graphic power.

Belshazzar's memorable feast is shown in all its extravagance. It is probably the most superb effect yet achieved in motion pictures. The auditor sees the multitude at a distance and then seems to be brought nearer, as in an aeroplane, so that the entire detail is spread out before him.

The scenes of the Nazarene's life and death are handled reverently and succeed in being impressive. The massacre of St. Bartholomew has many gruesome but powerful moments.

The four episides are shown in brief sections, the producers intention is to have the spectator thinking out the various phases of intolerance, his mind passing back and forth as the argument develops.

The cast is as comprehensive as the story. The actors seem to have been gathered from the four corners of the earth.

MAE MARSH IN "INTOLERANCE" AT THE LIBERTY

In addition to popular native players the long, long list includes at least two North American Indians, two East Indians, a baron and a count, Gentiles and Jews, Greeks and Barbarians.

Of the old favorites who have appeared in Mr. Griffiths' famous films Miss Lillian Gish is an ornamental figure as a symbol of the maternal instinct ceaselessly rocking the cradle to a refrain culled from Walt Whitman. Miss Mae Marsh is volatile as a modern girl, while Miss Constance Talmadge as a hoyden in ancient Babylon is a close rival for popularity.

The list is too long for more specific notice. It must suffice to say that in every case the performer was wisely chosen for the rôle assigned.

The scene of the modern story, the main theme, is laid in an American city and shows the workings of intolerance upon the victims of a band of "uplifters," resulting in the temporary wrecking of a home and the bringing of a man to the verge of death on the scaffold. The story of the sacred time is laid in Judea in the year 27 A. D., episodes from the life of Christ, ending with the Crucifixion, being shown. In the medieval story the time chosen is in the reign of Charles IX., when, influenced by his mother, Catharine de Medici, he carries out the massacre of the Huguenots. The ancient time is in the heyday of Babylon, when it is finally conquered by Cyrus and his Persians.

As has been the case in other pictures staged by Mr. Griffith, the battle scenes are by far the most thrilling and most striking. The scenes of the fall of Babylon are marvelous. It does not seem possible that human agencies in these times could so reproduce the ancient city and place before the camera such scenes of conflict and carnage. The impressive sense of the foreign army towards the doomed city, the attack on the walls, the projectiles hurling great boulders and catapults, the hand to hand fighting on the walls, in the streets and in the palace, the scenes at the feast in the great hall, a mile long, are reproduced with an effect that is positively startling.

So with the Crucifixion scenes. Each one has its own thrill, enough to hold the interest. The throwing of the child by its mother and hunted out by pikemen of the Guards are shown as are the murders of children, the attack on the Huguenots, the massacre of St. Bartholomew, the taking of life in the name of love.

The scenes from the life of Christ start with the marriage feast at Cana, where Christ turns the water into wine. There are the scenes of the Sermon on the Mount, the healing of the sick, the raising of Lazarus, the entry into Jerusalem, the betrayal by Judas, the trial before Pilate, the crucifixion, the resurrection, the appearance to the women, the appearance to the disciples, the ascension, the coronation of the Christ.

The modern story, which is the main theme, is laid in an American city. There is an attempt to uplift those in the very lowest depths by their environment, by making the labors in the home a burdensome affair, by making the home not a place of rest and comfort, and concentrating all the machinery of manufacture, that, of course, was necessary to do it, in one place, but the problem has refrained from showing any reason for such a change from the pastoral to the modern.

In the most pathetic scene and again and the climax of the play the uplifter, a member of the church, is shown in the act of having his home invaded by the officers of the law, who have come to take his wife to the jail, charged with the murder of her child. This is especially true of those scenes in which the Christ is impersonated, always a questionable proceeding if the feelings of many are to be respected.

It is the Babylonian portion of the film that will commend it to the great public. These pictures of the walls of Babylon, broad enough for chariots to race at ease, of the great gates thronged with picturesque messengers, of the palace of Belshazzar, with its marble slaves and dancing girls, and of the sieges and fall of the city are indeed masterpieces of the art.

They are so splendid that it seems a pity the story was not selected.

SEPTEMBER 6, 1916.
NEW YORK TIMES, WE

'INTOLERANCE' IMPRESSIVE.

D. W. Griffith's New Picture is a Stupendous Spectacle.

Ever since the remarkable film, "The Birth of a Nation," was unreeled before an amazed public more than a year ago, the question of whether it was an accident or whether D. W. Griffith, the man who directed its taking, was really a new master of the cinema has interested those who study the personalities that manipulate the puppets of stage and studio. The answer came last night when Mr. Griffith's second big picture, "Intolerance," was exhibited in the Liberty Theatre before an audience that might have gathered to witness the premiere of some favorite dramatist's latest work, so dotted was it with prominent folk of the theatre.

The verdict "Intolerance" renders in the controversy concerning its maker is that he is a real wizard of lens and screen. For in spite of its utter incoherence, the questionable taste of some of its scenes and the cheap banalties into which it sometimes lapses "Intolerance" is an interesting and unusual picture. The stupendousness of its panoramas, the grouping and handling of its great masses of players, make it an impressive spectacle.

An excerpt from the highly literary program will give some idea of Mr. Griffith's latest offering.

"The purpose of the production," so runs the foreword, "is to trace a universal theme through various periods of the race's history. Ancient, sacred, mediaeval, and modern times are considered. Events are not set forth in their historical sequence, or according to the accepted forms of dramatic construction, but as they might flash across a mind seeking to parallel the life of the different ages.

"There are four separate stories, each with its own set of characters. Following the introduction of each period there are subsequent interruptions as the different stories develop along similar lines, switching from one to the other as the mind might do while contemplating such a theme."

What Mr. Griffith has attempted to do in his eight or nine reels of film is to show that intolerance has always been a vice of man. To prove his point he has unfolded a tale of Babylon when Belshazzar was King, has prepared a series of a few rich tableaux of the persecution of the Nazarene, has pictured with a wealth of atmosphere the massacre of St. Bartholomew, and paralleling these has spun a lurid, modern melodrama in the prevailing mode of the screen.

Shorn of the impressive bibliography recorded on the program and of the somewhat hazy symbolism that flickers between the episodes, "Intolerance" is a regulation photo-drama, superior to the average feature picture because of the skill with which it is handled, and an amazingly accurate and thrilling picture of Assyrian civilization.

The French scenes and those of the life of Christ constitute only a smart part of the film. They were apparently included to develop the idea of the presence of intolerance through the ages. In spite of their general excellence and the faithfulness with which they have been reproduced, they do nothing but add to the general confusion and might well be eliminated. This is especially true of those scenes in which the Christ is impersonated, always a questionable proceeding if the feelings of many are to be respected.

It is the Babylonian portion of the film that will commend it to the great public. These pictures of the walls of Babylon, broad enough for chariots to race at ease, of the great gates thronged with picturesque messengers, of the palace of Belshazzar, with its marble slaves and dancing girls, and of the sieges and fall of the city are indeed masterpieces of the art.

They are so splendid that it seems a pity the story was not selected.

SEPTEMBER 6, 1916.
NAL OF COMMERCE

GREATEST FILM OF ALL IS 'INTOLERANCE'

W. GRIFFITH OUTDOES HIMSELF IN SPECTACLE AT LIBERTY.

A Stupendous Epic of the Effects of Intolerance in Ancient, Sacred, Medieval and Modern Times Shown in the Spectacle Which Drew Most Enthusiastic Over Received.

, SEPTEMBER 6, 1916.
EVENING MAIL Ad

THE SCREEN

Mae Marsh in "Intolerance" at the Liberty Theatre.

"INTOLERANCE" GIVES WORLD NEW EPIC

Griffith's Stupendous Spectacle of Soul Clashes Greatest Ever Seen in American Theatre.

By T. E. OLIPHANT.

David W. Griffith is a man who is trying to do big things for the theatre through the medium of the photoplay. That he is accomplishing much that he set out to do was demonstrated last night at the Liberty Theatre where he produced "Intolerance," styled by himself as "a sun play of the ages." No one will be accused of rashness of statement in averring that never before has the American theatre witnessed so stupendous a spectacle.

Taking class intolerance for his theme Mr. Griffith has woven four parallel stories into an evening's entertainment. These four stories set forth the vice of the intolerant as it affected ancient Babylon, Jerusalem in the Nazarene's visit, France of Charles IX., and as it bears upon phases of our own life.

From the point of the story into the frame of modern life claims the chief interest of the spectator. This begins in involves problems of our social structure that are constantly demanding attention. Interest in the parallel themes mostly rests in their power of forcing comparison. Each of these parallel themes carries its own drama story, but there are subscenes to the panoramas in which the diverse stories.

To demonstrate the evils of present day intolerance the director has portrayed a family of the poor, having its home in a western manufacturing town, by circumstances the victim of narrow minds and capital with capital cutting down wages to the greatest possible extent, and with capital [illegible] the poor [illegible] the [illegible] the [illegible] the

, den 6. September 1916
Deutsches Journal, Mittwoch

Griffiths „Intolerance" eine Offenbarung.

Die Riesenfilm-Premiere eine wahre Sensation.

Das packendste Schauspiel, das je dem Auge geboten ward. Ein mutiges Evangelium.

Von Albert A. Sander.

Worte können den ungeheuren Eindruck nicht beschreiben, welchen D. W. Griffiths kinematographisches Meisterwerk „Intolerance" gestern Abend bei der Film-Premiere im Liberty Theater auf die Menge der Zuschauer ausübte, welche das geräumige Theater bis auf das letzte Plätzchen füllte. Es war eine Offenbarung, etwas Ungeahntes, etwas Ueberwältigendes, das am Auge des Beschauers vorüberzog. Man tauchte tief hinab in die Vergangenheit, in andere Welten, andere Menschenalter. Was des Knaben Seele im Geschichtsunterricht aus den Worten seines Lehrers sich mühsam, halbahnend nur zusammenkonstruierte, hier sah es der Beschauer greifbar vor sich.

Die sittliche Grundlage.

Was der ganzen Sache aber den lebendigen Odem des Geistigen einflößte, war der Umstand, daß der grundlegende Gedanke nicht der war, das Publikum durch ein gewaltiges Schauspiel zu unterhalten, sondern daß dem Ganzen ein tiefer sittlicher Ernst als Fundament gegeben war. Man erkannte, wie gering, trotz aller Kanonen, aller Elektrizität, aller Technik und Naturwissenschaft doch der Fortschritt der Menschheit gewesen ist, wenn die gleichen Leidenschaften in der Menschenseele, vor allem aber die Unduldsamkeit, heute noch dieselben Verbrechen an unschuldigen Menschenopfern begehen können wie zur Zeit des Belsazar, zur Zeit der Katharine di Medici, zur Zeit der Pharisäer und Schriftgelehrten.

„Reformern" ins Stammbuch.

Es sind kräftige Wahrheiten, welche Griffith in unerschrockener mannhafter Weise dem modernen Pharisäertum, den „Reformern" und Eiferern predigt. Bittere Wahrheiten bekommen die selben Jungfrauen zu hören, die gegen das Tanzvergnügen wettern, und mit ihnen kein Mensch mehr tanzen will. Bitter ist es für die Verkehrtheiten, denen man ihnen zeigt, daß sie in Menschheit dem Zusammenleben [illegible] Bitter ist es auch, wenn [illegible] Wahrheiten [illegible]

BABYLON CAUGHT ON FIRST BOUNCE

David Griffith Picks Up Well Known City Which Fell.

"INTOLERANCE" HAS MANY WONDERS

Huge Picture Is a Success in Spite of Some Absurdities.

By HEYWOOD BROUN.

David W. Griffith is an immature philosopher, a wrongheaded sociologist, a hazy theologian, a flamboyant historian, but a great movie man. As a picture "Intolerance" is quite the most marvellous thing which has been put on the screen, but as a theory of life it is trite without being true. Mr. Griffith ought to know that "laissez faire" is the battle cry of a lost cause and that "mild wines and beer" is a slogan which no longer thrills. It is a pity that a man with this producer's power should go out of his way to attack such a useful institution, for instance, as the juvenile court; and whatever the defects of organized charity it no way merits the abuse heaped upon it by "Intolerance."

As a matter of fact, the scheme of Griffith is not logical. The piece is called "a sun play of the ages," which doesn't mean anything at all, but in the course of the picture it is made clear that the auther believes the fall of Babylon, the crucifixion, the Huguenot massacre and social reform of to-day were all animated by the same spirit, which is that of persecution or intolerance. In other words, Mr. Griffith would have us believe that Catherine de Medici was a former incarnation of Carrie Nation and that Cyrus was the spiritual ancestor of Robert Fulton Cutting. The philosophy of "Intolerance" really doesn't make any difference and will not detract from anybody's enjoyment of the picture, but it merits consideration since the producer evidently sets great store by it.

Griffith's history is much more entertaining than his philosophy. It is no cloud as Macaulay and about as accurate. The master of the screen proved to have discovered history in his maturity. As such it is not a dull memory of school study, but something fresh and alive; something to get excited about, like Maurice McLoughlin or the Giants or Theodore Roosevelt.

Griffith is tickled to death to learn that there was once a town called Babylon full of folk who loved and laughed and fought, with never a thought that they were ancients. He thrills to the poet's "When I was a king in Babylon and you were a slave-girl, dear" and puts slave, slaveries and king into the picture.

It may be remembered that Augustus Thomas once discovered science late in life and manifested symptoms of enthusiasm similar to those which Griffith is now showing.

Part of the late playwright's concern was Egypt at the time of Christ in which Griffith greatly, but Babylon is nearer to him than Palestine is to a playwright. While it may be true that Babylon has fallen, Griffith has caught it in the first bounce. He go the walls and the gates and the towers, and the gardens and the palaces.

[illegible] Griffith, he would get [illegible] Babylon. [illegible] Babylon, the most impressive [illegible] Babylon. The place is particularly given the impression of thousands upon thousands of men marching. From the [illegible] the producer has gathered in might the same marching men armed with [illegible] Padding their pay during [illegible] Regardless of the battle forces [illegible] the walls of Babylon. The [illegible] of marching armies [illegible] is a well nigh enough for two pictures. The [illegible] of each army of them [illegible] and the air is dark with [illegible] and arrows.

[illegible] is sometimes a bit too literal in his detailing. Just at that one [illegible] a mention of a mighty [illegible] and pick on the point of [illegible] the great battle cry of any [illegible] which rolled up and down the land.

The part of Babylon the most impressive [illegible] portion of the film [illegible] in the days of the [illegible] of the Persians. As a matter of fact, [illegible] Persian period is [illegible] a [illegible] of the [illegible] of the Persian [illegible] the Persian [illegible] the Persian [illegible]

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Das packendste Schauspiel, das je dem Auge geboten ward. Ein mutiges Evangelium.

Von Albert A. Sander.

Worte können den ungeheuren Eindruck nicht beschreiben, welchen D. W. Griffiths kinematographisches Meisterwerk „Intolerance" gestern Abend bei der Film-Premiere im Liberty Theater auf die Menge der Zuschauer ausübte, welche das geräumige Theater bis auf das letzte Plätzchen füllte. Es war eine Offenbarung, etwas Ungeahntes, etwas Ueberwältigendes, das am Auge des Beschauers vorüberzog. Man tauchte tief hinab in die Vergangenheit, in andere Welten, andere Menschenalter. Was des Knaben Seele im Geschichtsunterricht aus den Worten seines Lehrers sich mühsam, halbahnend nur zusammenkonstruierte, hier sah es der Beschauer greifbar vor sich.

Die sittliche Grundlage.

Was der ganzen Sache aber den lebendigen Odem des Geistigen einflößte, war der Umstand, daß der grundliegende Gedanke nicht der war, das Publikum durch ein gewaltiges Schauspiel zu unterhalten, sondern daß dem Ganzen ein tiefer sittlicher Ernst als Fundament gegeben war. Man erkannte, wie gering, trotz aller Kanonen, aller Elektrizität, aller Technik und Naturwissenschaft doch der Fortschritt der Menschheit gewesen ist, wenn die gleichen Leidenschaften in der Menschenseele, vor allem aber die Unduldsamkeit, heute noch dieselben Verbrechen an unschuldigen Menschenopfern begehen können wie zur Zeit des Belsazar, zur Zeit der Katharine di Medici, zur Zeit der Pharisäer und Schriftgelehrten.

„Reformern" ins Stammbuch.

Es sind kräftige Wahrheiten, welche Griffith in unerschrockener manhafter Weise dem modernen Pharisäertum, den „Reformern" und Eiferern predigt. Bittere Wahrheiten bekommen die alten Jungfernlein zu hören, die gegen das Tanzvergnügen wettern, weil mit ihnen kein Mann mehr tanzen will. Bitter ist es für die Prohibitionisten, wenn man ihnen zeigt, wie sie die Menschheit dem Schnapsteufel ausliefern, wenn sie Bier und leichte Weine entfernen. Bitter ist es auch, wenn den Moralpredigern gezeigt wird, wie man die Frauen anbetete, um durch hervorragende Wohltätigkeit einen Heiligenschein zu gewinnen, wie die Theater öffentliche Feinde zu Kindergärten, die Schule zu Verbrechern gemacht werden kann, wenn ungeheure Geldmittel, die zur Schaffung der modernen Wohlfahrtseinrichtungen gemacht ist.

Es wäre im Rahmen einer Besprechung unmöglich, auf die vielen Episoden einzugehen, welche scheinbar fremdartig, aber [illegible] Gedankengang [illegible] Es gibt [illegible] Bilder, die [illegible] Bilder [illegible] Es muß [illegible] Philadelphia und [illegible] Publikum [illegible]

[illegible]

THE EVENING POST:
SEPTEMBER 6, 1916.

"Intolerance."

From the standpoint of sheer artistry in moving-picture composition, of spectacular display, of grouping, and the general arrangement of stupendous effect, "Intolerance," D. W. Griffith's new film offering which was produced last night at the Liberty Theatre, may be regarded as the highest achievement which the camera has recorded. So extraordinary is the piece in its demands upon the emotions, so complex and vivid the swift shuttling scenes—many of them involving the employment of thousands of persons—that it was difficult in the hours immediately following the performance to formulate definite impressions of the spectacle as an entity, or to bring the mind to the level of exact appraisement of the motives of the director, or his success in carrying out his central design. And yet a production of magnitude so great, and impressiveness so profound, warrants more than a casual probing of the underlying elements. As the title suggests, the play has to do with the religious, economic, and social intolerance of mankind through all the ages. In carrying out his idea the director employs five stories, the varying scenes of which are interwoven much as impressions and pictures might cross the mind of the philosopher in meditating upon the intolerance of the ages.

First, Babylon, leading to and including the overthrow of the city by Cyrus of Persia; then France in the time of Charles IX and Catherine de Medici, concluding with the massacre of St. Bartholomew; again, a social uplift movement in a great manufacturing city, and, finally, a story of the Christ with the culminating tragedy on Calvary. We gain from the story of Babylon vivid impressions of the internal religious jealousies which brought about the destruction of the city; that of France gives us the persecution of the Huguenots; the modern social uplift section portrays the misdirected, pernicious activities of a band of ruthless female zealots, working in the name of charity which sends a boy and a girl to deeper pits of degradation; while the story of Christ portrays the intolerance of the Jews for the teachings of the Master. So here is the play. There is no attempt to apply balm to the harried feelings, no effort to solve the grim problems as set forth on the screen—unless several symbolical suggestions of the beauty of fraternal love which appear at the end be so interpreted. The motive genius behind the production might well be that of the misanthrope, the mordant satirist, the pessimist who inevitably attunes himself to the worst that man does and has done, and ignores the good. For, after all, an antithesis to the St. Bartholomew's massacre—many in fact—may be found in the annals of France, just as there are organized charity workers who are noble, self-sacrificing, and actuated wholly by the divine ideal.

Of the picture the temptation is to resort to hyperbole. Frankly, the Babylonian scenes, with the culminating attack upon the walls by the hosts of Cyrus, stun the imagination and challenge the senses. Nothing approaching the show emotional sense of the Babylonian pictures has ever been achieved on the screen or elsewhere. The strong, [illegible] [illegible] [illegible]

YORK TRIBUNE, THURSDAY, SEPTEMBER 7, 1916.

BABYLON CAUGHT ON FIRST BOUNCE

David Griffith Picks Up Well Known City Which Fell.

"INTOLERANCE" HAS MANY WONDERS

Huge Picture Is a Success in Spite of Some Absurdities.

By HEYWOOD BROUN.

David W. Griffith is an immature philosopher, a wrongheaded sociologist, a hazy theologian, a flamboyant historian, but a great movie man. As a picture "Intolerance" is quite the most marvellous thing which has been put on the screen, but as a theory of life it is trite without being true. Mr. Griffith ought to know that "laissez faire" is the battle cry of a lost cause and that "mild wines and beer" is a slogan which no longer thrills. It is a pity that a man with this producer's power should go out of his way to attack such a useful institution, for instance, as the juvenile court; and whatever the defects of organized charity it no way merits the abuse heaped upon it by "Intolerance."

As a matter of fact, the scheme of Griffith is not logical. The piece is called "a sun play of the ages," which doesn't mean anything at all, but in the course of the picture it is made clear that the author believes the fall of Babylon, the crucifixion, the Huguenot massacre and social reform of to-day were all animated by the same spirit, which is that of persecution or intolerance. In other words, Mr. Griffith would have us believe that Catherine de Medici was a former incarnation of Carrie Nation and that Cyrus was the spiritual ancestor of Robert Fulton Cutting. The philosophy of "Intolerance" really doesn't make any difference and will not detract from anybody's enjoyment of the picture, but it merits consideration since the producer evidently sets great store by it.

Griffith's history is much more entertaining than his philosophy. It is as vivid as Macaulay and about as accurate. The master of the screen seems to have discovered history in his maturity. As such it is not a dull memory of school study, but something fresh and alive; something to get excited about, like Maurice McLoughlin or the Giants or Theodore Roosevelt.

Griffith is tickled to death to learn that there was once a town called Babylon full of folk who loved and laughed and fought, with never a thought that they were ancients. He thrills to the poetry "When I was a king in Babylon and you were a slave with slaves" and puts slave, slaptick and king into the picture.

It may be remembered that Augustus Thomas once discovered science late in life and manifested symptoms of an affection similar to those which Griffith now shows.

Parts of the late sixteenth century and Palestine at the time of Christ interest Griffith greatly, but Babylon is more to him than California to a native son. While it may be true that Babylon has fallen, Griffith has caught it at its best hours. Up go the walls, and the great temples and the palaces and the palaces.

The great concentration in Griffith, we believe, is doubt that he could get Blanche Sweet together again. But then the king with all his forces and his army mustered took an army as Griffith has mobilized to capture Babylon. The rise in particular gives the impression of thousands upon thousands of men marching. From the time the producer has gathered it might be the same young war army which Richard Harding Davis saw forcing through Brussels. The battle forces go and over the walls in quite the finest achievement of moving picture art. It is a sight well worth the price of admission. The charges of each side are led by great human men, and they are great human men, and the fires and the air is dark with human arrows.

Griffith is sometimes a bit too literal in his allusions. Thus, at least one reviewer permits a smile to start a gentle ripple on one side of his mouth when he sees the priests of Babylon, in the process of being put to death, pass out of the picture in a street car which looks very much like a street car of this city.

But only in Babylon do we get the impression that the author of the play is trying to be funny. As a matter of fact, there are very few jokes in the picture. Griffith is a great lover of the human race and he pitches in the battle of life with the same zest and good humor which he has shown in his previous pictures.

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and personally we did not feel any spirit of irreverence manifest. The stories on which the greatest amount of attention is lavished relate the love of a slave girl of Babylon for Belshazzar and of a modern American boy for an American girl. Of course, the story of our day has largely to do with white slavery. The modern story is vivified by the extraordinary acting of Mae Marsh. To our mind it sets a top water mark of film performance. Robert Harron is good as the boy. Next best is Constance Talmadge as the Mountain Girl of the Babylonian story.

Babylon and New York go pretty well together. There is a parallelism in these two stories which holds the interest. Thus, for an instant we see an automobile racing to save the boy from the electric chair, while in the next the girl is galloping along the Euphrates in her chariot to save Belshazzar. Strangely enough, the sudden switch from Cyrus to Sing Sing to Babylon and back to the Bowery does not work against the suspense of either story, but heightens it. In the end the boy is saved, but, much to his chagrin, Griffith is obliged to sacrifice his beloved Babylon.

It should be remarked that the genius of this film director does not lie only in the handling of mass effects. Indeed, much of the effectiveness of his pictures lies in the manner in which he will drop a big effect to hammer home an interesting detail. In all the technical aspects of screen photography the picture is remarkable. To our mind, it is much more absorbing than "The Birth of a Nation," but we feel that Griffith can go further when he devotes himself entirely to production and calls upon somebody else for a story worthy of his directing talents.

From Press
Address Philadelphia Pa
Date SEP 6 - 1916

NEVER A PICTURE LIKE 'INTOLERANCE'

Marvelous Film Presented for the First Time Tells Wonderful Story.

Special Despatch to "The Press."

New York, Sept. 5.—The most amazing moving picture that ever has been made and probably that ever shall be made was shown for the first time tonight in the Liberty Theater. It is the latest achievement of David Walk Griffith, who produced the "Birth of a Nation." The title is "Intolerance."

It weaves a story of four epochs. The Babylonian period, with its barbarisms, its primitive passions and its remorseless cruelty, is the first to be shown. Then comes Jerusalem in the young manhood of Christ. The third period is that of France at the time of the massacre of the Huguenots. The last episode is of our own day.

In his construction Mr. Griffith takes a characteristic story of intolerance in each of these periods. He interweaves these stories in the most curious but at the same time the most gripping manner. For instance, an episode in the story of a boy and girl struggling in the slums of New York is followed by the persecution of a mountain girl in Babylon. That in its turn is followed by a few minutes of the love story of the young Huguenots, and then the audience is brought face to face with Christ turning water into wine at the marriage feast of Cana.

The object of the picture is to show that intolerance has caused more unhappiness in the world than has any other human emotion. The picture has as its motto a sentence of the Christ Child in divine pity of the great sorrowing pictures that the stage has ever known.

More than two years were consumed in the actual making of the picture, in the actual work of the producer. The day not alone that the picture was in actual process of construction but was in actual months consumed in getting it in the conception.

There are more than one persons in this city who can remember the fact of the remark that Mr. Griffith is the particular man who is expected to do the work of producing the story of Christ from the life of Babylon.

As authority concerning certain phases of history demanded that Mr. Griffith make a search among an aggregation of the people who lived the history of Babylon and Christ in the period of the Christ in the modern world.

Women's Wear, Thursday, September 7, 1916.

"INTOLERANCE" IS MASTER FILM OF SCREEN WORLD

Wonderful Work in Photography Shown — "Pierrot the Prodigal" a Hit

By EUGENE KELCEY ALLEN

David Ward Griffith, the greatest of motion picture directors, has achieved what was considered to be the impossible. He has produced a motion picture that for magnitude and perfection of photography surpasses his famous screen success "The Birth of a Nation."

The newest production of this genius of the motion picture art is called "Intolerance," and it was presented for the first time on Tuesday night at the Liberty before an audience that completely filled the theatre.

"Intolerance," on which Mr. Griffith has been working for more than five years, and which he designates as a "sun play of the ages," is an original idea consisting of parallel narratives coming down the four ages in the world's development.

The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today.

"Intolerance," which was first called "Mother and the Law," is a magnificent epic of the periods of Balshazzar, Christ, King Charles IX. of France and of our own time.

In joining his modern story to ancient events, Mr. Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch-back to flash parallel narrative of the fall of Babylon, the advent of the Nazarene into Judea, and the massacre of St. Bartholomew in Paris in 1572. In each locale he introduces analogous characters to the protagonists of his modern story, and shows them engulfed in the same vortex of intolerant opinions which are the negative forces in his main theme. The historic surroundings of these various periods are presented in elaborate and accurate detail.

The picture is really wonderful. The battle scenes—the attack of Cyrus the Persian on Balshazzar in Babylon is without a question the most stupendous sight ever witnessed on the screen. Indeed, no pen could do it justice. It must be seen.

Other stirring scenes are "The Fall of Babylon," "Balshazzar's Feast," "Paris under the scourge of Catharine De Medici," a gripping modern story, giving a direct slap to reformers and "uplifters." It also shows a gruesome but thrilling picture of a young man about to be hanged and a remarkable race between a train and an automobile.

The company directed by Mr. Griffith for the making of this picture is the largest ever employed for motion picture purposes. It is headed by Mae Marsh, who played uncommonly well the part of the poor little mother, whose child was taken from her by the charitably inclined but misguided persons who undertake to regulate the lives of the poor—those narrow-minded, intolerant "society" people who cause more suffering than good.

Another who did good work was Robert Harron as the boy of the modern story. Splendid indeed was the acting of Constance Talmadge as the mountain girl. In fact, the principal members of the company could not be improved upon.

The theatre was handsomely decorated with Assyrian tapestries and in the foyer were men and women dressed in the costumes of ancient Babylon.

"Intolerance" is the master film of the screen world. It will be on view daily, including Sundays, for months to come.

NEW YORK HERALD, WED SEPTEMBER 6, 1916.

'INTOLERANCE' BIGGEST OF ALL FILM SPECTACLES

D. W. Griffiths Sets New Mark in Pictures with Latest Production, Built on Stupendous Scale.

"Intolerance," D. W. Griffith's first photo dramatic production since "The Birth of a Nation," was projected under its author's direction last night at the Liberty Theatre. In order that the spectacle might be seen in a correct atmosphere, the playhouse was redecorated throughout with Assyrian tapestries. Girls in the costumes of ancient Babylon met the spectators in the incense laden foyer and proffered programmes. Inside ushers in evening suits with white satin or red satin coat lapels seated the throng that packed the house.

Such was the confidence of most of those present that the new spectacle would be a fitting successor to his original that there were almost no late arrivals. They were prepared for a surprise, but not quite prepared for the continuation of surprises in the new picture.

Mr. Griffith has far surpassed his first big picture. "The Birth of a Nation" is to "Intolerance" what the old one reel motion picture is to the present day feature. Such are the heights scaled by the producer that his next task in outdoing this one will be exceedingly difficult.

The new work is something more than a spectacle. It is an epochal appeal for liberty in which Mr. Griffith, with fancy wand, literally rebuilds the past. Through four civilizations, including that of today, he reveals how human happiness and human liberty have been prevented by intolerance. The scenes reach further than a story, they pile reality upon reality with historical accuracy, and the moral is that of scripture visualized. In revealing the intolerance of ancient days Mr. Griffith's scenes depict the treason of the pagan priests of Babylon in betraying a mighty city into the toils of Cyrus.

Depicts Biblical Days.

The attack of Cyrus the Persian on Belshazzar in Babylon has been lived again with stupendous accuracy. Mr. Griffith rebuilt Babylon. There are hundreds of feet of walls, and the attack of surging Persian hosts indicates that the modern war is not such an advance on ancient conflicts as some war correspondents would have one believe. For nearly an hour last night this Babylonian warfare thrilled a thoroughly wise audience into involuntary applause with its intense realism. Then Belshazzar's feast in celebration of the repulse of Cyrus took place in halls a mile in length, with the all seeing camera moving through every foot of the spectacle. The feast was followed by the betrayal of Belshazzar by the intolerant priests, and Cyrus' occupation of the magnificent city excelled the attack which brought the first part of the picture to a close.

In depicting the intolerance of Biblical days the author shows many incidents in the life of the Son of Man, revealing how the Pharisees were intolerant of Him. These scenes included the first miracle, when the Lord turned water into wine, and the episode of the woman taken in adultery.

Later instances of historical intolerance were those depicting the massacre of St. Bartholomew, when Catherine de Medici revered her intolerance of the Huguenots with the cloak of religion. The orchestra of France in the frolic and romantic times of Charles IX. not been very faithful and accurate throughout.

Modern Story Moves Through Drama.

Through these ancient themes moves the modern story of the photo drama, in which a young couple of today find the yoke of modern intolerance not as easy to be upon them.

There is a typical Griffith finish, in which the hero is about to be hanged for a crime he did not commit, and the effort to obtain the pardon therefrom is made in a high powered motor car and a train, the car finally overtaking the train and pardoning the hero. The director, who is on hand when the pardon, and there is no doubt that the pardon, in an instant, goes back to the days of the impending execution in the days of the Babylonian.

But the new Griffith, with that its beauty, which has been greatly intensified, lies in the blending of an intense human interest with the magnificent in pictures. The blending of the human and the magnificent in pictures is the life of all Griffith pictures, and it is this blending, through the magnificent, of the life of the human in the pictures.

Mae Marsh and Robert Harron, who have been with Mr. Griffith since the beginning of his career in the film world, have been the principal people in the modern story of "Intolerance." There is a lump and a lump and a lump in the throat of the people who see the death of the Mae Marsh character, and the death of the Robert Harron character, and the death of the Mae Marsh character, and the death of the Robert Harron character, and the death of the Mae Marsh character, and the death of the Robert Harron character, and

HE GLOBE AND
OMMERCIAL ADVERTISER, NEW YORK, THURSDAY, SEPTEMBER 7, 1916.

GRIFFITH, MOVIE MASTER MIND, ONCE TURNED DOWN BY MANAGER

Maker of Wonder Films, Such as "Birth of a Nation" and "Intolerance," Was Called a "Bit Visionary," and Subsequent Events Have Proved How Much "the Vision" Was Needed.

Some nine or ten years ago David Griffith was turned away from the office of a moving picture concern at which he had applied for a job—he was not even pretending to a position at that time—because, as the manager put it to him, he appeared to be "a bit visionary."

Looking back from the vantage point of "The Birth of a Nation" and now from "Intolerance," this little episode appeals as one of the amusing things of life.

Most of us nowadays realize that nothing very worth while is accomplished without first "the vision," the materialistic proclivities of this old world of ours notwithstanding, and Mr. Griffith must answer to the claim along with the rest who have done things. He has it. But coupled with his vision is an ability to see clearly and the instinct and inclination to recognize cause and effect and to call a spade a spade instead of trying to evade issues. His dreams are made of much sterner stuff.

Undreamed-Of Effects.

His first great production opened up undreamed-of possibilities in the cinema world. It overwhelmed us with its daring, its action and—its expenditure of money and energy. Even the renowned producer himself admits that he is satisfied lavishness can go no further. In these particulars, at least, he feels that he has scaled the heights.

Four years were consumed in the preparation of the picture and twelve months or more in strict research for authentic data for the different scenes which, it should be understood by every one who sees "Intolerance," are reproduced even to the minutest detail of costumes, implements, and locale as accurately as possible, thus tending to make the drama of real educational value. As for the expense, its producer declares that every movie fan in the country will have to see it once before it can begin to make anything over and beyond what it has cost to produce it. No one can see the drama at the Liberty without being convinced that this is undoubtedly a conservative estimate.

But if the public is satisfied that it is getting out of the big cinema dramas all that it could, and should, the master mind says "No!" and he puts it straight up to the public. [illegible] that has not been grasped, and until then he feels [illegible] entirely ful[illegible]

Taken for Granted.

In his office at the Longacre Building he brought up the subject of this "something."

"You see," he began, "from the first it was taken for granted, and by the promoters as well as the public, that moving pictures were not and never could be art, and that moving picture actors were not and never could be, and never should be, other than puppets dancing to the camera man's jerking of the bulb at the director's command. Well, that was an entirely wrong promise and very misleading.

"There are, of course, certain technical requirements that have to be conformed to in the cinema, even as there are in connection with producing a stage play, but when it comes to other qualifications, to personality, temperament, and, art, why, I disagree that there is not the same necessity for actors with temperaments and actors with souls and with personalities that demonstrate the presence of souls actuating them, in a screen drama that there is on the stage.

"If I were to be put on the witness stand and forced to 'tell the whole truth,' I should say the screen demanded the better acting, more temperament and artistry; but I always try to avoid being drawn into any discussion involving a comparison of the stage and cimena, because they are in totally different spheres.

Acting Must Be of Best.

"But, since we are upon the forbidden territory, I may venture that the screen, reproducing as it does every subtlest play of emotion, or emphasizing it, and dealing with more of the details which call up expressions of emotion, more phases of feelings, such as are of necessity lost on the stage, it is essential that the acting shall be of the [illegible] the actors those possess[illegible] finest emotions.

"Now," he went on [illegible] "If the public could be [illegible] change its attitude toward [illegible] dramas and approach them [illegible] same open-mindedness [illegible] stage plays and the reading [illegible] the players have been [illegible] the same care as that [illegible] casts for a stage production [illegible] up, they would enjoy [illegible] much more and get more [illegible] money.

"Pictures now have [illegible] place in the routine of [illegible] work and play, and as the [illegible] and broaden in their scope [illegible] the public to adjust [illegible] prevailing conditions. In [illegible] ing there was of necessity [illegible] chanical tang to pictures [illegible] it will have to be admitted [illegible] was little of the poetic [illegible] but that stage is past [illegible] about the greater picture [illegible] very atmosphere of power [illegible] that is drawing the public [illegible] I have said, the public is [illegible] awake to the fact. [illegible] is no longer sufficient [illegible] must be the subtler appeal to the intelligence [illegible] derstanding as well as [illegible] eye."

The new picture has [illegible] appeal. Therein again [illegible] that "vision" that has [illegible] while supplant at an [illegible] most important figure [illegible] moving picture world.

price of admission—for that, too, was revolutionary. Now, "Intolerence" dazes us with its magnificence and dignity and in a thousand subtle ways it appeals to the instincts of beauty and interest as well as to the sense of sight. It has opened up still other and more amazing possibilities of the screen, although in magnitude and pretentiousness, and in the matter of

Brooklyn Times Sept. 6-16

"Intolerance" at the Liberty.

D. W. Griffith Presents His Photo Spectacle Which Proves a Worthy Successor to "Birth of a Nation."

Ever since D. W. Griffith produced "The Birth of a Nation" students of the screen and mere movie fans alike have been wondering whether the master director could repeat. Last night, at the Liberty Theatre across the river, Mr. Griffith made answer to the question with the presentation of "Intolerance," a photographic spectacle that for sheer beauty, optical technique and skill in handling huge masses of humanity was never surpassed. Whether it is superior to "The Birth of a Nation" can scarcely be debated fairly, for the theme is so widely different. Yet it must be conceded that "Intolerance" shows that Mr. Griffith's art has advanced since he gave the world the photographic epic of the black race in America and there are a score of points in the new film in which the increased knowledge of the director may be seen. A Metropolitan Opera favorite adds to the effectiveness of the drama.

The show is to run indefinitely seven days a week with two performances every day. It was at the Liberty that "The Birth of a Nation" achieved its record run, and it will be interesting to see how close to or how far beyond that mark "Intolerance" arrives—no fear for its departure.

The theme is of the [illegible] and [illegible] phases of every day life. Expressed with [illegible] stories which [illegible] [illegible] of the world's [illegible]

[illegible]

[illegible]

[

Trade Record.
Friday, September 8, 1916.

"INTOLERANCE" IS MASTER FILM OF SCREEN WORLD

Wonderful Work in Photography Shown—"Pierrot the Prodigal" a Hit

By Eugene Kelcey Allen

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"Intolerance" is the master film of the screen world. It will be on view until Saturday Sunday, for matinee and night.

Book for Citizen Sept. 6/16

"INTOLERANCE" GREATEST FILM

Griffith's Latest Photo Drama a Rare Spectacle

SPLENDID IN CONCEPTION; SUBLIME IN EXECUTION

Three Historical Events Compared with Present Times—Battle Scenes More Thrilling Than Those of "The Birth of a Nation."

"Intolerance," the greatest of all photo dramas yet produced, was exhibited by David W. Griffith for the first time last night at the Liberty Theatre, Manhattan. The new spectacle is even greater than "The Birth of a Nation," especially in its most spectacular scenes, and moreover it conveys a lesson which, because of the very effective way in which it is presented, cannot be easily forgotten. That lesson is that intolerance is the greatest and most persistent sin of the ages, and that only by overcoming it can mankind reach the heights to which it is bound. That Mr. Griffith is sure that intolerance will eventually be obliterated is indicated by the sub-title of the drama—"The Sun Play of the Ages," and the beautiful closing scenes where flowers are seen to appear in the mouths of great cannon, happy children playing where but a moment before there was a blood-soaked battlefield, and bright, smiling angels appearing in the clouds as if rejoicing at the new dawn of peace.

In his foreword Mr. Griffith says:

"The purpose of the production is to trace a universal theme through various periods of the race's history. Events are not set forth in their historical sequence or according to accepted forms of dramatic construction, but as they might flash across a mind seeking to parallel the life of the different ages. Through all these ages Time brings forth the same passions, the same joys and sorrows, the same hopes and anxieties—symbolized by the cradle 'endlessly rocking.'"

In accordance with this idea there is an inset, "The Woman Who Rocks the Cradle," symbolizing time, which is flashed on the screen again and again. The drama is in two acts and a prologue. There are four stories interwoven, as threads are interwoven in a carpet. One is of the time of Belshazzar, reigning in Babylon, which for nearly two thousand years was the center of the world's civilization. Another tells of the beginning of the Christian era. A third brings the action along to the France of Charles IX., and a fourth tells of the evil wrought unwittingly by certain modern reformers and charity workers. The play flashes back and forth between these four events and plots until the spectator is bewildered, but when at the close the climax comes to each story, and one is shown on the screen closely following another, the effect is tremendous.

The most magnificent scenes, and the ones which proved the most spectacular, were those showing the court of Belshazzar, the conspiracies of the priests against the King, the battle scenes when the ancient city fell to the good invaders only to fall at last by treachery. Next in interest was the modern story, the race between the railroad train carrying the Governor to a dying city, and then the automobile in which was the wife of the man condemned to death rushing after the chief executive of the State with the reprieve. Which was nothing to save the boy, who was just at the trap, was omitted, but it is to be inferred that it was in the picture.

In the modern story the parts of Mary, Carl Stearns, the man condemned to death, and Governor Wilson, of New Jersey, were played respectively by Mae Marsh, Robert Harron, Tom Wilson and Mildred Harris. In the story of the Christ Jesus was played by Howard Gaye, the Mary Magdalene by Lillian Gish, the Pilate by Tully Marshall, the Herod by Frederick Vroom, the Caiaphas by Eugene Pallette, the Judas by Walter Long, the part of the Nazarene being played by Alfred Paget. In the story of the Huguenots Miss Marsh played the part of the Huguenot girl, Miss Gish that of the Catherine de Medici, Mr. Harron that of the Huguenot lover, Mr. Wilson that of the Admiral Coligny, Miss Harris that of the Queen of Navarre, Mr. Gaye that of the King of Navarre, Mr. Vroom that of the King, Mr. Marshall that of the Duke of Guise, Mr. Pallette that of the Duke of Guise, Mr. Long that of the Duke of Guise, Mr. Paget that of the Duke of Guise, Mr. Paget that of the Duke of Guise, Mr. Paget

Plain Dealer
Cleveland, Ohio
SEP 7 1916

"INTOLERANCE" IS BEST FILM SHOWN

Karl Kitchen Calls Spectacle Better Than "The Birth of a Nation."

Thinks Story Too Complicated for Greatest Popular Appeal.

BY KARL K. KITCHEN.

NEW YORK, Sept. 6.—Whenever a new film spectacle is presented on Broadway the first question everyone asks is: "Is it as good as 'The Birth of a Nation?'"

For every pretentious motion picture today stands or falls by comparison with that famous film production, which was revealed at the must be answered before "Intolerance," the newest of film spectacles, is discussed.

And the answer is, "Yes." "Intolerance," D. W. Griffiths' latest production which was revealed at the Liberty theater Tuesday night, is a much better picture than "The Birth of a Nation."

It is easily the most stupendous film spectacle ever shown. But whether it will prove as popular as his former success remains to be seen. In the opinion of the writer it will not. For while "Intolerance" is a masterpiece in the art of moving picture photographs its theme and its manner of treatment lack the popular appeal of "The Birth of a Nation."

The story which the new film tries to "get across" is too complicated—it demands too much concentrated thought to appeal to picture fans. In fact, when you emerge from the Liberty theater after three hours of "Intolerance" you are completely tired out. If Mr. Griffith had contented himself with pictorializing a simpler story the chances of a popular success would be far greater.

The marvelous panoramas, the handling of its thousands of players and the massiveness of its great scenes will add immensely to Mr. Griffiths' reputation as a film director.

According to the program the idea behind "Intolerance" is this: "The Purpose of the production is to trace a universal theme through various periods of the races' history."

Ancient, sacred, medieval and modern times are considered.

Events are not set forth in their historical sequence, or according to accepted forms of dramatic construction, but as they might flash across a mind seeking to parallel the different ages.

There are four separate stories, each with its own set of characters following the introduction of each period, there are subsequent interpretations as the different stories develop similar lines, switching from one to the other as the mind might do while contemplating such a theme.

Through all these ages Fate brings forth the same passions, the same love and envies, the same hopes and aspirations—enthroned by the cruelty, followed pushing.

The modern story is laid in a mill town, American city of the present time. It shows the workings of a system upon the coming of a band of so-called spinsters who are finally inspired by a self seeking philanthropist. The climaxes [illegible] are the capture of [illegible] and one, [illegible] for a quiet and a [illegible] for a [illegible].

The story of a [illegible] is put in [illegible] [illegible] the [illegible] of the [illegible] [illegible] [illegible]

Deutsches Journal
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Sep 5-16

Limited space renders it impossible to give a detailed review of the four parallel themes that always show the same fundamental motives. The first episode plays in modern America when Pharisees and hypocrits demand human victims. The second reaches back into ancient Babylon. Here a liberal minded ruler falls victim to the vengeance of intolerant priests of Bal. Cyrus was not able to combat Belsazar on the battlefield. The man of Tolerance was delivered into the hands of his murderers by his own jealous and intolerant priests. The third episode depicts the life and deeds of the Saviour, the world's greatest preacher of Tolerance and love. We see how the God of Light who smiles with the happy ones, who releases a sinner from her guilt and who understands everything as he forgives everything, is doomed to die by those who cannot tolerate, that any one should think differently than themselves. The fourth theme deals with the horrors of the Bartholomew Night in mediaevial France.

Five Years of Study.

It took Griffith five years to finish his Film. As Horaz says; "Nonum prematur in annum". The grapes have fermented into clear golden wine. Technically the Film represents the Acme of accomplishment. Cost was not regarded, although the greatest attention has been paid to historical accuracy. The staging has been influenced and directed by years of object study. From the technical standpoint the film surely reached its climax with the siege of Babylon. The Towering Walls of the Defiant Fortress, war chariots speeding on top of them, the mighty Towers of the beseeging army, the stone artillery, the enormous battering rams, the "Liquid Fire," the "Gas Attack", the armoured auto, the collossal battle scenes. It took the spectators breath away to see those giants severing the enemies heads from the bodies with the thrust of their mighty swords. Thousands, yes, tens of thousands have participated in the work and the splendor of scenery, the art of stage craft, the daring of the entire layout defied all description. "Intolerance" is a sensation without a parallel. The Public went mad with enthusiasm, until Mr. Ince appeared on the stage and uttered a few words of thanks. The parts are interpreted by America's best screen actors and the music written by Joseph Carl Breil adapts itself well to the glorious Milieu.

Examiner
Los Angeles, Cal.
SEP 6 - 1916

NEW YORK SEES GRIFFITH FILM 'INTOLERANCE'

Made in Los Angeles Photo Drama Declared to Be Ultimate in Moving Pictures

By Otheman Stevens

(By International News Service)

NEW YORK, Sept. 5.—The Broadway of our great Babylon, the mammoth cradle of the best of the world's beautiful in art, in lavish wealth, in power, in bending the imperial riches of the world to its natural ends, the center of all the moving spirits of accomplishment, tonight at the Liberty Theater listened through its eyes to an epical indictment of humanity's most cherished sin—the massive cruelty of bigotry.

It was the first showing of Mr. D. W. Griffith's made-in-Los Angeles photodrama, "Intolerance."

In this picture of the heart of mankind from the birth of time to this very hour, the moving picture seems to have arrived at its ultimate.

At the end of the first portion of the picture a phrase was heard in the lobby which marked the impress of the story.

Now, when the man is found who can think the thought and can put it on the screen the world can be taught the great verities of life in the time of looking, for the world can see at once what writing and teaching and printing can only hope to accomplish by the passing ages.

Four Stories in One

There are four stories—romance wrought in the weaving of the web and woof of this fabric of mentality.

One, of the time of Cyrus and Belshazzar in the magnificence of Babylon, where knowledge had its birth.

Another, with Christ as the central figure culminating the marriage at Cana, and what followed.

A third, in the creed-warred court of Charles IX of France, drowning all the beauty of the narrative in the flood of blood of Bartholomew's Day massacre.

And the fourth, of today, with its farcical misery of industrial feudality, its barbarism of criminal procedure, and its sardonically egotistic administration of the acid salve of charity to the gaping wounds of poverty.

Present War Is Fresh Blot

There are intermixed in impressionistic views of fearful potency so that today's slaughter house of Europe becomes simply a fresh blot on the everlasting record of everlasting malign egotism.

It is imposing in its detail; that siege of Babylon without a seventy-five or a Big Bertha, without a trench or a rifle, equals the truest pictures you will ever see from Flanders or Galicia; as for Joffre and Von Hindenburg, you have their psychologies in Cyrus and Belshazzar.

It is far from being all tragedy, all malignancy; lyrics sing as lustily as the roar of strife; the touch of benevolent as well as malevious nature is as universal on this screen as it is from the beginning of the east to the end of the west.

Mr. Griffith has exceeded the capacity he proved in "The Birth of a Nation," it approximates the dignity of a modern divine comedy.

In the acting he has had a ready and complete response to his thoughts. Especially is this shown in Miss Mae Marsh, who plays the part of the modern mother. This young woman in the screen story, this narrative portrait, with the great tenderness of quality in the eyes of a Dante or a Boticelli, all the graciousness of childhood, maternity, motherhood and motherhood with the majestic power.

What could be more dramatic, more fascinating in your sense of drama, than a photodrama which holds the mirror up to human nature in a way that portrays the play which's are that and why they are doing, feeling as we are all the same—and yet the most remarkable of the shows of this from this time on to end?

Slaps Every One in the Face

It only slaps everyone of us in the face if one looks at the business in the contrasting way in which it was put in the Liberty. It shows us in its entirety the supreme importance in the scheme of humanity, and consequently, of each one of us in the scheme that we make up the sum of humanity, that what we do, what we say, what we think, what we feel, what we do, what we say, what we think, what we feel, what we do, what we say, what we think, what we feel,

Sept. 8-16

NEW YORK EVENING JOURNAL • America's Greatest Evening Newspaper • FRIDAY, SEPT

"INTOLERANCE" MOST GIGANTIC FILM WORK

Catherine de Medici, when all France ran blood in the massacre of the innocents. At last in living, breathing characters of the present, we are convinced that the world indeed needs awakening from the horrible spell that binds it in fetters.

Until we realize the depth of wrong accomplished by misapplied charities, until we are willing to be human and to banish self and personal gain, intolerance will go on thriving, and hundreds of innocent souls will pay the price yearly. So was the fall of Babylon, the massacre of the Huguenots and the crucifixion of that Man of Men, who saw the world and the pall that lay over it and did all he could to save mankind from the results of the unrest that well nigh swallowed it then and threaten daily to envelop us now.

People are going to rave over this picture. They are going to rave over the gigantic cost of the thing. Men will speak of the fact that few realized that such a thing as the siege of Babylon could ever happen in real life. But the thought of its being reproduced on the film as a picture, why to accomplish it is a masterpiece! And out of the thousands that will see this picture, and realize its cost, its artistic results, the talent of the artists who have given themselves freely to make the picture what it is, there are going to be [illegible] and women who will think. [illegible] is why Griffith gave his money, his time, and his painstaking [illegible] just to make people think.

If it could be possible that [illegible] would think to the extent of [illegible] ing the world, and Intolerance [illegible] nized and alleviated, if not abolished then, indeed, the picture will [illegible] for something. Its gigantic cost [illegible] be as nothing, the efforts of a [illegible] brain to produce such a spectacle [illegible] count for only a little in comparison with the enormous results, the [illegible] spread knowledge and the [illegible] good that a picture of this kind [illegible] effect in the minds of the thinking [illegible] to-day.

THE EVENING WORLD,

SEPTEMBER 8, 1916.

The second day "Intolerance" was at the Liberty it beat the second day's "Birth of a Nation" receipts by $200.

Leader

Cleveland, Ohio

SEP 8 - 1916

Only Big Stuff for D. W. G.

D. W. Griffith, producer of "The Birth of a Nation" and "Intolerance," is quoted as saying that he is considering leaving the regular Triangle releases to Thomas H. Ince and Mack Sennett and devoting himself entirely to directing only one or two big features a year.

INTOLERANCE.

[illegible]

Counsellors of the King..... Raymond Wells, Gen. James, Louis Kitz, John Lragdon

Barbarian chieftain..... Chas. Eagle Eye

Ethiopian chieftain..... Wm. Dark Cloud

Gobryas, Lieutenant of Cyrus, Chas. Van Cortland

Chief Eunuch..... Jack Congrove

Duc d'Anglon..... Maxfield Stanley

Marguerite de Valois..... George Pearce

Cardinal Lorraine..... Howard Gaye

Bridegroom of Cana..... George Walsh

Self-styled Uplifters.... Laray Huntley, Lucille Brown, Miss Washington, Pearl Elmore, Mrs. Arthur Hackney

Guest at ball..... Marguerite Marsh

A partial idea of the magnitude of "Intolerance" may be gleaned by a perusal of the cast, printed above, but which does not include hundreds of minor roles or extra people numbering thousands. It is a full three hours' entertainment, comprising a prolog and two acts and its undoubted success will be due to the magnificence of the investiture, which reflects much credit to the wizard director, for it required no small amount of genuine art to consistently blend actors, horses, monkeys, geese, dolves, acrobats and ballets into a composite presentation of a film classic. This new work of D. W. Griffith's is a departure from all previous forms of legitimate or film constructions, in that it attempts to tell four distinct stories at the same time—more or less successfully accomplished by the aid of flashbacks, fade-outs and fade-ins. This makes it so diffuse in the sequence of its incidents that the development is at times difficult to follow. These four tales are designed to show that intolerance in various forms existed in all ages and three of the complications of it are based upon historical fact, the fourth visualized by a modern melodramatic story that hits a powerful blow at the hypocrisy of certain forms of our up-to-date philanthropy. The earliest periods depict mediaval France in the reign of Charles IX, with the horrors of massacre perpetrated by Catherine de Medici, [illegible] at the birth of the Christian era, with one of the historical episodes in the life of Christ, and a shadow suggestive of the Crucifixion. This representation was an effective in its artistry as any of the anachronic battle scenes also imagined. The martial visualizations were confined principally to the Babylonian period, when Cyrus, King Belshazzar's army was defeated by the Persian under the military direction of Cyrus. Words count for little in the comprehending of these battle scenes as clearly. The construction of the Tower of Babylon and [illegible] Babylonian scene of [illegible] the passions of primitive artistry and [illegible] and [illegible] artistic pride in the climax of [illegible] [illegible] in the [illegible] [illegible] [illegible]

Feature Films as Wid Sees Them

REVOLUTIONARY TECHNIQUE MAKES GRIFFITH SUPREME MASTER OF PRESENT DAY EXPRESSION. TREMENDOUS THEME DEVELOPED WITH STIRRING TRUTH AND INTIMATE SYMPATHY APPEAL. GIVEN SOULEXALTED PRESTIGE BY SUPERB SPECTACLE

D. W. Griffith's

INTOLERANCE

Liberty Theatre

PHOTOGRAPHY BY ....Geo. W. Bitzer and staff
AS A WHOLE ....Stupendous, revolutionary; big theme marvelously told
STORY .....Carries four parallel plot threads
DIRECTION .....Absolutely supreme
PHOTOGRAPHY .....Wonderfully effective and artistic
LIGHTINGS .....Unusual; distinctive
CAMERA WORK .....Exceptionally fine
STARS .....Mae Marsh, Constance Talmadge and Robert Harron
SUPPORT .....Excellent
EXTERIORS .....Make you gasp
INTERIORS .....A revelation in spectacular settings
DETAIL .....Perfect
TIME .....Two hours and thirty minutes

IF Mr. Griffith expected to "knock their eye out," he did. "Intolerance" landed with a "bang" that rocked Broadway, and it will keep it rocking for many, many months.

Stupendous, tremendous, revolutionary, intense, thrilling, and then you can throw the old typewriter away and give up with the dictionary, because you can't find adjectives enough.

Mr. Griffith has put on the screen what is, without question, the most stirring human expression that has ever been presented to the world. No spectacle, drama, book, speech or any other expression understood by mankind has ever registered the stirring emotions that this production brings. Without question it is terribly brutal at times, and it seems that that has been the director's intention, since he has aimed to register the horrible results from hypocritical intolerance down through the ages.

As a spectacle, "Intolerance" is the greatest offering ever staged. Up to date, "Cabiria" has held that position, but this offering equals "Cabiria" in that respect. It goes far beyond "Cabiria" as to sympathy, appeal, underlying theme and dramatic intensity. It is only natural that this production shall be compared to "The Birth of a Nation," since it has been generally agreed that "The Birth of a Nation" has been the greatest dramatic spectacle to date, because in that offering Mr. Griffith introduced us intimately to many characters and then plunged them into a great war, the horrors of which we saw through the eyes of the characters we seemed to know.

"Intolerance" is ten times greater than "The Birth of a Nation" technically, and, while revolutionary in construction, as to the dramatic development, it has the elements which keep it human, the same principle being carried out of introducing us to characters with an intimacy which makes them live and then showing us the events through their eyes.

"Intolerance" is going to make so much money that there will be six million people who will want to start out immediately to make big pictures. After seeing "Intolerance," I sincerely hope that Mr. Griffith will in the future devote all of his time to big productions. He is the master of the films. Since the films today are the most powerful and effective means of expression, Mr. Griffith stands as the master of expression in this present-day world.

In his little curtain speech, in response to an enthusiastic outburst of applause which was absolutely genuine, Mr. Griffith gave full credit to the actors. I want to give them credit also, but we all know that in a production such as this, it is the master hand that guides.

The audience which saw "Intolerance" the opening night, Tuesday, was not a good audience to register this film, because that audience was composed, for the most part, of film folk who think technique and look for big sets and technical excellence rather than for the general audience effect. There were even those in this audience who had viewpoints which tended to criticise. I insist that every such criticism is caused by the failure of the person making it to properly gauge the effect that this remarkable offering will have upon an audience drawn from the general public.

There is one possible objection to "Intolerance," although I doubt if it will ever keep anyone from going back the second, or even the fifth, time to see this production. Many of the scenes were certainly brutal. We had detail which will stir even the most hardened, and, in fact, it did stir the very blase of the first-night audience. Considering audiences as a class, I would say that brutality of this sort will never keep anyone out of the theatre. It will create a tremendous amount of discussion about the offering, but I don't believe that it will keep Mr. and Mrs. General Public from paying their money to see this film, or from taking friends with them when they go back a second time to see things which they missed the first time.

"Intolerance" is so big that almost anyone will feel a desire to go back to see it a second or a third time to grasp many of the situations. Throughout the production Mr. Griffith has kept his sub-titles short and snappy, with the result that you are keyed up every minute to following this offering, feeling that if you don't something will get by you.

THE FIRST TABULATION APPEARS IN THE ANNIVERSARY NUMBER.

Free Press
Ottawa - Canada
SEP 9 - 1916

Theatrical Season in New York Expected to be Very Brilliant

More Attention to Speaking Voice on the American Stage—Some Great Attractions in Broadway.

NEW YORK, Sept. 9.—The speaking and singing voice is musical. Blessed are those who have this art naturally, yet there are those who, being less fortunate, have through diligent effort reached the ladder of success. Some, to be sure, have only begun to climb those dizzy heights, others are well on their way, and a few important ones are at the top of this glorious ladder. May added success be theirs, as we listen to them in the houses of education and amusement this season of 1916-17.

Much more attention is being given to the beauty of the singing voice. One wonders what is the reason for the unprecedented success of almost all of the Broadway attractions so far this season. Is it that the standard has risen? Is it that more people are in town than ever before, caused by the continued conflict in Europe? Or is it that producers are recognizing the fact that the public want the best there is in the arts? We surely are getting the best this year!

The New York Hippodrome opened the last of August with "The Big Show," in which Ana Pavlowa and her ballet, "The Sleeping Beauty," occupied the centre of the stage. The ice ballet, "The Merry Doll," was beautifully staged by H. R. Burnside.

"Hub ?" is the title of a new comedy by Violet Pearn which will open at the Little Theatre October 2nd. Estelle Winwood will make her American debut in one of the leading roles, and Cathleen Nesbitt will play the other lead. This comedy ridicules the "prude."

Another of Winthrop Ames' attractions at the Little theatre is a farce by Granville Barger, the English playwright, called "The Morris Dance," from the novel "The Wrong Way," by Robert Louis Stevenson and Lloyd Osborne. Mr. Ames presents marionette performances for children at the Little theatre.

In 1892 when the Empire theatre was opened a musical comedy was the attraction, but since that time no entertainment of this character has been offered there. This season it will be different, as Julia Sanderson, Donald Brian, and Joseph Cawthorn have already opened there with a winner called "Sybil."

James T. Powers will be seen in Mark Twain's comedy "Somebody's Luggage."

"The girl from Brazil" is the attraction at the Forty-Fourth street theatre.

D. W. Griffith presents his great picture "Intolerance," at Klaw & Erlanger's Century theatre.

One of those well-balanced bills for which Manager Director Rothapfel always attracted crowds at the Rialto theatre this week. The feature film was "Fair Jilts," with Emma Dunn and Charles Ray in a modern version of "The Old Homestead." Miss Dunn played a Marthy-Cobb-house slavey, in love with a serious young student.

Another Rialto feature was "The Age of Reason," has been purchased from the Washington Square Players and put on in rehearsal preparatory to the Palace theatre. Jim Corey and Steve Brodie, two well known and popular vaudevillians, are featured in the cast. The playlet is by Cecil Dorian and is one of the cleverest written in recent years. It is expected by the Palace management that "The Age of Reason" will register as strongly as has "The Clod," which was taken over from the Bandbox.

Klaw & Erlanger and George C. Taylor will star George Arliss in "Paganini," by Edward Knoblauch, at the Criterion theatre. In the company are Margery Maude, daughter of Cyril Maude, Mrs. Arliss, Edgar Kent and others.

"The Century Girl," at the Century theatre, sounds fitting! Such a history as the Century theatre has had since J. Pierpont Morgan built it a few years ago. It is fashioned after the theatres of England. A very beautiful structure it is. There is reason to believe that Charles Dillingham and Flo Ziefeld, Jr., as co-producers, will make a hit at this house.

Eugen Halle believes in the perfect union of the drama and music. He has proven himself a true artist in his score of "The Happy Ending," at the Shubert theatre. This mystic drama with its musical setting is welcomed as a novelty. "The music of the future," says Mr. Halle, "will be written in harmony with the speaking voice."

From
Address
Date

* * *

D. W. Griffith presented his new spectacle, "Intolerance," at the Liberty Theatre Sunday night. The engagement is for an indefinite period, with two performances daily, including Sundays. This is Mr. Griffith's largest production, and he has been at work on it four years. The main theme is of the twentieth century, and paralleled with it are three additional stories which trace back through the earlier periods of the world's history. These ancient periods show France during the reign of Charles IX., when Catherine de Medici dominated him; Jerusalem, at the birth of the Christian era, and Babylon about 539 B.C., when Belshazzar's armies were overpowered by the Persians.

Over a year of research was needed to provide authentic data for these scenes. They are presented with fidelity and the ancient temples are reproduced as they stood before the revelations of time made them memories. In building the walls of Babylon, the glimpses of the Holy Land and the picturesque atmosphere of old Paris, the production becomes of historic value. The magnitude of each period is also reproduced with accuracy.

* * *

Tribune
Montreal, Canada
SEP 9 - 1916

From Theatre Magazine
Address New York City
Date SEP 9 1916

"Intolerance" as I See It

By RHETA CHILDE DORR

THE thing that raises "Intolerance" immeasurably above all other photoplays is that it is not a play at all in the ordinary sense of the word. It does not descend to the absurdity of asking you to see people talk. The appeal is entirely to the eye and to the mind. Words are not needed.

This is what the motion picture theatre has waited for—a man who could present drama in terms of action, color, light and shade only, and who was psychologist enough to understand how the mind works under emotion. Thus in the great strike scene, when the mine guards have fired on the men and the dead and wounded lie in tragic abandon in the street, Mr. Griffith does not show you wives and children cursing the manufacturer whose selfish greed instigated the strike. Instead he flashes a picture of the manufacturer sitting in solitary grandeur in his great office, with its carved panels and rich leather chairs, coldly indifferent to their woe. You do the cursing yourself, in your mind, at the sight.

Again in the dreadful scene where the boy walks out of his cell to the waiting gallows there is a world of horror expressed in the monetary recoil of the priest and the dropping of his prayer book. The pictures of ancient civilization, Babylon and Judea, are real, not theatrical, because of the excellent pantomime work of the actors. Even the poignant story of the woman taken in adultery was complete without the words of the familiar text, "Go and sin no more." It was impossible to miss any of its meaning.

Mr. Griffith has done an audacious thing in portraying Christ in human guise, and making him a real man, moving among the people of his day as one of them, strong, virile, living. The picture of the Son of Man sitting at meat with the publicans is an unforgettable portrayal. He turns with a smile of perfect understanding toward the common little man who is offering to the prophet the best he has, which is all that any one can give. There is a sermon in that picture, with its background of contemptuous Pharisees.

Through all the drama you get a sense of rhythm, of rolling time, which only a poet mind could have expressed. The constant recurrence of the mysterious figure rocking the cradle of the world's travail, the baleful history of the race, is like the rounding of a musical theme, it binds the time periods together as words could never do.

It is indeed a great epic poem that Mr. Griffith has written on the screen. It is not better than anything else that has been attempted in motion pictures, it is absolutely different. It is a new art expression, a genuine motion play.

But Mr. Griffith has not reached the perfection of his art. Just as "Intolerance" is head and shoulders over "The Birth of a Nation," so his next spectacle will be greater, far more beautiful and more inspiring than his present production. This is proved by the few imperfections still lingering in the work. The practiced hand will eliminate them, balance the scenes, discard every useless detail until the result is entirely convincing both to the eye and to the intelligence.

SEP 9 1916

EVENING WORLD

GRIFFITH TRIUMPHS WITH "INTOLERANCE"

"Intolerance," the new D. W. Griffith spectacle at the Liberty Theatre, remains there for a run. Like its predecessor, "The Birth of a Nation," Griffith's second production leaped into popular favor immediately and gives promise of exceeding the record run of the former.

The thrilling manner in which the producer has linked his modern story to shifting scenes of earlier periods in the world's history proved a novelty to New York theatregoers. In addition to bringing something new into the theatre Griffith has outdone himself in the bigness and grandeur of his various scenes that lend a historical background to the human quality of his basic plot. The dash of a high-powered car to save the life of the present day hero and his race with a flying train is the climax of the action, but in the unfolding of the main narrative Griffith has touched upon some vital questions. His austere, sacred and historical scenes are wonderful in their comprehensiveness. The entire production is so big it stands out in vivid contrast to anything ever attempted in the theatre.

SEPTEMBER 9, 1916.

THE EVENING WORLD,

GRIFFITH TRIUMPHS WITH "INTOLERANCE"

"Intolerance," the new D. W. Griffith spectacle at the Liberty Theatre, remains there for a run. Like its predecessor, "The Birth of a Nation," Griffith's second production leaped into popular favor immediately and gives promise of exceeding the record run of the former.

The thrilling manner in which the producer has linked his modern story to shifting scenes of earlier periods in the world's history proved a novelty to New York theatregoers. In addition to bringing something new into the theatre Griffith has outdone himself in the bigness and grandeur of his various scenes that lend a historical background to the human quality of his basic plot. The dash of a high-powered car to save the life of the present day hero and his race with a flying train is the climax of the action, but in the unfolding of the main narrative Griffith has touched upon some vital questions. His austere, sacred and historical scenes are wonderful in their comprehensiveness. The entire production is so big it stands out in vivid contrast to anything ever attempted in the theatre.

Eve. Post
New York City
Sep. 9/16

THE EVENING MAIL

Realism of "Intolerance."

Brooklyn, N. Y.

SEP 9 - 1916

Big Film Spectacle "Intolerance."

MISS MAE MARSH and Robert Harron, who have been with Mr. Griffith since the beginning of his career in the old Biograph studio, played the two principals in the modern version of "Intolerance" which opened at the Liberty Theater, Manhattan, on Tuesday evening. There was a long and excellent cast, including Miss Lillian Gish, as the woman who rocked the cradle of life; Miss Olga Grey, as *Mary Magdalene;* Alfred Paget, as *Prince Belshazzar;* Tully Marshall, as the *High Priest of Bel;* Miss Lillian Langdon, as the *Virgin Mary;* Miss Josephine Crowell, as *Catherine de Medici;* W. E. Lawrence, as *Henry of Navarre,* and Frank Bennett, as *Charles IX.* The foreword in the program gives an idea of the theme of "Intolerance" which the author has portrayed as the vice of man throughout the ages. It reads: "The purpose of the production is to trace a universal theme through various periods of the race's history. Ancient, sacred, medieval and modern times are considered. Events are not set forth in their historical sequence, or according to the accepted forms of dramatic construction but as they might flash across a mind seeking to parallel the life of the different ages. There are four separate stories, each with its own set of characters. Following the introduction of each period there are subsequent interruptions as the different stories develop along similar lines, switching from one to the other as the mind might do while contemplating such a theme." Through all these ages Time brings forth the same passions, the same joys and sorrows, the same hopes and anxieties—symbolized by the cradle "endlessly rocking." The modern story is laid in a western American city of the present time. It shows the workings of intolerance upon the victims of a band of so-called uplifters who are financially supported by a self-seeking philanthropist. The sufferings experienced are the outgrowth of that age old cry "an eye for an eye, a tooth for a tooth and a murder for a murder." The story of a sacred time is laid in Judea A.D. 27. Jerusalem is the scene of the intolerance of the Roman law which finds its victim in the Man of Men, the greatest exemplar of tolerance in all ages, who expiates upon the cross the penalty to be paid by "those who do not believe as we believe." In the medieval time the scourge of intolerance was sweeping one of Europe's fairest kingdoms, France, which after suffering four civil wars within a decade was the victim of the horror of the massacre of 1572 perpetrated by Catherine de Medici, the arch exponent of the law "We must destroy to be destroyed." The ancient story depicts the destruction of the greatest civilization of antiquity—the treason growing out of the intolerance of Babylon's High Priest of Bel, who to suppress the growing worship of other gods betrays his king, Belshazzar, and opens the gates of the capital to the conquerors, Cyrus and his hosts. "Intolerance" is a most impressive film spectacle surpassing in dramatic interest and splendor "The Birth of a Nation" by the same author, Mr. D. W. Griffith.

From Billboard

Address Cincinnati, Ohio

Date SEP 9 - 1916

INTOLERANCE PREMIERE

New York, Sept. 4.—In spite of the fact that New York City has been "super-featured," "pre-released," and "cinema-spectacled" for a twelve month, it is all agog awaiting the premiere at the Liberty tomorrow night of the D. W. Griffith spectacle, Intolerance.

An orchestra from the Metropolitan Opera House is to furnish the incidental music, and a force of carpenters and mechanics is at work arranging a special set for the production.

Intolerance combines four parallel stories of the world's progress, ranging through historic periods and contrasting with a gripping tale of modern historic events.

Two-dollar top prices will prevail.

THE EVENING SUN,

SEPTEMBER 9, 1916.

LIBERTY—"Intolerance," the new D. W. Griffith spectacle which was introduced at this theatre the past week, remains there for a run. Like its predecessor, "The Birth of a Nation," Griffith's second effort leaped into popular favor immediately and gives promise of exceeding the record run of the former. The thrilling manner in which the producer has linked his intense modern story to shifting scenes of earlier periods in the world's history proved a novelty that awoke New York from its rather blase view of current theatricals. In addition to bringing something new into the theatre Griffith has outdone himself in the bigness and grandeur of his various scenes that lend a historical background to the human quality of his basic plot.

Billboard

Cincinnati, Ohio

SEP 9 - 1916

DAVID W. GRIFFITH

Mr. Griffith's film spectacle, Intolerance, was given its premiere this week in New York.

INTERNATIONAL NEWS EXCHANGE

447 WEST 43RD STREET

NEW YORK, N. Y.

"Intolerance" il nuovo spettacolo di D. W. Griffith al Liberty Theatre, si ripete con sempre maggiore successo come l'altro spettacolo che lo ha preceduto "The of a Nation" una produzione anche di Griffith e che ebbe tanto successo e si ripetette ivi per lungo tempo.

"Intolerance" pare avrà anche maggior fortuna e si ripeterà per più lungo tempo.

Il modo impressionante con cui l'autore ha raccolta la sua storia moderna, con scene meravigliose dei primi periodi della storia del mondo è stata una novità molto gradita ai frequentatori di teatri di New York.

E' questa una "film" grandiosa in cui vi sono scene meravigliose del mondo antico, sacro e medioevale, che destano la più profonda impressione. L'insieme è bello, sorprendente ed assolutamente insuperabile nel suo genere, e questo spiega lo strepitoso successo di questa bellissima "film".

MOTION PICTURE NEWS

GRIFFITH WILL BE IN EAST FOR "INTOLERANCE" PREMIER

Special to MOTION PICTURE NEWS.

Los Angeles, August 25.

D. W. Griffith has left for New York to be present at the premier of his latest production entitled "Intolerance." Mr. Griffith will probably spend several weeks in the East. J. A. Barry, Mr. Griffith's private secretary, preceeded the producer about a week to aid in the arrangements for the premier.

NEW YORK EVENING JOURNAL • • Art • • SATURDAY, SEPTEMBER 9, 1916

"INTOLERANCE" A MOVIE MARVEL

By DOROTHY DIX

[illegible]

WHAT STORY TEACHES

A man with the vision of a seer and a great imagination swept the history of the world with his camera eye. He saw that always there is intolerance of the people of one by those of another. He saw that always there is intolerance of the people of one by those of another. He saw that always there is intolerance of the people of one by those of another

SEPTEMBER 9, 1916.
THE NEW YORK REVIEW

THE IMPOSSIBLE IS ACHIEVED IN "INTOLERANCE"

D. W. Griffith Surpasses Highest Flights of Imagination in Great Picture.

IS WITHOUT A RIVAL

If It Ever Is Outdone Mr. Griffith Will Have to Do the Task Himself.

In his great film, "Intolerance," D. W. Griffith has visualized imaginings such as one might have after reading the Arabian Nibhts, but never expected to enjoy except in fancy. There are not superlatives enough to do justice to this creation, particularly that part of it recreating ancient Babylon and showing the scenes attendant upon the taking of that city by Cyrus the Great and his horde of Persians.

Mr. Griffith, in "Intolerance," with its four parallel, co-related stories, has set a mark in spectacular motion picture production that may never be surpassed. It is safe to assert that if it is surpassed it will be done by Mr. Griffith himself, and not by any of his rivals, clever and resourceful as some of them are, because "Intolerance" is so much vaster in conception and more masterly in execution than anything which has gone before that it is logical to assume that anything bigger will come from the brain which gave it birth.

In truth, "Intolerance" is almost too big. If there is anything which will militate against its sweeping financial success it is its very magnitude and grandeur. There are many minds seeking light amusement which will be intolerant of its vastness and purpose. The flashing from one of the four stories to another will tire many minds already bewildered by pageant after pageant, tableau after tableau, tragedy after tragedy and climax piled upon climax.

The ethical purpose of "Intolerance," as its name suggests, is to show that narrowness and bigotry and lack of human sympathy have been responsible from earliest times until now for most of the misery under which the world has staggered. The historical incidents taken by Mr. Griffith to illustrate this truth are the Modern Drama by the Persecution by the Pharisees of Christ, the persecution and crucifixion of Christ, and the massacre of Huguenots by Catherine de Medici in France on the eve of St. Bartholomew. The parallel motion story shows how the Pharisees and bigots of today, including the Anti-Saloon League, retard social progress and make a mockery of law and justice.

[illegible]

[illegible]

play was that of Constance Talmadge, as the Mountain Girl. Hers indeed was the finest individual success in the performance. This girl undoubtedly will be heard from in a big way in the movies. Others who stood forth splendidly were Josephine Crowell, as Catherine de Medici; Tully Marshall, as the High Priest of Bel; Elma Lincoln, as the Mighty Man of Valor; Alfred Paget, as Belshazzar; Seena Owen, as Attarea, the favorite, and Walter Long, the Musketeer of the slums.

The Musketeer, by the way, is the screen name for the cadet of vice investigation fame. White slavery was depicted here and there more or less vividly and far from pleasantly, and in numerous ways the picture boldly and coarsely slaps at sociological conditions.

Mr. Griffith, in response to a genuine outburst of applause, thanked the audience with a show of modesty. Also he thanked the actors, and well he might, since many of them have been injured in the hazardous work of making so staggering a series of pictures. It may be that the camera will accomplish still more spectacular feats, but after viewing this exhibition, the opinion may well be expressed that "Intolerance" is the last word in screen magnitude, and that the recuperation from the time in the future will rest more chiefly upon [illegible] upon the merits of the photo-[illegible]

Women's Wear, Saturday, September 9, 1916.

Liberty Theatre.

"Intolerance", the new D. W. Griffith spectacle which was introduced at the Liberty the past week remains there for a run. Like its predecessor, "The Birth of a Nation", Griffith's second effort leaped into populdr favor. The thrilling manner in which the producer has linked his intense modern story to shifting scenes of earlier periods in the world's history proved a novelty.

In addition to bringing something new into the theatre Griffith has outdone himself in the bigness and grandeur of his various scenes that lend a historical background to the human quality of his basic plot. His ancient, sacred and medieval scenes are wonderful in their comprehensiveness. The entire production is so big it stands out in unique contrast to anything ever undertaken in the theatre.

MAE MARSH,
in "Intolerance," Liberty Theatre.

News
Chattanooga Tenn
SEP 9 - 1916

A new motion picture has been produced by D. W. Griffith, director of "The Birth of a Nation." It is called "Intolerance" and is described as being even more absorbing than the former picture. However, it will be regretted generally that Mr. Griffith has appealed in his new picture to a sentiment which is rapidly dying out in this country. He urged "personal liberty in the liquor question, and even such a reactionary paper as the New York Tribune says that Griffith's slogan for "light wines and beers" falls rather flat in this period of progress. The Tribune hopes that Griffith will continue to use his genius in directing massive films, but urges that he let others write his scenarios.

EXAMINER Oct. 9th

"INTOLERANCE" AT COLUMBIA.

To-night the Columbia Theatre will present, for the first time outside of New York, D. W. Griffith's "Intolerance" or "The Mother and the Law." After the opening performance there will be daily matinees.

Oct. 8th

THE SAN FRANCISCO CALL AND POST

'COME TO S. F. FOR MOVIE SCENES,' SAYS MAE MARSH, STAR

Here she is—not on screen, but as snapped by an International Film Service photographer—Mae Marsh, San Francisco girl, who comes back a bigger booster than ever for her home city, where she would have all movie companies work.

[illegible]

Times
Cumberland Md
OCT 9 1916

DAVID W. GRIFFITH TO RETIRE FROM "MOVIES"

Tells Photoplay Magazine He Will Turn to Stage For Chance to Tell Truth.

A brilliant contribution to literature current is the closing installment of Henry Stephen Gordon's remarkable story of the life and career of David Wark Griffith, the world's foremost maker of moving pictures. The author calls his final chapters, in November Photoplay Magazine (out October 1), "The Real Story of 'Innocence,'" Griffith's latest and greatest spectacle play, which was two years in course of production, cost five times as much as "The Birth of a Nation," and at one time and another employed more than sixty thousand players.

And though Mr. Gordon the statement is made by Griffith that "Intolerance" is the latest photoplay he will create. These are the reasons he gives for retiring from the activities of the camera stage in the very prime of his wonderful career:

"It appears that henceforth there will be no middle ground in the pictures; there will be the ten, twenty and thirty cent pictureh, and the big two dollar ones.

"The first classification does not attract me, and the second offers too many stupid, cruel, costly and apparently inexsdicable offensives.

"Of necessity the stage must tell the truth more freely than any other method of expression. It is the only means existing today of even attempting to portray the truth.

"I do not mean the drama as it is known to Broadway, but the drama as it is known to dramatists.

"I have tried to tell the truth in my new picture.

"But I find that what we call the Movies are less free now than ever, and are more dependent on the censor; and on that account I feel inclined to stop.

There are but a few means of conveying what we believe to be the truth; the college is seriously handicapped, so too many of the universities are endowed by a few rich men whose brain power has been used only to acquire wealth; these have little or no knowledge beyond their immediate needs; they have never taken the time to gain knowledge of human nature in the little war in the moon; they have their own hour of life and death, everything foreign to their own little circle; they know little of the present and less of the past.

"There is very little doubt that most college professors' opinions on morals, politics, and even of history, are very different in their private and their public capacities.

"Who can believe that a man in contact on a university will have an opinion on the public which is not more or less biased with the pay roll of those who the men who pay or the money for the mailing list?

"The world can have or no faith at all of truth from the colleges.

"The preacher of today is as at ease, except to some extent by the majority of the sect to which he belongs, he can neither speak as an individual and of necessity he cannot speak what may seem a new truth that happens to stay, was in old truth, and remain in his profession.

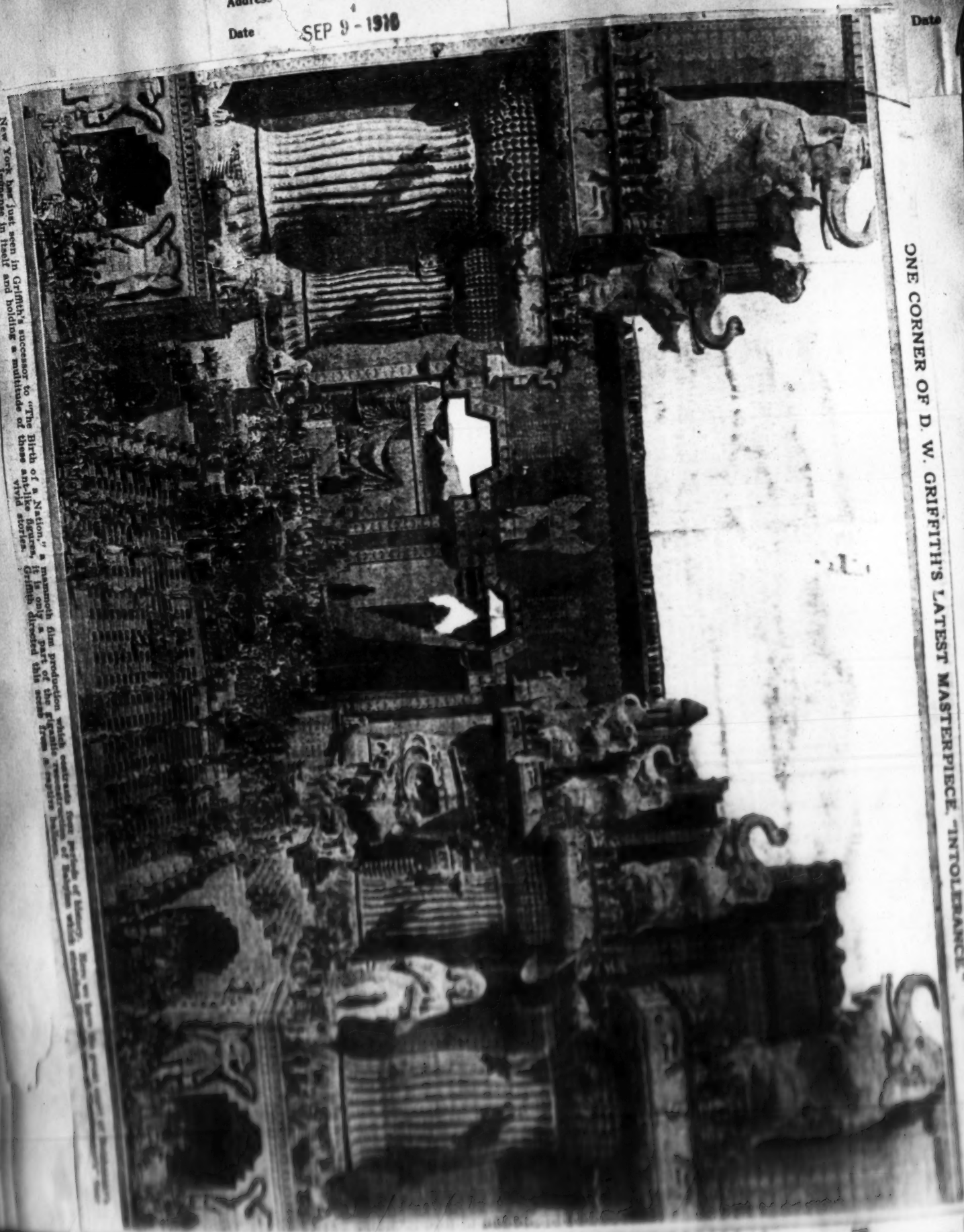
"I wondered recently at the dating of a certain professor of Sociology who said to a interviewer that the average college girl of today would not support with more money necessary and in greater proportion to whatever the average girl, than is any corresponding period of the world's history in the highest.

"The newspapers and magazines appeal to a certain class which that most people, and are based on taste as a rule, is the subscribed, but the other class, more than in the world, more than the people.

"But the pressure of Business, the demand of a good income and more than any of the means to live, all tend to keep what this truth, and a school, the truth, the truth, and a school, the truth, and a school, the truth, and a school

From Eve. Public Ledger
Address Philadelphia Pa.
Date SEP 9 - 1916

From
Address
Date



New York has just seen in Griffith's successor to "The Birth of a Nation," a mammoth film production which contrasts [illegible] palace. Immense in itself and holding a multitude of these ant-like figures, it is only a part of the epic. Griffith directed this scene from a regular [illegible] vivid stories.

ONE CORNER OF D. W. GRIFFITH'S LATEST MASTERPIECE "INTOLERANCE"

D. W. Griffith Still Monarch Of the Films

His Gigantic Tableau "Intolerance" Marvelous of Detail

[illegible]

[illegible] New York City
AUG 1 8 1916

Griffith's Cyclic Spectacle

On Tuesday evening, DAVID GRIFFITH wi[illegible] the first publi[illegible] ing of his late[illegible] tacle, "Intolerance." The advan[illegible] nouncement states simply t[illegible] GRIFFITH has taken a young [illegible] modern life—caught and swall[illegible] in the whirlpool of social re[illegible] the central figures of his dran[illegible] vancing the theory that the same [illegible] have worked through the ages [illegible] GRIFFITH joins his story to [illegible] times, introducing analogous cha[illegible] to the protagonists of this mode[illegible] and showing how they were engu[illegible] the same vortex of intolerant opi[illegible] Thus he resorts to the switch-ba[illegible] flash parallel narratives of the fa[illegible] Babylon, the advent of the Naz[illegible] into Judea and the massacre o[illegible] Bartholemew in Paris in the six[illegible] century.

* * *

This cyclic epic is awaite[illegible] usual interest. It will rev[illegible] ambitious efforts of Mr. [illegible] bare announcement pla[illegible] greater contribution—in bas[illegible] than "The Birth of a Nation." [illegible] DIXON drama had suspense, [illegible] tinge of romance and the appe[illegible] triotism but, after all, it was [illegible] visualized novel. "Intolerance" [illegible] to be the development of an *idea*.

The student of the photoplay w[illegible] await "Intolerance" to study the de[illegible] skill of GRIFFITH. Here [illegible] seem the producer will simul[illegible] sly unfold four themes of dif[illegible] periods. That the breadth and [illegible] of "Intolerance" will challenge [illegible] ductions to the present moment [illegible] most without saying.

* * *

NEW YORK DRAMATIC

GRIFFITH DUE IN NEW YORK.

D. W. Griffith is expected from Los Angeles this week with the effects and improvements to be used in the pre[illegible] [illegible] production of his newest work, Intolerance, when it comes to the Liberty Theatre on Tuesday night, August 22. The theatre will be put into perfect shape for this offering and sev[illegible] [illegible] innovations will be worked out before the first performance to add to the effectiveness of the attraction. Intolerance is the new spectacle which Griffith has been working on for nearly two years. His action is pictured in four periods of the world's history, Babylon, Jerusalem, Paris and a modern American city. The story is developed along parallel lines, but is held together in dramatic sequence. An orchestra of forty pieces will play an accompanying score.

BIG THINGS FOR PARAMOUNT WEEK OF AUGUST 28

From Leader
Address Pittsburg, Pa.
Date SEP 10 1916

MASSIVE "INTOLERANCE" IS DAZZLING NEW YORK

New Griffith Film Hailed Greatest Yet

Producer of "Birth of a Nation" Proves He's Still Master of 'Em All; Huge Movie Traces Oppression of Weak by the Mighty Through Four Eras.

BY T. N. POCKMAN.

NEW YORK, Sept. 9.—"Intolerance" is stupendous. No other adjective—barring the glittering circus-poster vocabulary of the late Tody Hamilton—can adequately describe the D. W. Griffith film play shown at the Liberty theater this week for the first time.

The audience, which entered the playhouse through an incense-scented foyer and received programs from girls attired in the costumes of ancient Babylon, later filed out into Broadway's glare with the feeling that it had seen the greatest motion picture spectacle in an age when colossal films are by no means uncommon.

The picture attempts to show the intolerance of the mighty towards the weaker through four periods of human history—Assyria, the time of Christ, St. Bartholomew's massacre in France, and today.

The four stories are told in parallel form, giving the spectator the feeling of reading four serials in the same magazine. Mr. Griffith attempts to avoid adherence to any belief, thus avoiding intolerance himself, but in the fourth period is not any too easy on so-called philanthropic foundations.

◆ ◆ ◆

BABYLON itself could not have fallen so impressively as it does in the film. In fact the amazingly accurate and thrilling picture of Assyrian civilization stands out pre-eminently among the varied incidents that follow in close order to show that intolerance has always been a vice of mankind.

The broad walls of Babylon on which chariots can pass, the great gates, the palace of Belshazzar—all are masterpieces. The fall of the city, according to the screen, was brought about by the High Priest of Bel, who opened the gates to the Persian Cyrus in order to suppress the worship of other gods.

For nearly an hour a New York audience was moved to involuntary applause by the realism of the action. As the Persian hosts surged against the city's wall there was a feeling that modern warfare by no means has a monopoly on all the horrors of mortal combat.

In the portrayal of biblical times, many incidents in the life of Christ are shown, revealing the intolerance of the Pharisees toward Him, and culminating in the great tragedy.

Two newspaper critics this morning did not take kindly to this portion of the production. One termed the impersonation of Christ "always a questionable proceeding if the feelings of many are to be respected." The other wrote: "Whether the next instance of the intolerance of mankind was in good taste as a screen representation may be questioned, but it seemed to meet with approval."

◆ ◆ ◆

THE third period of history, interwoven throughout, centered in the famous massacre of St. Bartholomew's eve in Paris, showing the clever method of Catherine de Medici in cloaking her intolerance of the Huguenots in the guise of religion. Several charming views of contemporary French life were introduced, and the massacre lacked nothing in gruesome detail.

Throughout the entire drama runs the modern parallel—a young couple in a western town who find the present day as intolerant as the Dark Ages. The finale shows the hero about to be hanged for a crime he did not commit, and introduces a race between a train and a high-powered motor car to obtain a governor's reprieve.

Mae Marsh and Robert Harron played the two principals in the modern period of the production. The long cast included Lillian Gish, the woman who rocked the cradle of life; Olga Grey, as Mary Magdalene; Alfred Paget, as Belshazzar; Tully Marshall, as the High Priest of Bel; Lillian Langdon, as the Virgin Mary; Josephine Crowell, as Catherine de Medici; W. S. Lawrence, as Henry of Navarre, and Frank Bennett, as Charles IX.

Without the protection of any thread of argument into the production, its vast panoramas, its splendidly handled crowds, and its satisfactory ending would place the film in a class by itself. For those who learn a lesson from its quadruple story, it gives a comforting sense of personal immunity while viewing with clearness intolerance—in the other fellow.

NEW YORK HERALD, SUNDAY, SEPTEMBER 10,

D. W. GRIFFITH, who has produced more [illegible] of thought compelling [illegible] than any other director, has won a new laurel with "Intolerance." Mr. Griffith started in New York in the old Biograph Studio, where he first introduced Miss Lillian Gish, "Bobby" Harron and Miss Dee Marsh, all of whom are pictured in Griffith's new film to the new spectacle. Henry Walthall and Miss Blanche Sweet also were members of his original organization. Mr. Walthall was a colonel in "The Birth of a Nation," but both he and Miss Sweet now appear under other directors.

In "Intolerance" Mr. Griffith has return Dorothy Gish, who was "the joy of childhood, the sweet of the chickens' pride." His contracts of her infancy are and many spectators back to their childhood to study this movie of the world's civilization and to see if Shakespeare was right the backward man to be a sinner in his age in the player.

In his films author Mr. Griffith presentations as interpretations to James Gish and representations the moment the good that can be together has [illegible] and the most [illegible] authority.

SEPTEMBER 10, 1916.
NEW YORK HERALD.

[illegible]

THE EVENING TELEGRAM-
SEPTEMBER 10, 1916.

AT THE LEADING
MOTION PICTURES

[illegible]

SEPTEMBER 10, 1916.
BROOKLYN DAILY EAGLE.

LIBERTY THEATER.

"Intolerance" the new D. W. Griffith spectacle, which was introduced at the Liberty Theater the past week [illegible]

ONE CORNER OF D. W. GRIFFITH'S LATEST MASTERPIECE, "INTOLERANCE."

D. W. Griffith
Still Monarch

NEW YORK AMERICAN, SUNDAY, SEPTEMBER 10, 1916

"Intolerance" a Masterpiece of Film Art

"INTOLERANCE," the picture drama which D. W. Griffith has been promising and working on for two years, was at last presented at the Liberty Theatre last week. To say that it proved to be one of the greatest theatrical successes New York has ever known is a cold statement of fact. A tried and true first night audience that went with the spirit of a crowd that had to be convinced that Griffith could ever duplicate "The Birth of a Nation" stood in the orchestra rows long after the final foot of film had been flashed and yelled itself hoarse in mad excitement—and many were moved to tears.

Griffith not only covered himself with glory that he had to acknowledge in a vociferously applauded speech, but he brought out as picture stars of the first rank two girls that he has been developing. They are Mae Marsh and Constance Talmadge, and this picture will make them famous throughout the United States. Miss Marsh, already famed through "The Birth of a Nation," will become even more widely idolized than ever.

"Intolerance" is a terrific attack against those in this country whose use of charity for self-exploitation, regardless of human results and some of the great foundations that have been established, are frightfully arraigned for their coldness.

The story of the picture is really told in four stories. The main story is a modern one. It concerns Miss Jenkins, who is believed to establish a Jenkins foundation for charity. As she needs money for the work her brother grinds their mill hands until there are strikes, rioting and the breaking up of homes. Miss Marsh is the heroine of this story. With others from the small town she leaves for a big city. One of her boyhood friends becomes a gangster and leaves, but is reformed by her love, and marries her. The chief gangster has been "framed" and sent to prison. A child is born to the wife. The foundation folks take the child away from her on a false charge that she is an unfit mother, and later, her husband at home, the boss gangster tries to ruin her and is shot by another woman. The husband is blamed, and is about to be hanged when the real murderer confesses. This illustrates modern intolerance.

The other stories are not among contemporaries. They are interwoven. The Babylonian, as the first of the modern story, unfolds simultaneously intolerance of another nation of the intolerance of the other age. In one story we see the St. Bartholomew massacre of religious intolerance in France, the story which culminates in the massacre of the Huguenots, mixed up with Catherine de Medici as the chief conspirator. The one we carried up the great Babylonian story of intolerance, where in one act of anger, intolerance of other nations gets alienated and the fall of Babylon, in spite of prayers and heroic efforts on the part of the Persians. The most wonderful incidents of the war in the Babylonian story. Thousands of actors are in the scene.

And above all we see the intolerance of Christ, the intolerance that led to the Crucifixion. The intolerance of the Jews, in spite of the prayers of the Christ, and finally we see the Saviour crucified. There were few dry eyes in the Liberty Theatre as this part of the great spectacle was unfolded.

"BELSHAZZAR AND THE PRINCESS ATTAHRA IN "INTOLERANCE" AT the LIBERTY

The Babylonian part of the picture for which Griffith had to reproduce cities and temples with historical splendor is in itself a greater picture than "Cabiria," and as the mountain girl in love with the King, Constance Talmadge made at impressive that strongest scenes of constant applause. The great battle scenes in this story will long be remembered. The climax of the last beat of Belshazzar is exciting enough to be remembered for years.

The effect of the crucifixion of Christ on the audience is beyond description.

"Intolerance" is not only wonderful as a magnificent drama, but it is a direct admonition to current events and before it goes into the discard practically everybody in the United States will want to see it. Four years of research and two years of actual studio work have gone into this picture and Griffith gives all of his historical authorities and the sources of his costuming and city building.

He has paralleled the episodes of the four stories so that the climaxes are all reached concurrently.

NEW YORK AMERICAN, SUNDAY, SEPTEMBER 10, 1916

MAE MARSH in "INTOLERANCE" LIBERTY THEATRE

CONSTANCE TALMADGE in "INTOLERANCE" at the LIBERTY THEATRE

SEPTEMBER 10, 1916.
THE MORNING TELEGRAPH.

MAE MARSH in "INTOLERANCE" LIBERTY THEATRE

THE WORLD: SUNDAY, SEPTEMBER 10, 1916.

ACTRESS WHO HAS ROLE IN THE GREATEST MOVIE.

HOW THE MOVIES WILL ENTERTAIN THEIR PATRONS

"Intolerance" Now Occupies First Place in the Affections of the Patrons.

SEPTEMBER 10, 1916.
THE BROOKLYN CITIZEN.

"INTOLERANCE" REMAINS.

Griffith's New Spectacle Has Made a Hit.

New-Yorker Staats-Zeitung
Issue Sept 10, 1916

Inquirer

Philadelphia Pa.

SEP 1 0 1916

The Liberty Theatre has gone to the silent drama, although it will not be silent as to accompaniment. D. W. Griffith has taken it over for "Intolerance," and has engaged the Metropolitan Opera House Orchestra for the occasion. "Civilization" is at the Criterion for its last week, as this house goes into the regular drama after the coming week. Emmy Wehlen is to be seen in a new motion picture, "The Pretender," which is interesting news, especially as she has with her a new screen actor in Paul Gordon, who is said to be destined for matinee idol honors.

Two of the short plays heretofore seen with the Washington Square Players have gone into vaudeville. "The Clod" is one, and Sarah Padden did exceptionally good work in the drab part. "The Age of Reason," a satirical comedy, is another. The two clever Tobin children are featured in this. Ethel Clifton, a writer of successful vaudeville matters, is preparing two new playlets for next week. One is "23 Bellevue Avenue" for Brenda Fowler, and the other a sentimental dramalet, "The Hyphen," which she will use herself.

Gazette

Little Rock Ark

SEP 1 0 1916

Griffith's "Intolerance."

Once again D. W. Griffith proved himself the ruling genius of the motion picture world when his amazing production, "Intolerance," revealed the greatest of film spectacles. Even the glory of "The Birth of a Nation" is dimmed by the splendor of this magnificent pageant of the ages in a prologue and two acts.

With the attack upon Babylon in the first act a sweeping victory is won by Mr. Griffith. The screen has afforded us many remarkable scenes of war in the past year or two. But this battle of ancient times makes new motion picture history. A decidedly impressive effect is gained by siege towers moving against the walls of the city, especially when one of these huge contrivances topples to the ground.

It is the intolerance of the ages—social, religious and otherwise—that Mr. Griffith strives to show in this colossal screen production. He goes so far, even, as to place "social uplifters" of the present time in the light of professional busybodies. I should say he has wasted too much time and thought upon them, for they do help, however, to work out a story of the drama, which becomes exciting when a race between a motor car and a railroad train upon which the governor of the state is a passenger, gives a melodramatic thrill to this episode, for the brave little wife of the condemned man, arrives just in time to save him from the gallows. The fact that he has been brought to the point of wearing the black cap makes this story a

[illegible]

Herald

Washington, D. C.

SEP 1 0 1916

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SEPTEMBER 10, 1916.

THE NEW YORK TIMES.

"Intolerance"---"The Truth About the Theatre"---A Barrie Story

UNPRECEDENTED and indescribable splendor of pageantry is combined with grotesque incoherence of design and utter fatuity of thought to make the long-awaited new Griffith picture at the Liberty an extraordinary mixture of good and bad—of wonderful and bad. Ever since he unfolded "The Birth of a Nation" to an astonished world, there have been sundry efforts—all of them painfully unsuccessful—to rival or even approach it. And, although as a fulfillment of the promise of his first big picture, "Intolerance" is a severe disappointment, Mr. Griffith has always seemed, and still seems, the one most likely to give us the great motion picture of this generation.

To those watching with curiosity, if not with warm interest, the tumultuous development of the movies, Griffith alone has seemed to hold their secret. It is a little as though a piano had been left as a new, mysterious and potentially glorious instrument on the shore of an unexplored South Sea island. Many natives approach it tentatively until one strikes a key by accident. Then they all swarm forward and bang away with enormous complacency. Perhaps they can play one note as well as Paderewski but their compositions are appalling. This until—wonder of wonders—one among them goes to the instrument and, being something of a genius, strikes from it chords of beautiful harmony. How still more wonderful would it be if only he had a great composition to play!

For, in his more ambitious projects, Mr. Griffith has had strange inspirations. It has been as though a Wagner were asked to weave a great music drama from a novel by Harold Bell Wright, as though Maeterlinck were called upon to dramatize Marie Corelli. His "Birth of a Nation" was discolored from its source in the most paltry Dixonese, and his present composition is derived from the cloudiest thought imaginable.

For his new picture, Mr. Griffith has taken two stories and woven them together as two separate threads are woven in a skein. The first is a striking melodrama of the slums, differing from the ordinary movie thriller only by the cunning of the photography, the thin veneer of sociological import and the enchanting play of expression on that most exquisitely sensitive face the screen has found—Mae Marsh's. The second is a historical pageant of the fall of Babylon. Interwoven with them are the more slender and more intermittent threads which trace the massacre of St. Bartholomew's Eve and follow Christ from the first miracle to the Cross. And Mr. Griffith calls it all "Intolerance."

This scheme of interweaving stories is promising, but of a value as yet undemonstrated, so complete, in this instance, is the confusion of the skein in which are tangled such utterly unrelated threads. The two minor currents of narrative and suggestion are sufficiently illustrative of intolerance, but not so the major episodes. They have no bearing on the idea whatsoever. As a high-handed philosopher of history Mr. Griffith outdoes all others. The best of them is a bit devious, straining a point here and there, perhaps, to prove history by the food-supply theory, say, or the climate theory or what not. But it has remained for Mr. Griffith to achieve a philosophy of history by a bland misuse of words and their meanings. The method is simple. You take any historical fact, from a Persian siege to a modern prison, and call it an example of intolerance. It may not be an example of intolerance, but never mind. Call it that, and there you are. By this method has Mr. Griffith brought an extraordinary jumble under one magic name. In puzzling over this incoherence, you are inclined to guess, and indeed it is only fair to assume, that he started with one idea and finished with another, that the entire Babylonian episode was devised and poetically completed before the intolerance idea ever entered his head. So what he proffers as a spectacular "layer-over for meddlers" is really nothing of the sort. It is a pity this huge effort of the pre-eminent director should have in it so much to provoke the patronizing smile. And incidentally Mr. Griffith was scarcely entitled to berate intolerance, even in this confused manner, after the affronted[illegible] signed Simon Legreen of his own "Birth of a Nation."

The parts of "Intolerance" that defy criticism are the beautiful vistas in old Jerusalem and the entire remainder of ancient Babylon. Griffith waves his wand, and, after many scurries, the ancient city rises from its ashes. The imagination and paramour have conspired in such an achievement [illegible]

[illegible]

10 SEPTEMBRE 1916

COURRIER DES ÉTATS-UNIS

"INTOLERANCE"

Un des plus beaux spectacles cinématographiques

"Intolerance" le nouveau spectacle que D. W. Griffith a offert au Liberty Theatre la semaine dernière, gardera l'affiche certainement longtemps. Comme le film qui l'a précédé, le "Birth of a Nation", ce nouveau chef-d'œuvre de M. Griffith a conquis dès le début la faveur populaire, et son succès sera très certainement encore plus durable que celui de son prédécesseur.

L'habileté merveilleuse que le producteur a déployée pour raccorder une histoire de saisissante actualité moderne avec les scènes si mobiles des périodes anciennes de l'histoire de l'humanité, est d'une telle nouveauté qu'elle a secoué jusque dans ses fibres le public new-yorkais rendu blasé par tout ce que le théâtre actuel lui a mis sous les yeux.

Non seulement M. Griffith a apporté de la nouveauté au théâtre, mais il s'est encore surpassé par l'énormité et la grandeur des scènes qui lui ont permis de mettre en relief une intrigue profondément humaine et moderne par des perspectives historiques.

Comme coup de théâtre, le héros moderne doit la vie à la fuite rapide d'une puissante automobile de course, luttant de vitesse avec un train rapide, et dans la narration des évènements qui le préparent, il creuse dans ses études de la société très profondément sous l'écorce de l'existence apparente et il se permet de toucher à des questions d'une importance vitale incontestée, que sa maîtrise absolue de l'art nouveau qu'il a perfectionné, lui permet d'élucider d'une façon parfaite. Ses scènes anciennes, sacrées et modernes sont rendues merveilleuses par l'abondance des détails.

Cette production entière est si immense qu'elle domine d'une façon unique tout ce qui a été fait jusqu'ici au théâtre.

Tribune

New York City

SEP 1 0 1916

DAVID W. GRIFFITH writes to correct a misconception which he formed while watching "Intolerance." He says:

"First of all, permit me to express my thorough appreciation of your review of 'Intolerance' in The Tribune of

[illegible]

this date. Criticism of this nature can always serve a fine purpose.

"There is just one point I would like to make clear in order to straighten out an apparent misunderstanding. I have been accused of going out of my way to attack such a useful institution as the juvenile court. This absolutely was not my intent, and I regret that such an impression could possibly be created.

"The modern story is laid in a Western American city. We have hundreds of cases in our library of laws pertaining to the arrest in juvenile[illegible] the mother of the baby being taken from the little mother. The juvenile courts are being constantly improved by 'authority' to modify in domestic cases. The purpose of my picture, 'Intolerance' was to show that these well-constituted bodies of social reform do more harm than good, and that in trying to help the law into their own hands they interfere with the juvenile courts. I am very strong for the laws which brought the juvenile court into existence, and would regret deeply to take any one step that is in the way of perfecting laws as worthy as institutions.

"The idea lurking in the imagination that Intolerance aims to reflect upon the legitimate charity that humanity owes further from its kind. What I seek to establish is that there are certain busybodies, who are not in the[illegible] [illegible] [illegible] [

SEPTEMBER 10, 1916.
THE MORNING TELEGRAPH,

'INTOLERANCE' IS STUPENDOUS FILM

D. W. Griffith's Latest Spectacular Output Is Masterwork—Surpasses All Past Performances.

MAY NEVER BE EQUALLED

By RENNOLD WOLF.

It is manifest that the last word in motion picture production has been spoken. Perhaps the same thought was expressed when "The Birth of a Nation" was first revealed. Equally laudatory exclamations are recalled, too, at the first showing of "Cabiria," "Quo Vadis?" "Civilization" and other noteworthy features. Nevertheless, with such breath as is left after three hours of gasping with astonishment, the writer still insists that what he has just seen surpasses all past performances and may never again be equalled.

In bigness "Intolerance" is positively staggering. The methods by which it was staged are beyond the imagination of one unskilled in motion picture productions. Whatever reckless expenditure, ceaseless patience, thousands of actors and acres upon acres of scenery may accomplish for the screen, "Intolerance" accomplishes.

Also in the beauty of much of the photography, in the evident relentless attention to historical accuracy in every phase of the picture, Mr. Griffith's latest output is a masterwork. To the ambition that inspired it and to the enduring quality of the energy that achieved it the greatest tribute which may be paid to the director of a film production is Mr. Griffith's due.

And yet there will be many who will derive greater enjoyment from Mr. Griffith's earlier work, "The Birth of a Nation." In that—the most remarkable screen achievement up to its time—the producer had the advantage of a story closer to home, of a more coherent recital, of a theme nearer to the heart of every American than a mere abstract story, illustrated by episodes of Biblical and mediæval history.

Also "Intolerance," in many of its scenes, is the grimmest of tragedy, the most harrowing of spectacles, for it shows death, pillage, rapine, even the Crucifixion, and, what is more distressing, the nerve-wracking picture of a man on the gallows with a noose around his neck, awaiting execution.

Parallel Stories Are Clear.

Of a necessity "Intolerance," constructed as it is, is not coherent. So far as is possible against the obstacle of the general scheme of the thing, Mr. Griffith has succeeded in making each of his various stories fairly clear. But in jumping from one to the other, in skipping thousands of years in the narrative, in abruptly cutting short the recital of the modern incidents and going back into ancient history, the interest is frequently distorted and almost lost.

The purpose of the production, according to Mr. Griffith's own testimony, is to teach a universal theme through various periods in the race's history. The three episodes are modern, sacred, mediæval and both in their historical setting, are one in intent, in unequal fusion of pioneer or dramatic construction. Each of the episodes stands on its generic characteristics and both in love is interrupted to give [illegible] of the others. The whole is intended to show the growth and the tragedy of intolerance in all ages.

The modern story, which provides the main theme, is one in which intolerance is the theme. It is in it we are given proof of [illegible] and [illegible] of the [illegible] is [illegible] [illegible] [illegible]

Herald
Birmingham, Ala.
SEP 10 1916

GOSSIP OF THE STAGE and MOTION PICTURES

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In "Intolerance" all the great actors and actresses featured by Mr. Griffith repeat their former successes. Amongst the cast of "Intolerance" are: Lillian Gish, Vera Lewis, Sam De Grasse, Mae Marsh, Fred Turner, Robert Harron, Olga Grey, Josephine Crowell, Frank Bennett, W. E. Lawrence, Maxfield Stanley, Joseph Henaberry, Marjorie Wilson, Spottiswood Aitken, Eugene Pallette, W. D. Sears, Tully Marshall, Constance Talmadge, Elmer Clifton, Alfred Paget, Carl Stockdale, Seena Owen, Miriam Cooper, Walter Long, Bessie Love, Tom Wilson, Ralph Lewis, George Siegmann, Elmo Lincoln, Grace Wilson, Lotta Clifton, George Beranger, Baron Von Ritzhow, Count Von Storheim, Ali Singh, Ranji Singh, Edward Dillon, James Curley, Edward Burns, James Burnes, Loyis Romaine, Lloyd Ingraham, W. H. Brown, Max Davidson, Kate Bruce, Pauline Starke, Mildred Harris, Howard Gaye, Barbey Bernard, Mary Alden, Morris Levy, Lillian Langdon, Raymond Wells, Jack Cosgrove, Marguerite Marsh, George Walsh and Georges Pearce.

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It is expected that "Intolerance" will be shown in Birmingham at the Jefferson theatre sometime within the next twelve month.

Assistant Manager Brown Parkes of the Jefferson theatre gave out a partial list of the forthcoming attractions at this foremost playhouse of the city for the coming fall and winter theatrical season. The list includes Al G. Field's minstrels on October 5; when the theatre, newly decorated, is formally opened. "Watch Your Step," "The Only Girl," "The Lilac Domino," "Romance," "Daddy Long Legs," "Maids Adam," "Out the Way Holiday," "Very Good Eddie," "Common Clay," "The Boss Detective," "Boston English Grand Opera," "Queen of Hearts," "Julian Eltinge," "Billie Burke," "The Serenade," "Al H. Wilson," "Chicago Opera Company," "Rigoletto," "The Birth of a Nation," "Polly and Thomas," "Girl of Dream's Discovery," "David Warfield," "Rapportonce," "Dangerous," "The Bird of Paradise," and Maude Allen in dances, lectures.

Post
Washington D. C.
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"In depicting the intolerance of Biblical days the author shows many incidents in the life of the Son of Man, revealing how the Pharisees were intolerant of him. These scenes included the first miracle, when the Lord turned water into wine and the episode of the woman taken in relation of marriage laws.

"Later instances of historical intolerance were those depicting the massacre of St. Bartholomew, when Catherine de Medici covered her intolerance of the Huguenots with the cloak of religion. The civilization of France in the lively and romantic times of Charles IX have been very faithfully and stirringly visualized.

"Through these ancient themes moves the modern story of the photo drama, in which a young couple of today find the yoke of modern intolerance just as cruel as in olden days.

"There is a typical Griffith finale, in which the hero is about to be hanged for a crime he did not commit, and the effort to obtain his reprieve introduces a race between a high-powered motor car and a train, the car finally overtaking the train and stopping it. The governor, who is on board, signs the reprieve, and there is another race against death to get back to the scene of the impending execution in time.

"But the new spectacle, aside from its dramatic interest, has an even greater historical significance. The rebuilding of ancient Babylon, the Biblical scenes in Judea and the romantic events true pictures of the life of old Paris secured last night spectators through the enchanted past with the enthusiasm of the life in the times represented.

"A capacity audience was on hand for the first production of this long-awaited Griffith film production. The manager was expected for a surprise, but not for the continuation of surprises that greeted the spectators throughout the unfolding of the remarkable drama story.

"The theater itself was prepared with serious care for the presentation of 'Intolerance.' To offset that the peculiar screen, on which is a curtain of brocaded silk, the stagehands was removed throughout with Egyptian lapis, built in the manner of ancient times. Built in the manner of an ancient Babylon, and the apparatus on the stage, upon which the curtain and the screen, behind which the curtain,

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The purpose of the production, according to Mr. Griffith's own testimony, is to trace a universal theme through various periods in the race's history. The times selected are modern, ancient, mediæval and Biblical. In each, men and women are seen in their historical surroundings, in contrast to contrasted forms of society or dramatic constitution. Each of the separate stories has its climax. Each of the separate stories has its climax. Each of the separate stories has its climax

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Post
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"The theater itself was prepared with serious care for the presentation of "Intolerance." In order that the audiences might be seen in a comfort, the auditorium the platform was enlarged throughout with temporary boxes. Even in the costumes of ancient Babylon and the apartments in the Babylon and the apartments in the Bible scenes, there is evidence of the care with which the producer has sought the truth which gives the pictures to perfection.

Record
Philadelphia Pa.
SEP 10 1916

HIT OF "INTOLERANCE," NEW GRIFFITH FILM

Three Periods in World's History Shown as Analogous in Conditions of Today.

WONDERFUL SPECTACLES

Unsparing Efforts Make Jolson an Idol—Audiences Eager to See "Experience."

David W. Griffith set himself a tremendous task when he completed the motion picture "The Birth of a Nation," for, with a desire to surpass that achievement in a new production, he had first of all to select a story that had universal appeal, and that at the same time would permit a greater spectacular display than the civil war in America would present. His choice has been to go into more remote times for his environments, and, in his new masterpiece, "Intolerance," now town talk in New York, he gives parallel instances of bigotry, intolerance, injustice, meddlesomeness and hypocrisy in ancient Babylon; in the Holy Land at the time of Christ; in France when the Huguenots were put to the sword, and today, when organized charity, with smug self-satisfaction, "alleviates" suffering that, Griffith contends, is an outcome of capitalistic inhumanity. It has been a tremendous task, this assembling of historic incidents, so colored with romance or alive with human feeling, as to present analogous motives of individuals who are the sleek reformers or the arch-persecutors, the manipulators and exploiters of fellow-men in far-distant ages and of the present; but Griffith has been able to compass the task so that his intended rebuke of the intolerant is not overlooked. However, the analogous stories are a trifle far-fetched, and the force of the picture lies in its thousand-and-one dramatic aspects, apart from the general theme. With respect to these aspects it may be said that there has been nothing in all the history of motion pictures to approach "Intolerance." In originality, gorgeousness, historic significance, grandeur and effective simplicity it is the greatest example of the art of the cinema.

It is likely that "Intolerance" will arouse some antagonism. Fact of it there is, in the fate of today, a suggestion that prohibition is not a solution for the evils of drink, but rather that interference with the personal liberty of man is a live example of intolerance. Then there is the attack upon the "foundations" of rich men, who, driving their employees to strikes and then, after outbreaks of violence, to pave to make hypocritical amends through an undesired eleemosynary largess. As for the working out of some of these philanthropic schemes in the separation of a mother from the child that she is doing her utmost to rear, there is also a suggestion of injustice. The Griffith play shows such a mother torn from her child by militant feminine reformers, and, with evidence wholly circumstantial, ruthlessly set aside by the Court while the baby is taken to an institution not too carefully conducted. This story of the mother and her child takes on a new phase with the injustice that is meted to the husband at the concluding part of the picture. The flimsiest evidence he is entrapped to death. Preparations for his hanging are made and one sees the three prison guards rehearsing their duties in setting ropes to drop the trap that will send the poor victim of law's miscarriage to eternity. The women who committed the crime, meanwhile, escape, which the Governor is a personal friend of the family and there is the inevitable triumphant end and the inevitable stirring play of the moment when the condemned man, his head in a black cap and a rope about his neck, is on the gallows awaiting the signal to the drop.

But there are incidents in short, in which humanity, injustice, or the reverse of the present, are also the motives of the picture, and they are, in fact, the most impressive. The story is of three women who are the victims of cruel circumstances, and who are the victims of the intolerance of others. In the instances of Biblical times, that the mother's son was crucified, there is evidence of the intolerance of the Pharisees, and the intolerance of those who did not hear or do not feel the message of the Nazarene. In the case of the mother of the Huguenots, the intolerance of those who were responsible for the massacre of those people

Deutsches Journal — Leitartikelseite.

Montag, 11. September 1916.

„Intoleranz", ein lehrreiches Filmdrama.

Skizzen von **Henry Nappenbach.**

Den Deutschen, die dort für Gewissensfreiheit für persönliche Freiheit und gegen Unduldsamkeit und Muckertum kämpfen, ist neuerdings in dem Generalmajor D. W. Griffith ein tatkräftiger Bundesgenosse erstanden. In dem Film „Intolerance", der zur Zeit im Liberty-Theater gezeigt wird, wird an der Hand einer ganzen Reihe historischer Bilder gezeigt, wie viel Unheil durch unduldsame Reformer in der Welt angerichtet worden ist. Daß der Film gleichzeitig ein Meisterwerk der Technik ist und einzelne Szenen von faszinierender Größe zur Verfügung bringt, ist nur selbstverständlich.

„Intolerance" kämpft für persönliche Freiheit

Zieht gegen Fanatiker jeder Art vom Leder.

Prohibitionisten durch schlagende Argumente wirkungsvoll bekämpft.

Im Centrum des allgemeinen Interesses der Filmliebhaber steht seit letzter Woche das kolossale Werk von D. Griffith, „Intolerance", welches im Liberty-Theater gezeigt wird. Kaum bedeutet der Film das letzte Wort [illegible] Belagerung von Babylon ist ein Kunstwerk, welches dem Filmmaterial [illegible] leicht niemand nachmachen kann, [illegible] nahezu Unglaubliches wird da [illegible]

Uebrigens ist dem Deutschtum [illegible] dem Kampfe für persönliche [illegible] in dem Film ein streitbarer [illegible] worden. Deutlicher als alle [illegible] und Vorträge, eindringlicher als [illegible] Leitartikel predigt der Film den [illegible] gegen übertriebene Reformen. Er [illegible] wie junge Mädchen auf den [illegible] Lasters getrieben werden, [illegible] ihnen das harmlose Vergnügen [illegible] Tanzes versagt. Er zeigt, [illegible] Männer und Frauen heimlich [illegible] Schnapsteufel frönen, weil man [illegible] das harmlose Bier genommen [illegible] Griffith redet da eine kühne [illegible] und das Deutschtum Amerikas [illegible] dem hier ein so furchtloser Verteidiger erstanden ist, sollte es nicht verfehlen, den Film sich anzusehen, zumal [illegible] Muckerelement wahrscheinlich [illegible] lich gemacht werden wird, [illegible] mundtot zu machen.

NEWS
Chicago, Ill.
SEP 1916

NEW YORK EVENING JOURNAL
MONDAY, SEPTEMBER 11, 1916

"INTOLERANCE" STARTED ON LONG RUN

THE EVENING MAIL
SEPTEMBER 11, 1916.

Realism of "Intolerance."

"Intolerance," the new D. W. Griffith picture which was produced at the Liberty Theatre charged with remarkable power for a year. Like its predecessor, "The Birth of a Nation," Griffith has [illegible] and artist based into vivid life [illegible] In addition to presenting [illegible] long and into the [illegible] [illegible] in the [illegible] [illegible] [illegible]

Independent
New York City
SEP 11 1918

"Intolerance," a film that contrasts persecutions—such as this massacre of St. Bartholomew's Day—with liberal ideals.

Times
Buffalo, N. Y.
SEP 12 1916

How Griffith Came to Screen "Intolerance"

Zoe Beckley, in the New York Evening Mail, furnishes an interesting sidelight upon David W. Griffith, author of "The Birth of a Nation."

Read her:

"I—just hate movies!"

"So do I—shake!"

The party of the first part in this fragmentary conversation was myself. The party of the second past was—guess! But you never could guess; what's the use trying? It was David W. Griffith, master-movie-producer, highest salaried scenario writer in the world, millionaire of motion picture dividends, etc., etc., etc. You know Griffith.

"Movies don't ring true to me."

"Nor to me."

"I can't follow the plots and I don't like what I can follow and—oh, I just loathe 'em! I can't tolerate 'em," I raged. Mr. Griffith grinned a little.

"Perhaps you'd better drop around and see 'Intolerance' Tuesday night at the Liberty Theater," he said with a quiet chuckle.

"But your things aren't movies," I hastened to say. "They're spectacles—pictures of history — they've got ideas in 'em."

"Thanks," said D. Griffith.

After a while I got the point. If I don't like movies and condemn the whole parcel of them, I'm intolerant. If you turn up your nose at me because I believe in votes (and voters) for women, that's intolerance. If Bill Jones won't let you play in his backyard because he objects to the cut of your hair or the form of your religion, that's intolerance. Intolerant emperors burned folks at the stake because of a difference of opinion. All kinds of "different" people are still burned at different kinds of stakes. In short, almost all the troubles of the world seem to come from somebody being intolerant of somebody else and swatting them for it.

Emerson Started His Idea.

Now, David Wark Griffith, gentleman and scholar, has noticed this, too. I guess he always knew it; he seems to know everything. But he had it especially impressed upon him years ago when he was reading an Emerson essay.

A paragraph went something like this: "If we would not be marplots with our simple intolerance, the work, the society, letters, arts, science, religion of men would go on far better than now, and the heaven predicted from the beginning of the world and still predicted from the bottom of the heart would organize itself as do now the rose and the air and the sun."

Mr. Griffith laid his book down and thought about the paragraph the rest of the evening. And a good many other evenings. That was before he had produced, "The Birth of a Nation" or any other slice of life, the reception of which by the public made his name ring around the world.

It was perhaps a decade ago when he was just an actor or manager or something, who liked to get away from the stage occasionally and read and observe and think about events and agencies that move the world.

He decided that intolerance did more unpleasant moving of the world than any other emotion, not even excepting love—though, come to think of it, where love is, intolerance can't exist. However, D. Griffith made a note on his cuff that some day he would write a vast drama that should picturelze intolerance as it has existed throughout the ages.

Babylon Would Suit New Yorker.

"A large order, that," I observed as I sat opposite Mr. Griffith in his office at the secluded crossroads known as Broadway and Forty-Second Street. I had to look hard to see the expression on Mr. Griffith's face. He has a singular habit of retiring into the nethermost corner of whatever lair you track him to, and scrouging down into a chair in the most self-obliterating way. If he can get a filing cabinet or a bookcase between himself and you he feels even better. I actually believe that man dislikes the limelight.

"Yes, it is a large order," he admitted, "far larger than I dreamed at first. When I began to look up the march of intolerance through the ages, I found it was at the bottom of every disaster the world has known.

"Also I found that every great writer from Aesop to Emerson has descanted upon its potency as a misery-maker. I find that the well-known and very interesting city of Babylon fell not because it was a bad city, but because it was intolerant of certain religious and intellectual progress advocated by its rulers, and of its intolerance of certain races and tribes who settled there. It became divided against itself, and finally crumbled.

"The more I studied ancient Babylon, the more I came to admire it and to realize that a New York man of 1916 would have felt very much at home there. It was more 'modern' than New York, more splendid than anything we twentieth centurylites of the A. D. era can conceive of. But for the intolerance of its people and their constant fightings and persecutions it would have survived. There are some of the scripts I read through before I wrote 'Intolerance.'"

Whole Library on Intolerance.

Mr. Griffith waved his hand (a nice, lean, scolarly-looking, distinguished hand with an odd ring containing a stone set so that it rolls, showing all its surface) toward a stack of canvas-bound books as high as my head.

They contained typewritten extracts from a million volumes or so on intolerance in various forms. And that is only part of what this colossus of the movies has delved into for the material of what he believes the greatest picture spectacle ever seen by human eyes—unless they had movies in Babylon.

"And you haven't made 'Intolerance' a movie, with a beeee-u-ti-ful angelic heroine and a sainted mother and a vilyun—"

"Oh, we have loads of vilyuns, only they aren't published. We believe vilyuns aren't always punished immediately and so you can notice it. Sometimes a vilyun's own misdeeds come home to roost and punish him better than we can. Anyhow, our vilyuns in 'Intolerance' aren't brought to book before the audience."

"That settles it. Now I'm satisfied it isn't a regular movie. And—and I'll come to see it just to show you how broadminded and tolerant I am."

"Thanks," said D. Griffith again with a slight, a very slight chuckle.

Press
Philadelphia Pa.
SEP 12 1916

OPERA HOUSE OPENS WITH "BIRTH OF A NATION"

The Chestnut Street Opera House has been taken over for this season by McCarthy and McSween, well-known motion picture and theatrical managers, and will be devoted to the big spectacular film productions such as D. W. Griffith's "The Birth of a Nation," the new $1,000,000 William Fox spectacle, "The Daughter of the Gods," starring Annette Kellermann; Griffith's "Intolerance;" Thomas H. Ince's big production of "Civilization," and others of equal magnitude.

The opening attraction will be "The Birth of a Nation," which is starting on its farewell tour, and will be presented in Philadelphia for the first time at popular prices. The production, in all its details, will be the same that ran for four months at the Forrest last season, including a symphony orchestra of thirty pieces.

The Opera House opens for the season next Monday afternoon, September 18, with performances twice daily thereafter. This theater enjoyed immense success two years ago under the individual management first of J. J. McCarthy, and later of J. S. McSween, and now that the playhouse will be under their joint direction, it is expected to resume its former popularity.

An agreement has been entered into between McCarthy and McSween and William Moore Patch, of the Pitt Theater, Pittsburgh, whereby both houses will be run in conjunction with each other, embodying the same policy.

Christian Science Monitor
Boston Mass.
Press
SEP 12 1916

"INTOLERANCE," BY GRIFFITH, LIFTS FILM STANDARDS

Special to The Christian Science Monitor from its Eastern Bureau

NEW YORK, N. Y.—Whether David W. Griffith's "Intolerance" at the Liberty theater surpasses "The Birth of a Nation," hitherto considered the finest example of motion-picture art, is the first question to be answered in an estimate of the film spectacle. The consensus of critical opinion is that it does. It can even be said that Mr. Griffith has now set up a standard which no one else in the cinema ranks shows signs of attaining. The Griffith skill as a reconstructor of history, a magical manipulator of swarming thousands of "extra people," a master of suspensive action, magnificent scene and keenly illustrative detail stands alone. That "Intolerance" proves.

But the film also proves something else. Exaggeration is a magnet that draws consistency from many a screen story. Everybody knows Babylon fell, but nobody but a daring philosopher and historian like Mr. Griffith would attempt to prove that that great walled city was toppled into ruin by the same sort of intolerance which marks some of man's relations with man today. It is a herculean task to parallel a modern story of the slums, in which what is deemed the tyrannical paternalism of organized charity smothers the happiness of a humble home, with the ancient story of the traitorous priests who betrayed Balshazzar and his city to Cyrus. Yet Mr. Griffith undertakes the job blandly. To prove he has the courage of his convictions, he shows you two other stories, also offered as parallel examples of intolerance, one leading up to St. Bartholomew's eve, the other culminating in the three crosses on Calvary.

The idea of matching modern events with those of yesterday is, of course, fraught with tremendous possibilities. But evidently Mr. Griffith was so enamored with the idea's possibilities that he neglected to cling closely to the truth. His diatribe against some features of organized charity is regrettable, since in the minds of the uninformed it plants misinformation. One cannot but feel that the Griffith philosophy is built of surface material.

Pictorially the idea is splendidly developed. The Babylonic episode seems to have occupied most of the producer's attention. Its scenes transcend anything ever seen before on the screen, and of course the stage cannot begin to show what the camera reveals with ease. The great hall of Balshazzar's feast stretches away into the distance for a mile. Siege towers, catapults, all the weapons of ancient attack and defense are shown in thrilling operation. Along the tops of the city walls chariots race. Cohorts and phalanxes of archers wage terrible battle. And the Griffith skill in turning suddenly from a massive, astounding scene to show a minor but significant detail is used frequently, and frequently it leaps too far in the direction of satisfying the morbid thrill.

The scenes showing the Nazarene are done with reverence. The acting, particularly that of Mae Marsh as the heroine of the modern story, is adequate and not over stressed, which is saying much when one is writing of a film. Miss Marsh herself travels leagues beyond any work she has done before.

In minutiae, a chorus and a considerable amount of explosives go to show that there was a lot of noise when Babylon fell. In other words, the music, adapted from familiar tunes, synchronizes with the swiftly changing scene. These scenes are strong together with other attention to subversity and the contrasting mode. A note may be heard from New York to Babylon, and Calvary and back again in a flicker of the camera. The atmospheric scene at the end, which shows what a smashing world this will be when all nations are sound asleep, is one that is hard to deal with the strength intended. It does, without being that indecently, the sign of serious criticism. Even with its defects of philosophy, its rather inexact chronology, its modern gesture, it proves more as much in the line of the drama.

Mr. Griffith having shown us such spectacles, his work, as of the present moment, can take his place in the annals of the drama. Its place can take its place in the annals of the drama. Its place can take its place in the annals of the drama. Its place can take its place in the annals of the drama.

Examiner
Chicago, Ill
SEP 12 1916

"INTOLERANCE," Griffith's tremendous spectacle now showing with great success at the Liberty in New York, will open this coming Monday over the Palaces in Chicago.

Inquirer
Philadelphia Pa.
SEP 12 1916

Eve. Public Ledger
Philadelphia Pa.
SEP 12 1916

OPERA HOUSE TO REOPEN WITH "BIRTH OF A NATION"

Many Spectacular Productions to Follow at the Chestnut Street Opera House

The Chestnut Street Opera House has been taken over for this season by Messrs. McCarthy and McSween and will be devoted to the big spectacular film productions such as D. W. Griffith's "The Birth of a Nation," the new $1,000,000 William Fox spectacle, "The Daughter of the Gods," starring Annette Kellermann, Griffith's "Intolerance," Thomas H. Ince's big production of "Civilization" and others of equal magnitude.

The opening attraction will be "The Birth of a Nation," which is starting on its farewell tour and will be presented in Philadelphia for the first time at popular prices. The production will be the same that ran for four months at the Forrest Theater last season, including a symphony orchestra of thirty pieces.

The Opera House opens for the season next Monday afternoon, September 18, with performances twice daily thereafter. The theater enjoyed great popularity two years ago under the individual management first of J. J. McCarthy, and later of J. S. McSween, and now that the playhouse will be under their joint direction, it is hoped that it will resume its former success.

An agreement has been entered into between McCarthy & McSween and William Moore Patch, of the Pitt Theater, Pittsburgh, whereby both houses will be run in conjunction with each other, embodying the same policy.

American
From Chicago, Ill
Address
Date SEP 12 1916

BY ROB ROBY.

Chicago soon is to see another griffith masterpiece. "Intolerance," the film which New York has called "the new wonder picture," is coming to the Colonial. Every film is a piece of history in motion pictures. If you have not seen that great Griffith picture, "Napoleon," and the battle scenes, "Intolerance" will be back in the house where you have witnessed scenes in "The Birth of a Nation." Its scenes are from New York that "Intolerance" is to produce in Chicago, so perhaps it is well to know and to understand the picture that is coming almost "tomorrow" so to speak. Perhaps it will be better if you have seen the book of the man director of it.

Tuesday, September 19, 1916.
Daily Trabe Record.
Liberty Theatre.

"Intolerance," the new D. W. Griffith spectacle which was introduced at the Liberty the past week remains there for a run. The thrilling manner in which the producer has fighting the various modern stars in million pieces of former periods in the world's history proved a novelty.

In addition to bringing moments of new into the theatre (which has not been lacking) the Griffith spectacle has brought to the theatre and producers of the various scenes that and a harmonic background to the human results of the most great the tragedy, march and dramatic scenes are wonderful in their comprehensiveness. The entire production is an up to date one in every respect, and provided real entertainment to the theatre.

The Evening Post
New York, Monday, Sept. 18, 1916.

"Intolerance" has made a big hit at the Liberty Theatre, and is certainly in for a long and successful engagement. It is a remarkable film.

Evening Telegram
New York City
SEP 12 1916

D.

Telegraph
Philadelphia Pa.
SEP 12 1916

Opera House to Open.

The Chestnut Street Opera House has been taken over for this season by Messrs. McCarthy and McSween, well-known motion-picture and theatrical managers, and will be devoted to big spectacular film productions such as D. W. Griffith's "The Birth of a Nation"; the new $1,000,000 William Fox spectacle, "The Daughter of the Gods," starring Annette Kellermann; Griffith's "Intolerance," Thomas H. Ince's production of "Civilization," and others of equal magnitude. The opening attraction will be "The Birth of a Nation," which is starting on its farewell tour and will be presented here for the first time at popular prices. The Opera House opens for the season next Monday afternoon, September 18, with performances twice daily thereafter.

THE EVENING SUN,
SATURDAY, SEPTEMBER 16, 1916.

LIBERTY—"Intolerance," the big Griffith spectacle, continues one of the high lights of the current theatrical season. Aside from his wonderful grasp of dramatic effects and stirring groups Griffith possesses the faculty of creating widespread discussion in everything he presents upon the stage. Like his earlier work, "The Birth of a Nation," this newer achievement is meeting with varied currents of opinion. The dramatic innovation of paralleling four stories in one sweeping plot has attracted students of the drama and shown that a man can depart from the traditions of the stage and still hold an audience spellbound by the exciting details of his narrative.

Oregonian
Portland, Ore.
SEP

HAZEL HANSON, Portland's petite brunette contribution to film playerdom, will be home within a few days to recuperate from a three months' experience in Southern California studios, which earned for her the unenviable title of "the unluckiest girl in the movies." When this charming young woman returns in search of more screen laurels, rest assured she will not leave Portland on the 13th of the month, nor even on a Friday. She is a firm believer in the "jinx," the "hoodoo" and other forms of ill luck.

And no wonder. For seldom does it fall to the lot of one person to encounter the misfortunes that befell the pretty wife of O. R. Hanson, Mutual booking clerk, on her California invasion.

Mrs. Hanson, or Miss Hanson, of the films, left Portland on June 13, was tossed into a lifeboat when the liner struck off Eureka, and escaped with little else but life and her ambition to become a motion-picture star.

The wreck lost Miss Hanson her first engagement, which was to be with a new L-KO comedy company, of which Eddie Nolan, director for the old Continental Photoplayers, of Portland, is chief. The delay caused the company to form without the Portland recruit.

Then the contract was given a berth as an angel in "Intolerance," the big D. W. Griffith [illegible] "one" apparently loaded on the job. Next she appeared as one of the little church girls in support of Dorothy Gish in "Gretchen, the Greenhorn," a Triangle feature. Still the "hoodoo" stuck.

Then the versatile Miss Hanson was given a place in the Charlie Chaplin company. If you don't believe it take a look at the paid in one of the Sunday papers in "The Comet." Was she "marked" it at the time Mr. Chaplin's boat a short time for Hanson returned home as a temporary exile.

Then came a brief engagement with Nolan, at Ocean Park, ended by a spill in a Jerry Morris frame [illegible] comedy, "Nothing to Walk." That is just what the performers did, for the latter shaved off a plank into the Pacific Ocean and there the "cast" swam round a bend. The dip into the salt water cheated the lifeline.

[illegible]

[illegible]

NEW YORK AMERICAN—WEDNESDAY, SEPTEMBER 13, 1916

Cartoon Impressions of "Intolerance" at the Liberty

D. W. GRIFFITH'S masterpiece of film art, "Intolerance," now in its second week at the Liberty Theatre, bids fair to shatter attendance and box office records established by "The Birth of a Nation." Since the opening performance the spacious Liberty Theatre has been found inadequate to accommodate all who are anxious to view the new Griffith work. At both performances daily the house is crowded to capacity.

In order to prevent disappointment of those who wait until the eleventh hour before purchasing seats, the management will this morning begin an advance sale whereby patrons will be able to secure reservations as far as eight weeks ahead. Even now mail orders are pouring in from all points of the country from those contemplating a visit to New York and who are anxious to include viewing the Griffith picture before returning.

At this rate "Intolerance" will remain at the Liberty Theatre for months to come.

SEPTEMBER 13, 1916.
THE NEW YORK TIMES.

PANAMA NEGROES PROTEST.

Held Mass Meeting to Prevent Production of "The Birth of a Nation."

Special Cable to THE NEW YORK TIMES.

PANAMA, Sept. 12.—The negro population of this city is up in arms over the proposed presentation of the film, "The Birth of a Nation," at a local theatre. The protest took the form of a big mass meeting to appeal to the local Governor to stop the play.

Meanwhile the zone clubhouses which are giving the play anticipated matters by cancelling the date in this city. The appeal to Governor Goethals to prevent the production in the zone so far has been without result.

Gazette
Schenectady, N.Y.
SEP 13 1916

MAJESTIC.

Mary Pickford, the inimitable, comes to the Majestic today in a Griffith play. Mary Pickford, the world's most famous actress of the screen, will be seen in a production staged by the man who has achieved the top most pinnacle of film fame as the producer of "The Birth of a Nation" and more recently "Intolerance." The play is called "The Informer." "The Code of the Hills" is another feature for today, a Lubin production, in three parts. George Ade will also contribute one of his fables called "The Fable of the Small Town Favorite Who Was Ruined By Too Much Competition." "Who's Guilty," the serial film, will be resumed at the Majestic today.

Sept. 13-16
NEW YORK STAR

"INTOLERANCE" AT THE LIBERTY

D. W. Griffith's big spectacle, "Intolerance," came to the Liberty Theatre Tuesday evening, Sept. 5. In conception and execution it is a master stroke which only a screen genius like Mr. Griffith could carry out.

"The Birth of a Nation" appealed to a patriotic spirit and "Intolerance," for its story of the ages, particularly the attack upon Babylon and its fall.

Months of research were required to secure the data necessary to make the many scenes historically correct as to background and costuming. Paris, during the reign of Catherine de Medici, is particularly impressive, as is Jerusalem during the Christian era.

There are scenes, too, one showing thousands on a field, and bodies dropping from the high walls of Babylon. There are many pretty dancing girls in the ancient scenes.

Paralleled with these scenes are stories of modern times, showing a poor working girl fighting sing the world, social settlers, and the faithful girls who nurse the life of the condemned man that before he is sent to the gallows. The latter scenes offer a melodramatic thrill.

"Intolerance" is in some respects superior even to "The Birth of a Nation," which had set a high standard for motion pictures.

Sept. 13.
ESTABLISHED 1848
Brooklyn Daily Times
4TH AND ATLANTIC AVES. BROOKLYN, N. Y.

Shakespeare of the Films.

Perhaps it sounds like ridicule now to call D. W. Griffiths the Shakespeare of the moving pictures, but there may come a time when it will not. Certainly there is a more than common thought in the mind of the man who realized the spectacular possibilities of the moving picture, and has reflected human experience with the camera with such magnificence and power. It is not so long ago that Professor Muensterberg, the Harvard psychologist, began to be interested in the moving picture as something new and rich in intellectual experience. He noted its freedom from the restrictions of the written word and the theatrical representation. Mr. Griffith, in the great pictures he has created, has taken full advantage of the wonderful possibilities of this form of intellectual production, and in most of his pictures, but in none in as large a degree as in his latest, he [illegible] anything just as they would [illegible] in the other which deals upon a particular subject. [illegible] with that purpose and [illegible] which is the highest [illegible] "Intolerance" [illegible]

The purpose of the production is to show a [illegible] through the ages [illegible] [illegible] [illegible]

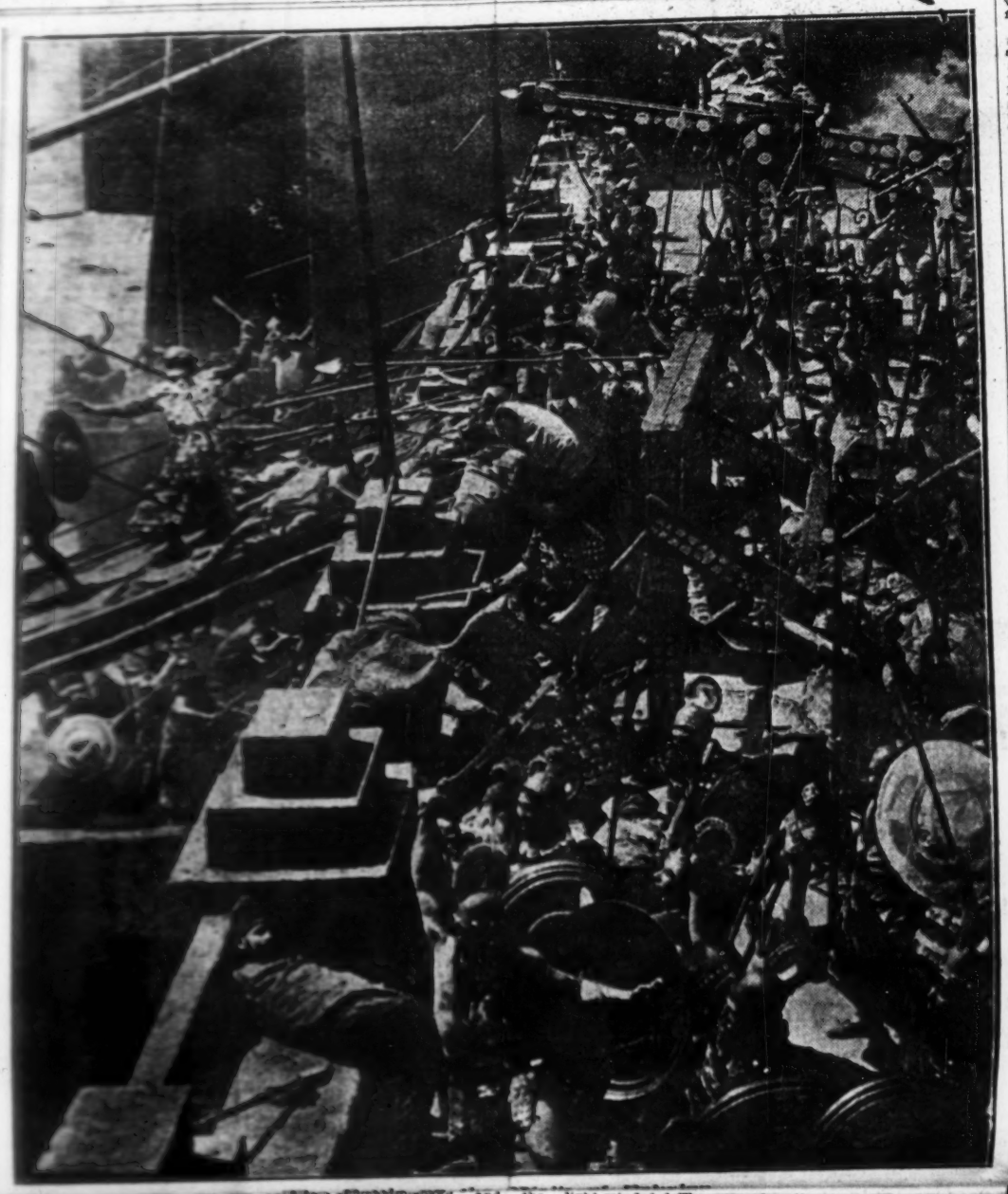
From Eve. Transcript
Address Boston Mass.
Date SEP 13 1916

"Intolerance" --- News of the Theatres and Music

GRIFFITH'S NEW FILM

FIRST-SPECTACLE ADVANCED TEXT AGAIN

[illegible]



[illegible]

view of artistic composition as his crowds from the angle of dramatic action.

His camera work and his lighting are so generally impeccable that two technical slips seem worth emphasizing. One is glaringly obvious—the bright even light with which the massacre scenes in the French story are illuminated. His heroine goes to bed in the clearest studio-light, and the mobs in the street surge through almost broad daylight. There is no artistic excuse for such blundering. It is not alone a sin against reality. It is a giving-up of the fine artistic heightening of these scenes of terror which shadow-filled rooms and streets lit by flapping lantern light would accomplish. The other error is in the indiscriminate use of sepia, black and blue-red toning for various views of the same scenes at the same hour. Each of these various color treatments is beautiful, and each is effective. But they cannot all fuse into a whole.

Intolerance?

As for philosophy, as for this matter of intolerance with a small "i," is it really the fundamental evil of the world? And is it the vital evil of the four stories which Mr. Griffith tells? It is possible to think that Cyrus, the Persian, was intolerant in his descent on Babylon, that the priests of Bel were intolerant in their traitorous opposition to Belshazzar; it is possible to think that that spirit destroyed Christ and that it made St. Bartholomew's Eve; the social-service workers, whom Mr. Griffith reviles in his modern story, are doubtless as filled with intolerance as he declares. But somehow there is a fulness of life and a fulness of death in all these tales that cannot stop to be tagged with the title of a photo-play, however great. And when it comes to some crucial episodes, such as the threatened hanging of the modern hero, upon which the whole final "punch" of the picture rests, it is so palpably the result of melodramatic personal conflict that the thesis evaporates when it should cling most closely.

"Great Babylon"

But Babylon—Babylon the Magnificent—Babylon, the greatest scene of spectacle ever flashed upon the screen—it is literally tremendous. It is not alone that Mr. Griffith built walls, towers, courts, houses, which covered hundreds of acres; employed tens of thousands in his mobs, and ravaged whole storehouses of costumes. He built well, he made his places a genuine reconstruction of the spirit of Babylon, and he threw his people across them with a hand that had something nearer akin to genius than ever resides in the writings of our archæologists and historians. Mr. Griffith is showing the movies how to give us a vastly precious glimpse at the life of the past. He is reconstructing other worlds for us with a realism that makes their common humanity as fascinating as their bizarre variation from our life today.

That great battle before the walls of Babylon; who could see it without a fascinated longing for still closer intercourse with the past? The long perspective of serried towers; the chariots rumbling along the tops of the great walls and swinging past their feet in a rush of armed hordes; the shining armor, the barbaric engines of war; the scaling ladders and siege towers flung down in dust and blood; sword and flame hurtling through the sky; night visions of a fire-topped city; and [illegible] leaves us a little diffident over points [illegible]

[illegible] of Belshazzar, and partnering it with a story whose climax is a race between train

[illegible] "Intolerance" was handled in half a dozen lines like "The Musketeers of Pig Alley," blending the romance of the "gun man" with an intimate realism of treatment. The fall of Babylon had its prototype in "Judith of Bethulia." The Christ story has figured in a dozen bits of allegory in photo-plays of other periods. The Renaissance of Charles IX. is almost wholly novel to the screen, but Griffith has handled Italian costume of that period in "The Fortune of Mary" and "The Blind Princess and the Poet." There is even a bit of Mr. Griffith's old "Pickford stuff"—as the "trade" calls the impetuous precocities of that "favorite"—in the girl from the mountains who descends upon Babylon, displays her temperamental talents in the marriage market and ends by driving a racing chariot to the relief of the city.

Propaganda and Parallel

The element of propaganda was just as evident in the old biograph days. Mr. Griffith has always been fascinated by the ability of the films to show, both in action and in printed "leaders," an ethical point of view. He taught a sort of race-suicide pathology in "Man's Genesis," showed Weak Hands defeated Brute Force by wit in battle for Lily White, he showed the eternal struggle of the [illegible] and the right-minded [illegible]

[illegible] The final parallel in Mr. Griffith's past is "Home, Sweet Home," a film from which one might draw up the whole structure of "Intolerance," with one technical exception. In that film, he showed us first John Howard Payne writing his famous song in the midst of a riotous life, to which death brought no atonement. Then came three separate stories, one of a small town, one of the sea coast and one of society, in which the moral effect of that song was demonstrated. Then he saw, as a final allegory, Payne in hell and progressing to heaven by virtue of the power of his song. The comparison is clear in all but one regard. The parallel stories of "Intolerance" are developed in a hundred interlarded flashes, whereas those of "Home, Sweet Home," came one after another, each complete and consecutive.

Praise and Blame

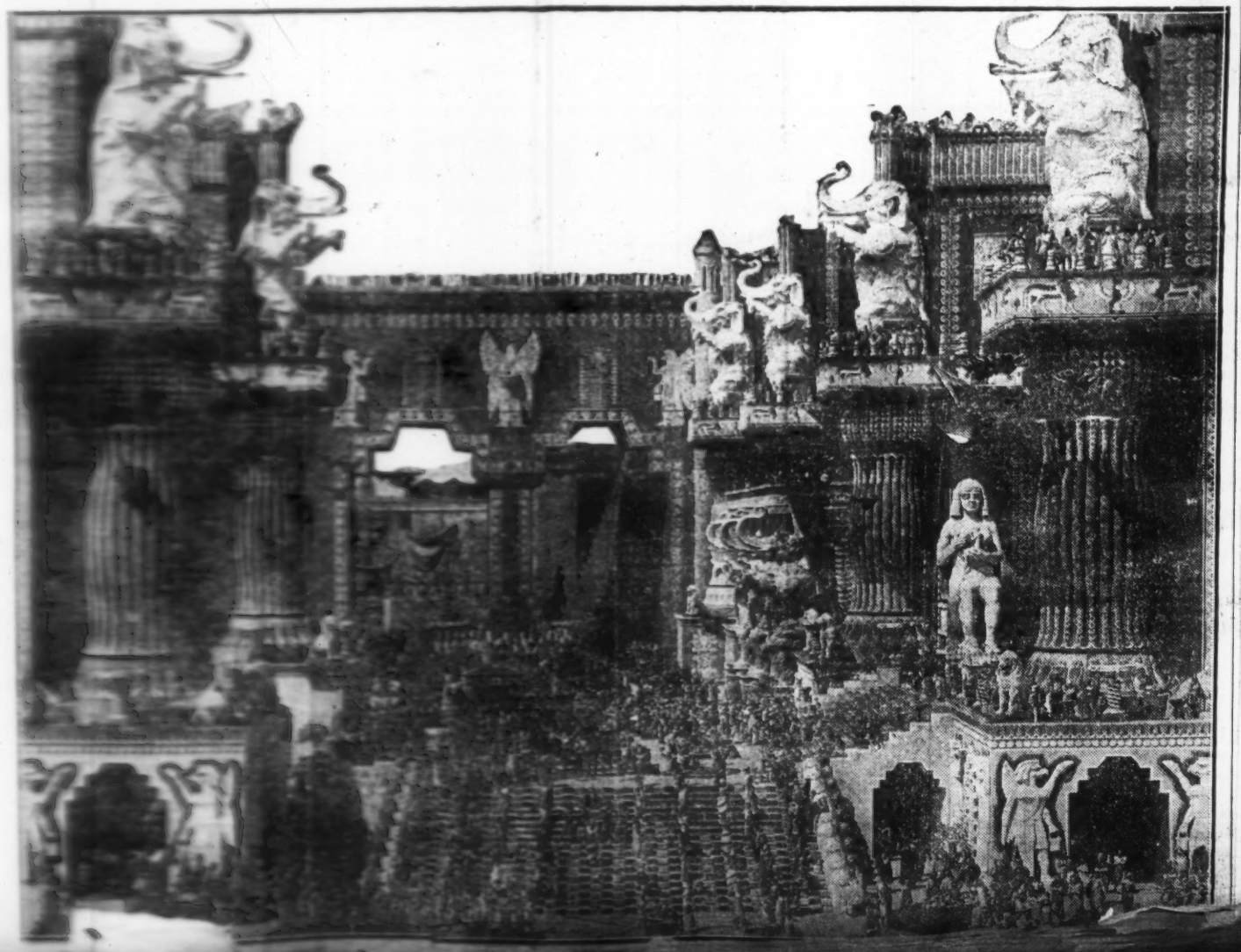
As to Mr. Griffith's success with his strange mixture of his own and the world's past and his strange excursion into a new photo-play form, there may be, of course, a dozen different opinions. The press in New York was almost uniformly laudatory of the immense and entertaining qualities of his spectacle. The conservative Evening Post wrote warmly even of the shifting mixture of stories, which many found annoying.

[illegible] scheme. There might, of course, have been a closer parellelism than the theoretical one of "the spirit of intolerance through all the ages." But Mr. Griffith had a clear right to define the photo-play as loosely as Mr. Barker defined the play when he said it was anything that could be made effective and interesting on the stage by human effort. Some may not find it completely effective, though whole audiences have testified to finding it completely interesting. Heaven grant that American producers will not accept this new dispensation as slavishly as they accepted that of "The Birth of a Nation." And heaven may likewise be importuned that American producers take the technical freedom of "Intolerance" to heart and get away from many of the stiff conventions of present day methods of telling a story on the screen.

The Technical Side

It is hardly profitable to dwell at great length on any but the Babylonian scenes. Each of the others is handled technically, with all the variety—from "close-ups" to tremendous "long shots"—that Griffith knows how to lavish. The result is a double impression of sweep and detail. He builds from the tiniest of flashes and the widest of camera sweeps an impression of an ever-present reality which no other producer can quite equal. His individual figures are as well handled from the point of

[illegible] of Belshazzar, and partnering it with a story whose climax is a race between train and auto to save an innocent man from the gallows. It is unworthy of a man who can stage the greatest historical spectacle ever conceived. It is far more unworthy of the man who can put the power of psychology into the everyday realism of the screen.



SEPTEMBER 14, 1916.
THE MORNING TELEGRAPH,

Two More of "Intolerance."

The D. W. Griffith staff is working overtime just now in equipping two organizations to present "Intolerance" in California—the first releases following the Liberty Theatre engagement.

There is method in Mr. Griffith's madness in selecting California as the scene of his campaign. "Intolerance" satirically condemns reformers and so-called uplifters, and at this time many of the more sane residents of California are disgusted with a reform movement that has for one of its objects general prohibition throughout the State. Therefore, Mr. Griffith feels that "Intolerance" will find a sympathetic public on the Pacific Coast.

At first glance the necessity of organizing a company to exhibit a mere motion picture might seem paradoxical to the lay mind. It happens, however, that in the local production there are employed forty-five musicians, a chorus of fifty and a crew of twenty-four men to operate lights and produce a varied assortment of noises on cue.

Oregonian
Portland, Ore.
SEP 14 1916

Columbia.

Two Portland girls, Katherine Graham, daughter of Mr. and Mrs. A. B. Graham, and Hazel Hanson, wife of O. R. Hanson, Mutual booking clerk, appear on the Columbia Theater programme today. The girls support Dorothy Gish in "Gretchen the Greenhorn," and assume the guise of little Dutch lassies in the far-away Netherlands. Both are new arrivals in the films, and peculiarly each secured her first engagement in Griffith's spectacle, "Intolerance." Miss Hanson was flashed to [illegible] friends in Charlie Chaplin's "The Count," while Miss Graham, a well-known society maid, will be seen in screen action for the first time today.

"The Feathered Nest," a two-reel Keytone comedy, with Charles Murray, Louise Fazenda, Wayland Track and Harry Booker in the cast, is another feature, while "Siberia, the Vast Unknown," is a scenic educational. Tonight the style show, with living models in the latest modes, will be an added attraction.

Amusements
ess
New York City
SEP 14 1916

... Canada and northern Wisconsin.

He also witnessed the initial performance of David W. Griffith's latest sensation, "Intolerance," and is of the opinion that it is "The Birth and Civilization" combined into one collosal production.

Norfolk Evening Journal

FRIDAY, SEPTEMBER 15, 1916

FRIDAY, SEPTEMBER 15, 1916

BATCHELORS SEE GRIFFITH'S GREAT FILM

By THE BATCHELORS.

The entire world of human progress is divided into stepping stones to bigger, greater things. Each personal achievement means a step forward, and David Griffith, in a single leap, has attained a step forward that has taken him into a world where he alone is, for the present at any rate, master. He is the only moving picture producer in the world who could give us "Intolerence," and for it we offer him first place in that world of progress, where the motion picture has been raised to the pinnacle of high art.

"Intolerence" is not alone a motion picture of gigantic proportions; it is rather a mighty epic, illustrated fully with scenes taken from the great Griffith laboratory, where great ideas are a daily occurrence, and where no project is too vast to be handled.

Taken from the standpoint of epic importance, "Intolerance" takes first place and precedence over everything hitherto shown. It towers head and shoulders over former productions, both in elaborate finish and colossal detail. "Intolerance" is an epic, because it boldly attacks fundamental incidents of wrong-doing, and it spares no expense and suffers no slightest drawback in presenting material as it exists and has existed for centuries back.

First and foremost, Griffith has conceived a story. Second, he has made it adaptable for four different generations. Third, he has elaborated each with the costliest of trappings and the most highly artistic of scenic detail. And, fourth, he has sustained his interest perfectly without the slightest effort, and without the smallest lapsing into the fantastic and grotesque.

FOUR STORIES AT ONCE.

In his narrative, he is logical. He starts us on all four of his stories, giving us enough of each to maintain a balance of interest. Then he begins to digress and gives us bits of one and bits of another. With a perfect disregard for former precedents, he holds loosely the chain of connection in one hand, and allows us to wander with the characters, until we are so impressed with the thing he has intended us to grasp, that we are practically in his power and ready to be dealt with as he chooses.

It develops that he chooses to have us sit on the edges of our seats until he has disposed of four sets of characters, and when we realize that the fates of all four stories terminate finally at practically the same time, we are lost in wonderment at the gigantic scheme of the whole, and at the strong, forceful manner of its presentation.

"Intolerance" is an overwhelming piece of evidence against the attitude of the world, with the public at large acting as prosecuting attorney. To see it as a picture, is to realize vaguely its vastness, its scope, its gigantic mission, but to apply its principles is a different matter, easily begun, but too often neglected and forgotten. It is to awaken the world that Mr. Griffith has given us this picture, and the least we can do to evidence our appreciation is to do what we can individually, if not collectively, to alleviate the sufferings of the weak and the eternal arrogance of the strong.

THE BATCHELORS AT "INTOLERANCE."

Variety
New York City

SEP 15 1916

THREE FEATURES FOR CHICAGO

Chicago, Sept. 15.

The exact date of the Chicago opening of "Intolerance" will be Oct. 2 at the Colonial, where it will stay as long as it indicates any b. o. draw. Aaron Jones informed Variety yesterday that it would be shown with a clean bill of health and that it would not have the "pink slip" ban as Griffith's "Birth of a Nation" had when shown at the Colonial.

[illegible]

North American
Philadelphia Pa.

SEP 15 1916

OPEN CHESTNUT ST. OPERA WITH 'BIRTH OF A NATION'

[illegible]

SEPTEMBER 16, 1916
THE GLOBE AND
COMMERCIAL ADVERTISER,

LIBERTY. — "Intolerance," the big Griffith spectacle at the Liberty, continues one of the high lights of the current theatrical decision. Aside from his wonderful grasp of dramatic effects and stirring groups Griffith possesses the faculty of creating widespread discussion in everything he presents upon the stage.

Mae Marsh as "The Girl" in "Intolerance," Liberty.

From Motography
Address Chicago, Ill
Date SEP 16 1916

Exhibiting Big Griffith Spectacle

And now, according to the critics, D. W. Griffith has made photoplay history again. He presented his new spectacle, "Intolerance," at the Liberty Theater, New York, for the first time on September 5. The engagement is for an indefinite period with afternoon and evening performances daily, including Sundays.

This new work is the largest production Mr. Griffith has ever made. For over four years he has been evolving the theme and completing its details. The director brings out something which departs from all forms of construction that has been followed heretofore in the theater.

The motivating theme is of the twentieth century and emotionally presents some stirring phases of every day life. Paralleled with it are three additional stories which go back through earlier periods of the world's development.

The ancient periods show marks of Persian, Jewish, Babylon at the birth of the Christian era and Babylon about 539 B. C. when Belshazzar's force was overpowered by the Persian armies.

A year of research was followed by photo-play authorities for these scenes. In building the walls of Babylon, the temples of the Holy Land and the palaces and palace of old Paris the production is believed to be unique. It is probable that such scenes have never been shown before in the theater or the theatre.

Photography is described as a combination of the north and dynamic in good form, designed to achieve the effects that could not be secured in any other way. Lighting effects are used with great skill and artistic effect. It would be a very personal affair. It would be one to be the choice of the professional Parisian, to be in the Paris of Babylon, the midnight sky, the of medieval France and the dominant tragedy of Calvary.

Griffith never more emphatically his originality in a way that could be produced in any other form of art or by any other form of entertainment than the theater. The work is presented in the theater.

The Liberty Theater is a new one, usually considered the most beautiful in the city. It is a fine place for the production of this work. It is a fine place for the production of this work. It is a fine place for the production of this work

Dramatic News
Press New York City
SEP 16 1916

INTOLERANCE A MAGICAL FILM PLAY.

The Woman Who Rocks the Cradle, Lillian Gish
Miss Mary Jenkins .....Vera Lewis
Jenkins, Industrial Magnate, Sam de Grasse
The Girl of the Modern Story..Mae Marsh
The Girl's Father.....Fred Turner
The Boy of the Modern Story, Robert Harron
Mary Magdalene.....Olga Grey
Catherine de Medici.....Josephine Crowell
Charles IX.....Frank Bennett
Henry of Navarre.....W. E. Lawrence
Duc d'Anjou.....Maxfield Stanley
Admiral Coligny.....Joseph Henaberry
Brown Eyes .....Marjorie Wilson
The Father of Brown Eyes, Spottiswoode Aitken
The Lover of Brown Eyes. Eugene Palette
The Foreign Mercenary Soldier. A. D. Sears
The High Priest of Bel.....Tully Marshall
The Mountain Girl...Constance Talmadge
The Rhapsode.....Elmer Grifton
Prince Belshazzar, reigning with his father, King Nabonidus....Alfred Paget
Nabonidus, King of Babylonia, Carl Stockdale
Attarea, favorite of Belshazzar, Seena Owen
A Friendless One .....Miriam Cooper
The Musketeer of the Slums..Walter Long
The Bride of Cana.....Bessie Love
The Kindly Policeman.....Ton. Wilson
The Governor.....Ralph Lewis
Cyrus .....George Siegmann

Unquestionably the master of the film world is D. W. Griffith.

No one can approach him in such colossal work as evidenced in Intolerance, now on exhibition at the Liberty Theatre. It is the greatest film play ever produced and surpasses The Birth of a Nation by 100 per cent. It is called a sun play of the ages and is presented in a prologue and two acts. It is really a thrilling spectacle employing thousands of players with a coherent story and reveals to us what was considered almost the impossible before the camera. Audiences of immense proportions have flocked to the Liberty to marvel at the wonders exhibited, in which the music forms an important factor, and glory in the fact that through D. W. Griffith the motion picture industry is reaching a height heretofore never believed possible.

This new work is the largest production Mr. Griffith has ever made. For over four years he has been completing its details. The director brings out something which departs from all forms of construction that has been followed heretofore in the theatre.

The motivating theme is of the twentieth century and realistically presents some stirring phases of everyday life. Paralleled with it are three additional stories, which trace back through earlier periods of the world's development.

The ancient periods show medieval France during the reign of Charles IX, when his mother, Catherine de Medici, dominated his career; Jerusalem at the birth of the Christian era, and Babylon about 539 B. C., when Belshazzar's forces were overpowered by the Persian armies under Cyrus.

September 16, 1916.
Women's Wear, Saturday,

Kramer, a promising young actor.

Liberty Theatre.

"Intolerance," the big Griffith spectacle at the Liberty, continues one of the high lights of the current theatrical decision. Aside from his grasp of dramatic effects and stirring groups, Griffith possesses the faculty of creating widespread discussion in everything he presents upon the stage. Like his earlier work, "The Birth of a Nation," this newer achievement is meeting with varied currents of opinion because of its uncanny realism and its frank way of labeling the truth. "Intolerance" is the most exciting and unusual achievement that has ever reached the American stage.

Over a year of research was followed to provide authentic data for these scenes. They are presented with fidelity and the ancient locales are reproduced as they stood before the mutation of time made them memories. In building the walls of Babylon, the glimpses of the Holy Land and the picturesque atmosphere of old Paris, the production becomes of historic value. The costumes of each period are also reproduced with accuracy. It is probable that such scenes have never been shown before in the history of the theatre.

Intolerance is a combination of the poetic and dramatic in epical form, designed to indicate the visions that could flash across the mind while contemplating a crisis in one's personal affairs. It reveals that any one can be the victim of the intolerant forces which led to the fall of Babylon, the midnight massacres of medieval France and the dominant tragedy on Calvary.

In producing these striking effects Mr. Griffith has employed the forces at his command after the style of his creative art. Enormous backgrounds embelish his narrative in a way that could not be portrayed in any other form of art possible of condensation into the time covered by an evening's entertainment in the theatre.

The thrilling manner in which the producer has linked his intense modern story to shifting scenes of earlier periods in the world's history proved a novelty that awoke New York from its rather blase view of current theatricals. In addition to bringing something new into the theatre, Griffith has outdone himself in the bigness and grandeur of his various scenes that lend a historical background to the human quality of his basic plot. The flash of a high powered racing car to save the life of his present day hero and its race with a flying train is the climax of his action, but in the unfolding of the main narrative he has dug beneath the surface of life and touched upon some vital questions with that unrelenting realism which the art form he has created gives him such ample scope to illustrate. His ancient, sacred and medieval scenes are wonderful in their comprehensiveness. The entire production is so big it stands out in unique contrast to anything ever undertaken in the theatre.

MOTION PICTURE NEWS
September 16, 1916

"INTOLERANCE" IS GRIFFITH'S BIGGEST PICTURE

D. W. Griffith's latest spectacle, "Intolerance," will be shown for the first time in New York at the Liberty theatre Tuesday night, September 5. This work is the largest production that he has ever made and is the only picture that he has worked on since "The Birth of a Nation." The theme of the picture is of the twentieth century and realistically presents some stirring phases of modern life. Paralleled with it are three additional stories which trace back through the earlier periods of the civilization of the world, showing mediaeval France under the domination of Catherine de Medici, Jerusalem at the birth of the Christian era and Babylon at the time when Belshazzar's forces were overpowered by Persians under Cyrus.

Over a year of research was required to provide authentic data for these scenes. The costumes of the various periods are said to have been produced with absolute accuracy.

In producing these effects Mr. Griffith has employed the forces at his command after the style of his creative art. Enormous backgrounds embellish his narrative in a way that could not be portrayed in any other form of art possible of condensation into the time covered by an evening's entertainment in the theatre.

An orchestra from the Metropolitan Opera House will accompany the production with a score specially composed for this work, and over one hundred people will be employed behind the scenes to lend realism to the story's progress without intruding into the picture.

Examiner
Los Angeles, C
SEP 17

Success of Latest Griffith Picture a Boost for Moving Picture Industry; Public Opinion Has 'Throwback' in Matters Dramatic

THE magnificent success of D. W. Griffith's latest master picture, known in Los Angeles as "The Mother and the Law," but called "Intolerance" by the author and producer, gives rise to the belief among motion picture producers that a stimulus will be given the men who aspire to compete with Mr. Griffith, and that many thousands of dollars will go into the making of photoplays that otherwise would have been directed into other channels.

They believe that the entire picture-making industry, which has been in a more or less chaotic condition of late, will be revived and that conditions will be bettered both as to the production and the attendance.

The argument that "nothing succeeds like success" may be aptly applied in this instance. Had the Griffith picture not scored such a triumph as its premiere in New York last week, it is probable that a number of the big producers would have become discouraged and believed, as many people believe, that the motion picture industry is losing ground because the present public is being intoxi-

Minneapolis Minn.
SEP 17 1916

GRIFFITH STILL "FIRST CHIEF" OF THE "MOVIES"

By BURNS MANTLE.

New York, Sept. 16.

"IF we would not be marpiots with our miserable interferences" (we quote Ralph Waldo Emerson by way of David Wark Griffith), "the work, the society, letters, arts, science, religion of men would go on far better than now, and the heaven predicted from the beginning of the world, and still predicted from the bottom of the heart, would organize itself as do now the rose, and the air and the sun."

This is the inspiration of Mr. Griffith's latest picture sensation, screened under the title of "Intolerance" and shown to a waiting Griffith world last week. As a picture spectacle it has neither capped nor supplanted the recollection of his first effort, "The Birth of a Nation," to make the cinema worthy a place in first class theaters. But it has proved again that as a director of great spectacles performed before the eyes of a dozen cameras he is still master of the situation.

"Intolerance" seeks to prove that through the "miserable interferences" of certain historical intolerants much of the misery and most of the crimes that have made the world sad and gory have been brought about.

To do this he has staged four parallel stories that have a certain though slight comparative value, and presents them in alternate scenes, jumping handily from Babylon under Balshazzar to Judea at the time of Christ, from there to the France of Catherine de Medici and Charles IX, and then to the present time.

He proves as he goes that it was the intolerant attitude of the priest of Babylon, demanding that all should worship Bel and not Ishtar, that brought about the betrayal of Belshazzar and the fall of the ancient city; that it was the intolerance of those who resented the Man of Peace and his message that drove him to the cross, and the intolerant hatred the wicked Catherine de Medici held for the Huguenots that resulted in the massacre of St. Bartholomew.

Finally he duplicates a typically modern screen drama to show that the intolerance of alleged reformers in America today, coupled with the greed and pride of big employers, is sending girls to the streets and young men to the commission of such crimes as return a quick profit and offer the least danger of detection.

AS entertainment the appeal of the picture lies very largely in the stupendous effect of its spectacles. It is easy to prove as it is easy to say that the scenes depicting the siege and fall of Babylon stand alone as the biggest things that have yet been photographed. The mighty walls of the city, viewed from their bases to the summit of their castled gates, or along the top that was wide enough to permit the passing of chariots, amaze and startle even those who have been accustomed to the wonders of the photoplay.

It was natural that Mr. Griffith should attempt to outdo the battle scenes of "The Birth of a Nation" and the rush of the Ku-Klux clan, and reasonable that he should succeed, admitting that every minute there is something new under the sun so far as the cinema is concerned. But still one marvels at the completeness of his success.

From orchestra chairs you look down literally upon thousands of men in battle and follow the advance of the army of Cyrus in not one but 100 chariot races toward the stricken city. You see the towers built by the besiegers and moved toward the wall toppled over by the defending forces and hear them (for there is an accompaniment of much racket off stage) as they crash to the ground, their sullen piff filled with the wails, staring faces of the defeated soldiery. You see the wall-[illegible] the gates swarming for shelter like an army of rats caught in a trap, [illegible] and [illegible] fencing pits and soldiers of rushing spearmen and swordsmen attack rings of the catapults. You see the work of men being stabbed and women massacred. Frequently there is more smoothing of steel in and flying in the approach. The picture is so absorbing that scenes in the Judea period but for an instant and you resent into the more with an interesting and curious change. You pick up the [illegible] you thought would get along without them.

IT is these pieces of diversion and [illegible] that will make the picture of "Intolerance" [illegible] the [illegible] of the [illegible] Bartholomew massacre [illegible] in other interests. The scenes in Judea [illegible] along with the performance of the Nazarene, that of turning water into wine, and [illegible] the woman in the [illegible] and the march to Calvary, are joined with the [illegible] through the [illegible] of each [illegible] is always [illegible] to [illegible].

News
Omaha, Neb.
SEP 16 1916

GETTING "TURNED DOWN"

If you, young man, or young woman, have ever tried to get a job, or "position," or plain work and have been turned down because the man who does the hiring doesn't think you measure up to the job, don't be discouraged. Just because one man, or scores of men, have "turned you down," is no good reason for losing hope and ambition.

Many of the world's most worth-while citizens met with the same character when they started out in life. They were "turned down" for others who never got beyond that one place in life.

It's all wrong about opportunity knocking at your door. Opportunity doesn't knock at anybody's door. It is you who must do the knocking, and if opportunity doesn't open to you her door keep on knocking as loud as possible—and try other doors.

That was the way it was with David Griffith, a master mind of the motion picture world. When he tried to get a movie job—he wasn't even looking for a "position" then—he was turned down, not only once, but several times.

He just went right on knocking, as he explains in a recent interview. Did it didn't long before opportunity opened the door.

That David Griffith had his ambition to "make good" in the motion picture business when he was that "movie man" is no crime; he would not today be the maker of wonder films, such as "The Birth of a Nation" and "Intolerance." Nor would he be making million a year.

You'll know the thing you do best when you deal with it.

Chronicle
SEP 17 1916

"INTOLERANCE" HAS HUGE CAST

Scores of Favorite Triangle Stars Appear in Immense Griffith Spectacle

[illegible]

A Vital Theme is Necessary for a Classic Picture

With an Idea Far-reaching in Its Influence on Humanity Used for Purposes of Visualization by Aid of the Screen, a Director May Expect to Produce a Living, Breathing Spectacle Capable of Moving the Hearts of Millions, Declares Griffith

"A MOTION picture director is nothing more or less than a day laborer." That sounds like a rather startling statement coming from D. W. Griffith, but that is literally Mr. Griffith's conception of his work. Continuing, he said:

"Motion picture directing is nothing more or less than day labor, the ability to work in the hot sun for period of ten and twelve hours at a stretch, frequently with the thermometer registering one hundred and twenty degrees. If that is not day labor I do not know what constitutes labor. That is all directing amounts to. But the successful director in addition to his ability to work in the hot sun during the day must be ready to come home and labor half the night planning out his work for the future. That is a basic rule, however, and applies to every other form of labor just as much as to picture making. The successful man is the one who can labor hard at his work during the hours of daylight and then has the force and the power to come home at night and still go on."

Mr. Griffith then went on, and not satisfied with one startling statement made another, this time to the effect that the director, the man who has done most for the advancement and development of the motion picture has been the poorest paid. "That is," he said, "the poorest paid in proportion to the amount of work done and the amount of money that has been made as a result of the birth and development of the picture. I do not know of any millionaries among the directors, even those with the greatest reputations, yet the number of millionaires among those who have benefited as a result of the directors work are legion.

"In this respect, though 'The Birth of a Nation' made thousands upon thousands of dollars, yet little of that enormous income came to me. Mr. Dixon, the author of the book, made more money out of 'The Birth of a Nation,' than I did, yet if you have read the book you know that practically only one scene from it was used, that of the marching of the clan. Do not think that I am trying to disparage Mr. Dixon's work, or the amount of money which he received for it. It was the idea underlying the book that made it valuable.

"It was a big idea, and as such was worth every cent that he was able to get out of it; any good idea is worth every cent that its originator can get out of it. The only point that I am trying to make is that the director, the man who takes the idea and increases its earning capacity until it runs up into the hundreds of thousands, seldom benefits from a monetary standpoint in proportion to that which he has created and made.

The Idea Compelled Expression

"Many of my friends told me when I started work on this new picture, 'Intolerance,' that I was making a mistake, that I should go to work and produce another spectacle such as the first one, only using a different period, a different set of circumstances. This was also my own judgment, but the idea for this picture was in me, and I had to give it expression.

"I have tried to show by means of this picture that intolerance is one of the weak spots of civilization. I have taken this theme and shown it throughout the development and growth of civilization, using the four great periods in the world's history, the Babylonian civilization, the period of the Nazarene in Palestine, the period of the Medici in France, and then our modern life. There is not what you might call a connected story running through the whole spectacle; it is what might be expressed as a theme story, the development of the theme making the story.

"I have endeavored to make the incidents which I have shown on the screen of such a nature that the audience on viewing the picture conceives and elaborates the story in its own mind. In other words, the greatest value of the picture will be in its suggestive value to the audience, in the manner in which it will force it to create and work out the idea that I am trying to get over. I have made little or no attempt to tell a story, but I have made an attempt to suggest a story, and, to my mind, it is a mighty big story. Whether or not it will succeed in its object remains to be seen."

Mr. Griffith then went on to sketch briefly his conception of the future of the picture, stating that it would be largely instructive. "That reminds me," he said, "of a recent conversation I had with Dr. David Starr Jordan, president of Leland Stanford, Jr., University, in which he said that irrespective of all that he had read of history, of all that his professors had been able to tell him, he received a clearer conception of the actual manners and customs of the people in the short time in which he viewed this picture than all the reading and studying that he had done throughout his life.

"He illustrated this by calling my attention to a catapult saying that he always had a hazy idea of what a catapult was, but that it was not until he saw one in actual operation, as shown on the screen that it became crystallized in his mind.

"And so it is with every phase of the historical picture; it presents manners, customs, and costumes so vividly before the eye that they cannot help but be comprehended. The historical picture must be like the historical novel. It will do more good and be a greater agent of instruction if it is put together with the sugar coating of romance. It is absolutely necessary that the romance carry the facts and not the facts the romance.

"I hope that this new picture will be the means of pointing the way to an enlargement of the scope and field of the motion picture, that it will effectively show that the picture is not limited in its development to the narrow confines of the legitimate stage. Its development during the past has been confined almost entirely to these lines, but the motion picture is bigger than the stage, and I believe that the time has arrived, for it to throw off the narrow limitations that have hedged it about during its life so far. Whether my picture will do all of the things which I hope that it will do remains to be seen. We cannot tell until the public have had an opportunity to sit in judgment, but whether it does or not I know that my effort has been sincere. This much I do know, I have done something that is radically different from what has been done before in motion pictures; whether it has been done successfully remains to be seen. It is all in the hands of the public."

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"David Wark Griffith's 'Intolerance' described as the sun play of the ages, has also been screened for New Yorkers, with tremendous ovations," it is said.

SEPTEMBER 16, 1916.
THE TABLET, SATURDAY

THE PRIEST IN MOTION PICTURES.

That motion pictures have developed from an industry into an art is amply demonstrated by Mr. Griffith's latest film masterpiece, "Intolerance."

Scenically, dramatically, artistically considered it is a gem, while to the initiated its historical correctness and educational possibilities are the cause of wonder. Not the least among its advantages is the fact that its pillaring of "Intolerance," which is well described as "hatred towards those who do not think as we do," is effective and logical. The intolerance often shown by the professional "uplifters" is particularly well portrayed and condemned.

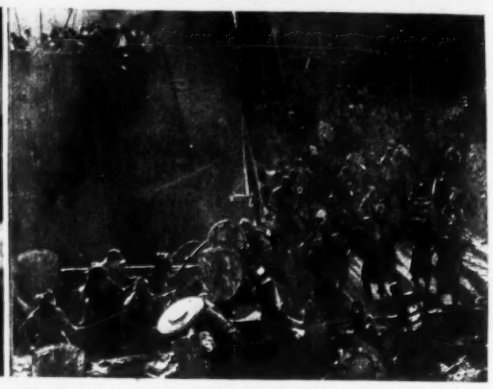
The fly in the ointment is, however, not wanting. The criticism might be considered carping were it not for the fact that motion pictures under the glib genius of that "Belgium of Filmdom," Mr. Griffith, have become an art, and in an art we expect perfection even in detail. One of the scenes depicted is the spiritual administration to a priest in a cage condemned to death. The program tells us the clergyman is a "Catholic priest"—but without the help of the program, we can scarcely even suspect it from his vestments or garb.

It is to be regretted that more attention to correctness of detail is not paid in general in the picturing of things Catholic in stage craft or motion pictures. Nothing tends more quickly to a doubtful dramatic effect than jarring incongruities. A block of text [illegible] hundred yet unpublished to drive younger than Rev. the Roman [illegible] Road. It is [illegible] to see the possibilities wasted and disappointed by inconsistency or ignorance. The right way should be easy to discover and would pay in the end. The proof of [illegible] has the success and record [illegible] of years ago thousand copies back [illegible] it is a matter of publishing [illegible] in imagination and in price of [illegible] whatever may be the [illegible] [illegible] the [illegible] [illegible] the stage. The stage is [illegible] stage, [illegible] and [illegible]. It is [illegible] to be [illegible] [illegible] [illegible]

The Dramatic Mirror
New York City
SEP 16 1916

The Bacchanal Halls of Belshazzer After the Victorious Hordes of King Cyrus Have Swept Through.

Alfred Paget as Prince Belshazzar and Miss Seena Owen as the Prince's Favorite, Attarea.



The Top of the Walls of Babylon as Cyrus, with Siege Towers and Catapults, Attacks the City.

THREE DRAMATIC MOMENTS IN THE BABYLONIAN PORTION OF GRIFFITH'S "INTOLERANCE."

"INTOLERANCE" IN REVIEW

David Wark Griffith's screen spectacle presented at the Liberty Theater on Sept. 5, "A sun play of the ages" in a prologue and two acts. Entire production under the personal direction of Mr. Griffith. Musical arrangement by Joseph Carl Breil. Photographic chief, G. W. Bitzer. Principals of the cast:

The Woman Who Rocks the Cradle	Lillian Gish
Miss Mary Jenkins	Vera Lewis
Jenkins, Industrial Magnate	Sam de Grasse
The Girl of the Modern Story	Mae Marsh
The Girl's Father	Fred Turner
The Boy of the Modern Story	Robert Harron
Mary Magdelene	Olga Grey
Catherine de Medici	Josephine Crowell
Charles IX	Frank Bennett
Henry of Navarre	W. E. Lawrence
Duc d'Anjou	Maxfield Stanley
Admiral Coligny	Joseph Henabery
Brown Eyes	Marjorie Wilson
The Father of Brown Eyes	Spottiswoode Aitken
The Lover of Brown Eyes	Eugene Palette
The Foreign Mercenary Soldier	A. D. Sears
The High Priest of Bel	Tully Marshall
The Mountain Girl	Constance Talmadge
The Rhapsode	Elmer Grillo
Prince Belshazzar	Alfred Paget
Nabonidus, King of Babylonia	Carl Stockdale
Attarea, favorite of Belshazzar	Seena Owen
A Friendless One	Miriam Cooper
The Musketeer of the Slums	Walter Long
The Bride of Cana	Bessie Love
The Kindly Policeman	Tom Wilson
The Governor	Ralph Lewis
Cyrus	George Siegmann
The Mighty Man of Valor	Elmo Lincoln
Chief detective	Edward Dillon
Catholic Priest	Louis Romaine
Judge of the court	Lloyd Ingraham
Warden	W. H. Brown
Kindly neighbor	Max Davidson
The wife	Miss Lee
Babylonian mother	Kate Bruce
Auctioneer	Martin Landry
Brother of the girl	Arthur Meyer
Attorney for the Boy	Barney Bernard
Bible student	Lawrence Lawshe
Society social worker	Mary Alden
Dancer	Morris Levy
Mary, the mother	Lillian Langdon
Gobrias, Lieutenant of Cyrus	Chas. Van Cortland
Chief Eunuch	Jack Cosgrove
Duc d'Angou	Maxfield Stanley
Marguerite de Valois	George Fawcett
Catherine's assassin	Howard Gaye
Bitkayna of Tyre	George Walsh

It is easy enough, as you catch your breath at the conclusion of "Intolerance," to indulge in trite superlatives. Film reviewing has been over superlatived. But this new Griffith spectacle marks a milepost in the progress of the film. It reveals something of the future of the spectacle, something of its power to create pictures of tremendous and sweeping beauty, drama and imagination. The future will come when the great writer unites with the great producer.

"Intolerance" of course instantly challenges comparison by reason of its chariot scene, "The Birth of a Nation." This is the dramatization of a novel, a gripping, exciting, breathless tale of a more distant past with a theme of national interest, the Civil War, on the other hand, largely does it by the showing of an idea. That alone places it as an advance.

The Screening of an Idea

Mr. Griffith sought a theme which has lived more through history. He chooses the proposition that humanity's lack of tolerance, of patience and sympathy has brought about the world's tragedy. Into the pleas of history to prove his working out of the idea, he takes a prologue, two acts, each of two parts, and a modern story. But the idea, the point of view, the thing he tries to show, is the same.

Briefly, the author depicts modern life as dominated by the spirit of intolerance, and shows how it has been so through the ages. He shows how the spirit of intolerance has been the cause of all the world's misery, how it has been responsible for the fall of empires, how it has been responsible for the crucifixion of Christ, how it has been responsible for the massacre of the Huguenots, how it has been responsible for the fall of Babylon, how it will be responsible for the fall of our own civilization if we do not learn the lesson of tolerance, of sympathy, of patience, of love, of charity, of forgiveness, of mercy, of all the things that Christ taught.

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The modern story is that of a boy and girl, the victims of circumstance, of the intolerance of society, of the intolerance of a mother, of the intolerance of a father, of the intolerance of a society social worker, of the intolerance of a dancer, of the intolerance of a Lieutenant of Cyrus, of the intolerance of a Chief Eunuch, of the intolerance of a Duc d'Angou, of the intolerance of a Marguerite de Valois, of the intolerance of a Catherine's assassin, of the intolerance of a Bitkayna of Tyre.

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Sept. 16-16

NEW YORK DRAMATIC NEWS

INTOLERANCE A MAGICAL FILM PLAY.

The Woman Who Rocks the Cradle, Lillian Gish
Miss Mary Jenkins .....Vera Lewis
Jenkins, Industrial Magnate, Sam de Grasse
The Girl of the Modern Story..Mae Marsh
The Girl's Father.....Fred Turner
The Boy of the Modern Story, Robert Harron
Mary Magdalene.....Olga Grey
Catherine de Medici.....Josephine Crowell
Charles IX.....Frank Bennett
Henry of Navarre.....W. E. Lawrence
Duc d'Anjou.....Maxfield Stanley
Admiral Coligny.....Joseph Henaberry
Brown Eyes.....Marjorie Wilson
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The High Priest of Bel.....Tully Marshall
The Mountain Girl....Constance Talmadge
The Rhapsode.....Elmer Grifton
Prince Belshazzar, reigning with his father, King Nabonidus....Alfred Paget
Nabonidus, King of Babylonia, Carl Stockdale
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A Friendless One.....Miriam Cooper
The Musketeer of the Slums..Walter Long
The Bride of Cana.....Bessie Love
The Kindly Policeman.....Tom Wilson
The Governor.....Ralph Lewis
Cyrus .....George Siegmann

Unquestionably the master of the film world is D. W. Griffith.

No one can approach him in such colossal work as evidenced in Intolerance, now on exhibition at the Liberty Theatre. It is the greatest film play ever produced and surpasses The Birth of a Nation by 100 per cent. It is called a sun play of the ages and is presented in a prologue and two acts. It is really a thrilling spectacle employing thousands of players with a coherent story and reveals to us what was considered almost the impossible before the camera. Audiences of immense proportions have flocked to the Liberty to marvel at the wonders exhibited, in which the music forms an important factor, and glory in the fact that through D. W. Griffith the motion picture industry is reaching a height heretofore never believed possible.

This new work is the largest production Mr. Griffith has ever made. For over four years he has been completing its details. The director brings out something which departs from all forms of construction that has been followed heretofore in the theatre.

The motivating theme is of the twentieth century and realistically presents some stirring phases of everyday life. Paralleled with it are three additional stories, which trace back through earlier periods of the world's development.

The ancient periods show mediæval France during the reign of Charles IX, when his mother, Catherine de Medici, dominated his career; Jerusalem at the birth of the Christian era, and Babylon about 539 B. C., when Belshazzar's forces were overpowered by the Persian armies under Cyrus.

Over a year of research was followed to provide authentic data for these scenes. They are presented with fidelity and the ancient locales are reproduced as they stood before the mutation of time made them memories. In building the walls of Babylon, the glimpses of the Holy Land and the picturesque atmosphere of old Paris, the production becomes of historic value. The costumes of each period are also reproduced with accuracy. It is probable that such scenes have never been shown before in the history of the theatre.

Intolerance is a combination of the poetic and dramatic in epical form, designed to indicate the visions that could flash across the mind while contemplating a crisis in one's personal affairs. It reveals that any one can be the victim of the intolerant forces which led to the fall of Babylon, the midnight massacres of medieval France and the dominant tragedy on Calvary.

In producing these striking effects Mr. Griffith has employed the forces at his command after the style of his creative art. Enormous backgrounds embellish his narrative in a way that could not be portrayed in any other form of art possible of condensation into the time covered by an evening's entertainment in the theatre.

The thrilling manner in which the producer has linked his intense modern story to shifting scenes of earlier periods in the world's history proved a novelty that awoke New York from its rather blase view of current theatricals. In addition to bringing something new into the theatre, Griffith has outdone himself in the bigness and grandeur of his various scenes that lend a historical background to the human quality of his basic plot. The dash of a high powered racing car to save the life of his present day hero and its race with a flying train is the climax of his action, but in the unfolding of the main narrative he has dug beneath the surface of life and touched upon some vital questions with that unrelenting realism which the art form he has created gives him ample scope to illustrate. His ancient, sacred and mediæval scenes are weighed in their consciousness. The entire production is so big it stands in unique contrast to anything ever attempted in the theatre.

THE MORNING TELEGRAPH,
SATURDAY, SEPTEMBER 16, 1916.

Rattling the Skeleton.

Charles Henry Meltzer, formerly the high-brow musical and dramatic critic of the American, has been doing special writing in behalf of D. W. Griffith's "Intolerance," a motion picture.

Every motion picture star who was in New York last Tuesday went to the Liberty Theatre to see D. W. Griffith's masterpiece. Mary Pickford, Douglas Fairbanks and Owen Moore led in the applause, which was deafening. Daniel Frohman said it was the finest piece of work he had ever seen put upon the screen.

Telegraph
Philadelphia Pa
SEP 16 1916

Real News and Film Gossip

[illegible]

Exp[illegible]
Los Angeles, Cal.
SEP 16 1916

By George St. George

IN ALL probability Intolerance, D. W. Griffith's latest work, will be presented to the public in this city during the first or second week in October. Negotiations between Mr. Griffith and the management of a prominent local theater have progressed to a stage where it only remains for the details to be settled and an early showing of this remarkable film production is assured. When it comes it will be a revelation to the most expectant. In all the history of motion pictures there has been nothing to compare with this wonder work of a great genius.

Before commenting on the work it might be well to quote Mr. Griffith's foreword:

"The purpose of the production is to trace a universal theme through various periods of the race's history. Events are not set forth in their historical sequences or according to accepted forms of dramatic construction, but as they might flash across a mind seeking to parallel the life of the different ages. Through all these ages time brings forth the same passions, the same joys and sorrows, the same hopes and anxieties—symbolized by the cradle 'endlessly rocking.'"

That cradle "endlessly rocking," linking the past with the present and the present with the future, is one of the features that stamps itself indelibly on the memory of all who see the drama—for it is a drama, a most stupendous drama; photoplay in no wise describes it.

Mr. Griffith has used this picture, the woman and the cradle, to link together the various episodes. It is repeated again and again—numberless times—but it never grows tiresome, never seems out of place; rather, it gathers force and significance with each new appearance. Sometimes there is a caption or a sub-title to go with it, more often it is unaccompanied by words. Space, emptiness, lights have been used in masterly fashion to make this symbol impressive. It will never be forgotten.

In his modern story—there are four separate stories or themes blended into the whole—the producer has used another symbol with tremendous effect. He shows a man, alone, seated at a flat-topped mahogany desk in an immense room, absolutely aloof, remote from everything and everybody. This man is the head of the great foundation that would regulate the lives of groups of people.

It is impossible to describe the stunning effect of the repeated use of this scene. It is, in a way, the dominating note of the whole production. The manner in which the effect of tremendous space has been achieved is extraordinary. The whole handling of the scene is incomparably wonderful.

Comment on Intolerance must, like the work itself, be fragmentary. Mr. Griffith has not attempted to put forth his story in any set sequence. He jumps from period to period, to and fro and back again, just as crowding thoughts, all bearing on a main theme, might flash through one's mind. At times this gives the impression of incoherence, but in the end the whole takes perfect and convincing form.

The four stories are laid in four different periods: One in ancient Babylon, culminating in the overthrowing of Belshazzar's forces by the armies of Persia under Cyrus. Another laid in Jerusalem during the early Christian era reaches its climax in the crucifixion of the Savior. The third in mediæval France is brought to an end with the massacre of the Huguenots on St. Bartholomew's day. The fourth is a modern western city. Back to the mediæval period, through the Savior's life and times with the events of the day, then the pathos of the mother is about to be stripped over the world.

There is no possible way in which Intolerance can be compared with anything that has been before. It is as if it were the first film drama that had been produced. It is something apart. It is a kaleidoscope of remarkable happenings. It is a marvelous story, told in a marvelous way. It is not for us to say how it will be received. Whatever differences of opinion there may have been as to Mr. Griffith's work in other productions, his latest work places him as a pioneer and an extraordinary genius.

Intolerance will take its place among the classics.

THE EVENING WORLD, SEPTEMBER 16

Appeal to Intellect in $2 Movie Is Why Public Wants It, Says Griffith

Exponent of the High Priced Film Drama Talks of Its Essentials.

Marguerite Mooers Marshall.

What does the public want in the $2 motion picture drama?

In the beginning the popularity of the "movies" was based on their inexpensiveness as well as on their novelty and their amusing quality. Audiences found that they could spend twenty evenings in the moving picture theatre for the price of one ticket to the spoken drama. The family—the whole family—found that it could afford the films. But, successful as were and are the five, ten and fifteen cent picture shows, the Broadway production with Broadway prices has scored an equally definite triumph. Why? What is its special appeal?

It seemed to me that the man to answer these questions was the father of the $2 motion picture, David W. Griffith, before whose "Intolerance" are now standing the same long, patient, persistent lines of men and women that for months besieged his former production, "The Birth of a Nation." And so I asked the Belasco of the screen what particular qualities contribute to the startling success of the high-priced picture play, what people want and find in it.

"They want a lot," remarked smilingly one of the few genuine artists in the world of the cinematograph. Tall and urbane, broad-shouldered yet slender, Mr. Griffith has the eyes of a dreamer, set deep and wide apart under a broad, intelligent brow; the voice of a Kentuckian and a keen sense of humor.

"Well, in the first place," he began again more seriously, "I think that a big motion picture drama must have a big idea. The idea must be intense, deep-rooted, passionate, and it must be something which appeals to the crowd, something to which the banker and the bank clerk, the mistress and the maid, will react with equal fervor.

"In 'The Birth of a Nation' the big idea was patriotism, the silent, hidden, fierce loyalty to America which I believe lurks in the heart of the most commonplace, the most selfish of her citizens. In 'Intolerance' the idea is the passion for personal, individual liberty, the natural impulse to resist the oppression of meddlers. That feeling existed in Babylon; it exists in this country to-day; everyone, as we are with laws that are attacks upon our freedom.

"New York isn't so badly off as the

rest of America, but even here the meddlers are getting stronger daily. Only the other day a clever European observed that free Americans endure the worst slavery in the world. Do you realize that if Jesus Christ came to live His life over again among us He would be subject to arrest in almost every one of our States? In a large number of them He would come under the ban of the law for changing water into wine.

"In the great motion picture beauty is the second essential," Mr. Griffith continued. "The thing that is the matter with the lives of most people is not acute suffering, but colorless monotony. That is why they will pay $2 to see a picture drama that is a pageant of color and line. That is why, in 'Intolerance,' we have such scenes from the life of golden Babylon as a dinner party which cost enough to buy shoes for everybody in New York.

"People who have gray lives love to imagine themselves as the heroes and heroines of crimson scenes. But, unassisted, their imaginations are not strong enough, have not the food to construct such roles. That is why we show them on the screen. It's the old story of the hungry children looking into the bake-shop window; only here we have people hungry for emotion and gayety and splendor crowding before pictures of the life that is not theirs.

"Then I think people like to see tragedy. I don't believe they go to the theatre to laugh." Mr. Griffith paused after those two revolutionary sentiments, and I could tell him how heartily I agreed with him. To come to this conclusion it isn't necessary to read what Aristotle says of tragedy's purging the heart by arousing the emotions of pity and fear. It is only necessary to watch people poring over every heart-rending line of war news.

"Finally, there must be perfect acting and perfect accuracy in the two-dollar film drama," concluded its exponent. "There must not be the staccato jerks, the low comedy smirks, of the cheap pictures. That sort of thing bores and disgusts intelligent people, who know something of history and archaeology and the art of acting. It is intensely satisfying for these men and women to realize that, so nearly as human research and human care can bring it about, they are seeing reacted a page of the life of other civilizations. I believe that in the great dramas more and more effort will be made to interest the audience not in one or two characters, but in whole groups—just as in the great novel or in life itself one's attention concentrates on a number of folk instead of an artistically isolated hero or heroine."

And it seems to me that in this last paragraph Mr. Griffith puts his finger on the real answer to the question I brought to him. The reason why men and women pay $2 to see foreign motion picture dramas in language they are the only part one can see without lowering one's intellectual self-respect.

THE NEW YORK REVIEW, SEPTEMBER 16, 1916.

"Intolerance" Is Astonishing Crowds

"Intolerance," the big Griffith spectacle at the Liberty, continues one of the high lights of the current theatrical decision. Aside from his wonderful grasp of dramatic effects and stirring groups, Griffith possesses the faculty of creating widespread discussion in everything he presents upon the stage. Like his earlier work, "The Birth of a Nation," this newer achievement is meeting with varied currents of opinion because of its uncanny realism and its frank way of labelling the truth.

The dramatic innovation of paralleling four stories in one sweeping plot has attracted students of the drama, and shown that a man can depart from the traditions of the stage and still hold an audience spellbound by the exciting details of his narrative. The deeper significance of the sociological story, which is the main theme of the big production, has caused a stir in these circles. Just as one could hardly be expected to look for a Sunday school lesson in Babylon, the same holds good of the modern story, wherein are shown the workings of insidious forces in the underworld of contemporary life. It would be as impossible to suppress these varieties as it would be to deny that recent excavations in Mesopotamia have proven that many heretofore accepted versions of the overthrow of Babylon were all wrong.

CONSTANCE TALMADGE.

Miss Talmadge Has Achieved a Sensational Success as Babylonian Mountain Girl in "Intolerance."

n American
Chicago, Ill.
ress
SEP 16 1916

Moviegrams

"Ramona" goes into its second week of its limited engagement at the Colonial. Griffith's big success, "Intolerance," is knocking at Chicago's door for admission, and October 2 has been set as a tentative date when this will come to the Colonial. It will take a week to prepare the Colonial for "Intolerance," and "Ramona" is attracting such throngs that it seems possible the Griffith production may wait.

From
Address Los Angeles, Cal.
Date SEP 1 6 1916

If Books like Griffith has gone on all can better in "Intolerance"

Brooklyn Citizen

SEP 17 1916

"INTOLERANCE" UNEQUALED

Griffith Spectacle Is Dramatic and Stirring.

"Intolerance," the big Griffith spectacle at the Liberty, continues one of the high lights of the current theatrical season. Aside from his wonderful grasp of dramatic effects and stirring scenes, Griffith possesses the faculty of creating widespread discussion in everything he presents upon the stage. Like his earlier work, "The Birth of a Nation," this newer achievement is

MAE MARSH
In the Stirring Griffith Spectacle, "Intolerance"

meeting with varied currents of opinion because of its uncanny realism and its frank way of labeling the truth.

The dramatic innovation of paralleling four stories in one sweeping plot has attracted students of the drama and shows that a man can depart from the traditions of the stage and still hold an audience spellbound by the exciting details of his narrative. The deeper significance of the sociological story which is the main theme of the big production has caused a stir in these circles. Just as one could hardly be expected to look for a Sunday school lesson in Malvolio, the same holds good of the modern story wherein are shown the workings of insidious forces in the underworld of contemporary life. It would be as impossible to suppress these vestiges as it would to deny that the recent expressions in Mesopotamia have proven that many heretofore accepted versions of the overthrow of Babylon were all wrong.

In such surroundings the contrast of splendors with great realism and the great moving forces of average workers with the telling things of recent origin, make "Intolerance" at once the most exciting and universal entertainment that has ever reached the American stage.

Telegraph
New York City
SEP 17 1916

D. Griffith's "Intolerance" received enthusiastic praise at the Liberty, with

MAE MARSH

A more comic product was that Charles Ruggles put on the high spots.

Brooklyn Citizen
SEP 17 1916

North American
Philadelphia Pa.
SEP 17 1916

Chestnut Street Opera House — "The Birth of a Nation," easily the finest product of the motion-picture industry, will be seen at this theater for two weeks, beginning tomorrow afternoon, under the management of J. J. McCarthy and J. S. McSween. This is announced as the last presentation of the famous Griffith picture in this city. Later in the season this management will offer the new Griffith picture, "Intolerance"; the Fox film, featuring Annette Kellermann, "Daughter of the Gods," and Thomas H. Ince's "Civilization." It is a year since Griffith's masterwork was seen at the Forrest Theater, but, despite their tremendous productions since then, the movie men have offered nothing as thrilling as this tale of the civil war.

News Tribune
Detroit, Mich.
SEP 17 1916

GOTHAM THRILLED BY "INTOLERANCE"

Griffith's Big Film Draws Critics' Highest Praise.

From the standpoint of sheer artistry in moving picture composition, of spectacular display, of grouping, and the general arrangement of stupendous effect, "Intolerance," D. W. Griffith's new film offering which was produced last night at the Liberty theater, may be regarded as the highest achievement which the camera has recorded. So extraordinary is the piece in its demands upon the emotions, so complex and vivid the swift shuttling scenes—many of them involving the employment of thousands of persons—that it was difficult in the hours immediately following the performance to formulate definite impressions of the spectacle as an entity, or to bring the mind to the level of exact appraisement of the motives of the director, or his success in carrying out his central design. And yet so production of magnitude so great, and impressiveness so profound, warrants more than a casual probing of the underlying elements. As the title suggests, the play has to do with the religious, economic, and social intolerance of mankind through all the ages. In carrying out his idea, the director employs five stories, the varying scenes of which are interwoven much as impressions and pictures might cross the mind of the philosopher in meditating upon the intolerance of the ages.

Babylon's Overthrow.

First, Babylon, leading to and including the overthrow of the city by Cyrus of Persia; then France in the time of Charles IX and Catherine de Medici, culminating with the massacre of St. Bartholomew; again, a social uplift movement in a great manufacturing city, and finally, a story of the Christ with the culminating tragedy on Calvary. We pass from the story of Babylon with impressions of the luxurious, colorful pageantry which brought about the destruction of the city. We see France prior to the massacre, the hideous scenes of the massacre itself, the tragedy of the Huguenots, the sorrow of the Catherine de Medici, the pathetic pleading of the Queen of Navarre for her people, the joy of the Huguenots in the hour of their triumph

EPTEMBER 17, 1916. NEW YORK, SUN DAY,

SCENE IN GALLILEE IN "INTOLERANCE" LIBERTY THEATRE

SEPTEMBER 17, 1916.
NEW YORK TRIBUNE,

THE FILM OF THE FUTURE.

By DAVID W. GRIFFITH.

THE FILM of the future will be like the futurist novel. Romance, undoubtedly, will remain a strong factor in its success, and for some time to come it will be necessary for the romance to carry the facts—but ultimately the facts will carry the romance.

When David Starr Jordan saw a trial performance of "Intolerance" he said that it made him realize what a potent force the motion picture could be. The Babylonian scenes gave him a clearer conception of the manners and customs of those ancient people than all his reading and studying. Dr. Jordan illustrated his meaning by calling attention to a catapult used in one of the scenes. Not until then, he said, had he known exactly what a catapult was.

The new picture productions should be the means of pointing the way to an enlargement of the scope and field of the films. One error of the pictures of the past was a slavish following of the traditions of the legitimate stage. Old-time plays, treated as such, do not make successful pictures. There must be more imagination and detail in the films of the future. Entertainment on a stage is limited by the proscenium arch, but the motion picture is not confined. Its possibilities are unlimited, and today they constitute a rich mine of entertainment, the surface of which has been barely scratched.

After all, it is the public that is most concerned. No development is possible without its approval and coöperation. Ever since I went into the directing of pictures I have had to combat a chorus of opposition, most of it expressed in "don'ts." The man who listens to the "don'ts" and then DOES is the fellow who will make the pictures of the future.

The greatest value of the coming motion pictures will be in their suggestive worth. Scenes will be sketched in a way that will lead the audience to give play to its imagination and to supply the spark of fuller understanding.

Star
Washington D. C.
SEP 17 1916

D. W. Griffith's film production, "Intolerance," is described as a colossal spectacle. It tells of the ambitions and passions which have swayed mankind for centuries past. The threads of the four parallel stories running through the picture are broken frequently with tremendous groupings, with which it abounds.

THE WORLD: SUNDAY, SEPTEMBER 17, 1916.

Since "Intolerance" is the subject of these comments, let us begin by being a little intolerant ourselves.

Let us be intolerant of the spectator who, in spite of the photographic magic of the Griffith picture at the Liberty Theatre, still argues that creative genius—restricted art, but art nevertheless—has not yet asserted itself in the field of the motion camera. Whoever, having witnessed "Intolerance," makes such a claim either deludes himself or deliberately trifles with the truth.

Genius has a stealthy way of stealing among us unawares. The moving picture machine is scarcely ten years old, yet the hand of genius already turns its crank. The artist who can invoke from the cold pages of history visions of ancient Babylon in its ascendent hour and of the imperial city of antiquity in the mighty pathos of its downfall, is nothing less than a genius. Imagination on the dramatic stage has never dared so stupendous a task. All this has been accomplished with splendor and magnificence that are beyond description in the motion spectacle of "Intolerance," the creation of D. W. Griffith.

But when the screen drama attempts to present more than a spectacle for the eye, when it sets out to deal with the philosophy of the facts of history, it betrays its limitations. It proves again that the camera is a machine which is still groping to find its medium.

As a comparative philosophical study of the bigotry of four widely separated and disassociated eras, which "Intolerance" pretends to be, it is at once crude and false. Its pictures are strangely incongruous and its reasoning becomes clouded and then obscure. The political intolerance of antiquity is confused first with the religious intolerance of the beginning of the Christian Era and then with the Church's cruelty in the Middle Ages, and finally, all three with the social intolerance of the present time. In attempting to weave these four strands into a single story, which he considers necessary to the interest of his picture, Mr. Griffith has missed the great essential of coherency.

Though "Intolerance" pretends to preach the gospel of tolerance through the medium of pictures, this wizard of the screen commits the error of becoming blatant intolerant. One of the "Sorbos" which punctuate the scenes states that in America $500,000,000 has been donated to the cause of uplifting humanity. Yet the commonplace melodrama of contemporaneous slum life interwoven in the regal pictures of the past implies that the huge sum is being spent in vain.

All this aside, the spectacle is one which sting the imagination, stirring the emotions and pleasure the eye. It reveals its climax in the scenes of Babylon and in the forceful resistance of its defenders; here the grandeur and maneuvering of the hordes of Cyrus equal any previous accomplishment of the stage or screen. It is weakened in its modern melodrama which is so utterly in opposite consideration to the rest of the picture as to be a distinct shock to the spectator. The spectacle becomes the long of the repetition of scenes toward its close, but this is an artistic fault which should be easily remedied.

* * *

NEW YORK AMERICAN, SUNDAY, SEPTEMBER 17, 1916

Griffith Exceeds Himself in "Intolerance" at Liberty

IF YOU once see and hear him at a rehearsal of some gigantic film play like "The Birth of a Nation," or "Intolerance," you will not need to be told that D. W. Griffith is a Kentuckian.

He has the gestures and the voice, the ways and tones that one associates with a State in which men are men and women are women. As he walks into a theatre, he seems to take possession of the building. Before he praises or rebukes, he draws one's eyes to him. There is something masterful, something rather formidable, something strangely authoritative, in the man who now stands at the head of the new art, or business.

D. W. GRIFFITH

That is perhaps another of the facts which have helped him to success.

When the writer of these very hurried impressions first set eyes on him some days ago, he was lounging, rather sitting in his office. He looked curiously incongruous in his environment. For he is built, not for an office, but for the plains and hills and for the open sea. He wore a light suit and a soft felt hat, set carelessly on his head.

That he had thought and dreamed before he plunged into the terrific task of creating "Intolerance" was clear from his frequent references—made without any affectation of erudition. Above all one felt that he was keenly in sympathy with humanity, its good and bad sides.

As to his own work, he spoke slightly, without picking phrases.

"We have to do what our audiences want us," said Mr. Griffith. "They have their own ideas and quick ways of making us conscious of them.

"The thing that we learn learn of them is that they are impatient of delay in action. It would be fatal to attempt to act out every scene in our accepted place, as if they were real dramas. In exceptional instances—as in 'Intolerance' for example, that has been done. But it would be inviting failure to make a practice of it."

[illegible]

Washington
Louis Mo.
SEP 17 1916

[illegible]

NEW YORK TRIBUNE.
SEPTEMBER 17, 1916.

MR. GRIFFITH'S "INTOLERANCE" MACHINE MAGNIFICENTLY AHEAD IN THE LIBERTY, WITH

MAE MARSH

SEPTEMBER 18, 1916.
THE EVENING MAIL

Griffith's Striking Parallels Add Timeliness to "Intolerance"

In "Intolerance" David Wark Griffith has suggested careful parallels between the cruelty and horrors of the ancient days and the present time.

They are particularly apt and deadly at one point, when he shows the defenders of the mighty city of Babylon lock horns in war with the Medes and Persians. The methods of the hordes which conquer the proud and enlightened center of two wondrous civilizations and those of the subjects of Belshazzar foreshadowed very plainly the most modern styles of warfare.

Cyrus and Belshazzar were well matched when it came to frightfulness. If Cyrus with his battering rams and moving towers seemed terrible, Belshazzar was as horrific with his fire darts and his stinkpots and giant catapults. Toward the end of Babylon (for the time being), and, incidentally, of Mr. Griffith's amazing picture play, the Babylonians had recourse to what on the screen looked very like one of the monster armored motors now at work in Flanders and France. As it rolls slowly but unmercifully on to attack the foe, this weird and dread invention spits out vicious tongues of fire or poison gas. The war lords of to-day might surely take their hats off to those ancient fighters, Cyrus and Belshazzar.

SEPTEMBER 18, 1916.
EVENING TELEGRAM

Assured of the success of "Intolerance," now at the Liberty Theatre, J. J. McCarthy, general manager for D. W. Griffith, has planned to exhibit the latest Griffith production in Los Angeles and San Francisco. Company managers, press representatives, stage managers, musical directors and operators left yesterday for both cities. The opening in Los Angeles is promised early in October, with the San Francisco date a week later.

SEPTEMBER 18, 1916.
THE EVENING WORLD,

D. W. Griffith went to the Famous Players' Lasky studio yesterday to make a new scene for "Intolerance," and immediately the rumor spread about that he was to become affiliated with the Zukor concern.

NEW YORK AMERICAN—MONDAY, SEPTEMBER 18, 1916

"INTOLERANCE" AT LIBERTY.

D. W. GRIFFITH'S film masterpiece, "Intolerance," registered another successful week at the Liberty Theatre yesterday. At both the afternoon and evening exhibitions the theatre was crowded to capacity. The film play bids fair to continue at the Liberty for the entire season.

SEPTEMBER 17, 1916.
THE BROOKLYN DAILY EAGLE.

Griffith Is the Wizard Of the "Movie" World

Producer of "Intolerance" Believes, Like Edison, That Genius Is Mostly Perspiration—He Is a Master of Detail.

D. W. Griffith, the producer of "Intolerance," now running at the Liberty Theater, believes, with Edison, that genius is one-third inspiration and two-third perspiration. Hard work is his middle name. But he also believes in Carlyle's definition of genius as "an infinite capacity for taking pains." No detail is too minute for this modern wizard of the "movie" world to consider if he thinks it will contribute to the general ensemble effect of a picture.

Griffith can tell you now the ferryman of Babylon wrote to the great Belshazzar to advance him a few minas to help him out of his financial difficulties, or he can give you off-hand an exact description of the tennis raquet that Henry of Navarre carried when the massacre of St. Bartholomew started. It is all part of the day's work with him. He is a handy compendium of facts on two legs.

Perhaps when all is said, it is his terrific concentration, linked with abnormal efficiency, which accounts for [illegible]

NEW YORK TIMES, SUNDAY, SEPTEMBER 17, 1916.

Mae March - "Intolerance"

Deutsches Journal,
Sonntag, den 17. September 1916.

„Intolerance" kämpft für persönliche Freiheit.

Griffith geht Prohibitionisten und Muckern zu Leibe.

Dem Nationalbund in seinem Kampfe gegen Prohibition eine starke Hilfe.

[illegible]

THE MORNING TELEGRAPH SEPTEMBER 19, 1916.

D. W. GRIFFITH DIRECTS AT FAMOUS PLAYERS' STUDIO

Tongues Wag Furiously and Tales of New Merger Fly About Broadway, but, Alas, They're All Wrong.

By GORDO

Rumor was busy all day yesterday in the motion picture industry, linking the names of David Wark Griffith and the Famous Players-Lasky Corporation. The whispers began when a visit to the Famous Players studio presented the startling spectacle of the producer of "Intolerance" and "The Birth of a Nation" hard at work directing a scene. The only inference to be made was that another merger and reorganization of producing forces had been quietly consummated.

The answer to this tremendous event was contained, upon inquiry of Adolph Zukor and Jesse L. Lasky, the executive heads of the Famous Players-Lasky Company, in the information that Mr. Griffith desired to add a dramatic scene to "Intolerance," and the courtesy of the Famous Players studio had been extended to him for the purpose.

The occasion marked the first time that the producer of "The Birth of a Nation" and "Intolerance" directed a scene in an Eastern studio since the old Biograph days, when he was making his and its first reputation. The news that the screen master was at work in the studio brought photo-play directors, actors and actresses from all parts of the city and from the film studio center at Fort Lee.

An odd coincidence connected with the appearance of Griffith at the Famous Players was the fact that Del Henderson and Owen Moore, who appeared under Griffith's direction at the old Biograph studio, were putting on a scene for a forthcoming picture when Griffith arrived. Griffith discussed a scene with Henderson, who is now a director himself, so that the rumor that D. W. was producing for the Famous Players cannot altogether be challenged even by Griffith himself.

States
ress New Orleans, La.
SEP 17 1916

"Intolerance," the new Griffith film at the Liberty Theater, has drawn goodly audiences ever since its showing. Indeed, from casual glances at the crowds who throng the lobby of the theater as the hours for the performance approach, it would seem that this newest film drama is bound to last a lifetime. As yet I have been unable to see the production. As has been said "there's an epidemic of shows in town."

* * *

NEW YORK COMMERCIAL
SEPTEMBER 19, 1916

Assured of the success of "Intolerance" now at the Liberty, J. J. McCarthy, general manager for D. W. Griffith, has planned to exhibit the production in Los Angeles, Oct. 8 and San Francisco a week later.

THE BROOKLYN CITIZEN
SEPTEMBER 17, 1916.

"INTOLERANCE" UNEQUALED

Griffith Spectacle Is Dramatic and Stirring.

"Intolerance," the big Griffith spectacle at the Liberty, continues one of the high lights of the current theatrical season. Aside from his wonderful grasp of dramatic effects and stirring groups, Griffith possesses the faculty of creating widespread discussion in everything he presents upon the stage. Like his earlier work, "The Birth of a Nation," this newer achievement is

Mae Marsh
In the Mirror Studio Spectacle "Intolerance"

[illegible]

Courier-Journal
Louisville, Ky
SEP 17 1916

Be Tolerant If You Can While Seeing "Intolerance"

Burns Mantle Describes the Latest Griffith Picture In Which a Problem Is Discussed.

Special to The Courier-Journal.

NEW YORK, Sept. 16.—"If we would not be marplots with our miserable interferences" (I quote Ralph Waldo Emerson by way of David Wark Griffith), "the work, the society, letters, arts, science, religion of men would go on far better than now, and the heaven predicted from the beginning of the world, and still predicted from the bottom of the heart, would organize itself do now the rose, and the air and sun."

This is the inspiration of Mr. Griffith's latest picture sensation, screened under the title of "Intolerance" and shown to a waiting Griffith world last week. As a picture spectacle it has neither capped nor supplanted the recollection of his first effort, "The Birth of a Nation," to make the cinema worthy a place in first-class theaters. But it has proved again that as a director of great spectacles performed before the eyes of a dozen cameras he is still master of the situation.

"Intolerance" seeks to prove that through the "miserable interferences" of certain historical intolerants much of the misery and most of the crimes that have made the world sad and gory have been brought about.

To do this he has staged four parallel stories that have a certain, though slight, comparative value, and presents them in alternate scenes, jumping handily from Babylon under Belshazzar to Judea at the time of Christ, from there to the France of Catherine de Medici and Charles IX., and then to the present time.

Proving as he does that it was the intolerant attitude of the priest of Babylon, demanding that all should worship Baal and not Ishtar, that brought about the betrayal of Belshazzar and the fall of the ancient city; that it was the intolerance of those who resented the Man of Peace and His message that drove Him to the cross, and the intolerant hatred of the wicked Catherine de Medici held for the Huguenots that resulted in the massacre of St. Bartholomew.

* * *

The Reformers.

Finally he dedicates a typically modern screen drama to show that the intolerance of alleged reformers in America today, coupled with the greed and pride of big employers, is sending girls to the streets and young men to the penitentiary of such crimes as secure a quick profit and offer the least danger of detection.

As entertainment the appeal of the picture has been largely in the startling effect of its spectacle. It is hard to prove as it is easy to say that the scenes depicting the siege and fall of Babylon stand alone as the biggest things that have yet been photographed. The mighty walls of the city, the great hills that lead to the palace of that ancient seat of kings, the king that was wont to prove his power by causing the passing of armies, horses and chariots over those who had gone prostrate to the wonders of the palace.

It was natural that Mr. Griffith should attempt to make the public forget "The Birth of a Nation" and the rage of the Ku Klux Klan, and he has succeeded. Perhaps it would be too much to say that there should be any comparison between the two pictures, for the one stands by itself as the greatest effort of the cinema is possible. But just as the Ku Klux Klan was the most sensational thing at the conclusion of the war, so "The Birth of a Nation" was the most sensational thing in the history of the cinema.

From scenes there you took a great long thousand of miles or so, to follow the armies of the Persian king, the armies of Cyrus, and you saw a battle scene that dwarfed the previous one. You saw the great walls of Babylon, the great hills that led to the palace, the great gates of Babylon, the great hills of Babylon, the great hills of Babylon, the great hills

Tribune
Chicago, Ill
SEP 17 1916

David Wark Griffith Screens the Intolerance of the Ages

By Burns Mant'e.

NEW YORK.—(Special Correspondence.)—"If we would not be marplots with our miserable interferences" (we quote Ralph Waldo Emerson by way of David Wark Griffith), "the work, the society, letters, arts, science, religion of men would go on far better than now, and the heaven predicted from the beginning of the world, and still predicted from the bottom of the heart, would organize itself as do now the rose and the air and the sun."

This is the inspiration of Mr. Griffith's latest picture sensation, screened under the title of "Intolerance," and shown to a waiting Griffith world last week. As a picture spectacle it has neither capped nor supplanted the recollection of his first effort, "The Birth of a Nation," to make the cinema worthy a place in first class theaters. But it has proved again that as a director of great spectacles performed before the eyes of a dozen cameras he is still master of the situation.

"Intolerance" seeks to prove that through the "miserable interference" of certain historical intolerants much of the misery and most of the crimes that have made the world sad and gory have been brought about.

To do this he has staged four parallel stories that have a certain though slight comparative value, and presents them in alternate scenes, jumping handily from Babylon under Belshazzar to Judea at the time of Christ, from there to the France of Catherine de Medici and Charles IX., and then to the present time.

Proving as he goes that it was the intolerant attitude of the priests of Babylon, demanding that all should worship Bel and not Ishtar, that brought about the betrayal of Belshazzar and the fall of the ancient city; that it was the intolerance of those who resented the Man of Peace and his message that drove him to the cross, and the intolerant hatred the wicked Catherine de Medici held for the Huguenots that resulted in the massacre of St. Bartholomew.

Finally he duplicates a typically modern screen drama to show that the intolerance of alleged reformers in America today, coupled with the greed and pride of big employers, is sending girls to the streets and young men to the commission of such crimes as return a quick profit and offer the least danger of detection.

As entertainment the appeal of the picture lies largely in the stupendous effect of its spectacles. It is easy to prove, as it is easy to say, that the scenes depicting the siege and fall of Babylon stand alone as the biggest things that have yet been photographed. The mighty walls of the city, viewed from their bases to the summits of their castled gates, or along the top that was wide enough to permit the passing of chariots, amaze and startle even those who have been accustomed to the wonders of the photoplay.

It was natural that Mr. Griffith should attempt to outdo the battle scenes of "The Birth of a Nation" and the rush of the Ku Klux clan, and reasonable that he should succeed, admitting that every minute there is something new under the sun so far as the cinema is concerned. But still one marvels at the completeness of its success.

From orchestra chairs you look down literally upon thousands of men in battle and follow the advance of the army of Cyrus in not one but a hundred chariot races toward the stricken city. You see the towers built by the besiegers and moved toward the wall toppled over by the defending forces and hear them (for there is an accompaniment of much racket off stage) as they crash to the ground, their outlets still filled with the white, staring faces of the defeated soldiers.

You see the multitude inside the gates scurrying for shelter like an army of rats caught in a huge trap, priests and publicans, dancing girls and soldiers all rushing anywhere and everywhere within range of the telephoto lens. You see too much of men being stabbed and women massacred. Frequently there is much spurting of blood to add horror to the spectacle.

The picture is so absorbing that scenes in bad taste irritate but for an instant and are swept into the mess with an obliterating and welcome swish. Yet we wish so big a man as Griffith would get along without them.

It is these scenes of Babylonian grandeur in war and peace that will make for the success of "Intolerance." Before them even the horrors of the St. Bartholomew massacre fade in effectiveness. The scenes in Judea, beginning with the performance of the first miracle, that of turning water into wine (possibly to inspire tolerance in the prohibitionists), and continuing intermittently to the condemnation of the Jews and the march to Calvary, are staged with fitting reverence, though the projection of such incidents is always subject to question.

It is only in his modern story that Mr. Griffith is commonplace and disappointing. The plot here reveals a wealthy family that seeks glory through self-advertisement by establishing a great charitable foundation for the uplifting of humanity, and then supporting it by cutting the wages of the employés of the factory from the profits of which the foundation is maintained.

The employés strike, and through the strike are brought to such great suffering that many of the women, as said, are driven to adopt the immoral lives popular with the harassed innocents of the movies. Finally there is a race between an express train and an automobile to save the life of the hero, condemned to death for a murder he did not commit b

—pass on—

tolerant jury demanding an eye for society, 'an eye for an eye, a tooth for a tooth, a murder for a murder."

Winthrop Ames, returning after a year's absence from the theater to the exacting duties of trying to find an artistic success that will also pay the rent, has hit happily upon a revival of "L'Enfant Prodigue" at the Lyric.

Only Mr. Ames, or another of his artistic stature, and we can think of none just now, would have risked staging this old pantomime again, especially in view of the fact that it previously has failed twice in New York, once with Ada Rehan playing Pierrot and again with the less lovely but more accurate pantomimist, Pilar-Morin of Paris—but Mr. Ames is brave in following his own convictions.

And so here it is, retitled "Pierrot the Prodigal" given a lovely performance and, of course, a beautiful setting. It is the old story of Hervé Carre told simply and charmingly, the story of the curiously human Pierrot who quarreled with father, despite all that mother could do, and ran away from home in search of adventure, and the adventure itself, in which a

lady figured, and finally of the beaten prodigal's return and his redemption through love.

We are hoping here that it will stay at least as long as did "Prunella," and after that it should be a welcome visitor to the small but appreciative public in each community that by its own confession waits patiently for the worthily artistic things of the theater—and then often refuses to pay any attention to them.

The poor play of the week was "The Flame," written, staged, and directed by Richard Walton Tully, author of "The Bird of Paradise" and "Omar, the Tentmaker." My word, but here is a curious jumble of mysticism, hoodoodom, plain melodrama, and half-baked propaganda.

Finely presented, too, in the matter of scenic decoration, and expensively cast, seeing that William Courtleigh plays one part, that of a sort of Villa person who defies the vacillating, peace loving American consul "somewhere in a land bordering on the Gulf of Mexico or the Caribbean sea," while Jose Ferrer is an alien Texan in the same [illegible] and Peggy O'Neil a sort of fairy who lives in a well and saves the hero and heroine whenever necessary.

It is Mr. Tully's confessed [illegible] present "The Flame" as a symbol of the maternal instinct and the [illegible] of the earth, guarded by the evil [illegible] as a baby. But round about this he has clumsily woven a story of certain American concessionaires in a southern country who are threatened on all sides, by revolutionists and [illegible] government officials, by [illegible] natives and fearful hurricanes, always denied help by the American government when they are in trouble.

The government, through its [illegible] contends that it were better [illegible] women and children and [illegible] men should die than that our [illegible] ers' sons serving in the army should be torn from their families. The propaganda is so obvious and so poorly knit that the whole seems a pitiful waste of [illegible] effort.

Herald Republican
Salt Lake City, Utah
SEP 1 [illegible]

MOVIES SCORE HIGHEST HONORS

Wonderful Success Scored for Wizards of the Camera.

THEATRES BESIEGED

Crowds So Dense About Playhouse That Police Are Called.

[illegible]

Ore
ress
SEP 1 [illegible]

[illegible] throughout the country.

A Colossal Spectacle

D. W. Griffith's "Intolerance" at the Liberty can truly be said to live up to the claims which were made for it as a colossal spectacle. "Intolerance" tells of the ambitions and passings which have swayed mankind for centuries, but it must be admitted that the threads of the four parallel stories running through the picture are broken frequently in the whirl of tremendous groupings with which it abounds.

But it was an almost unbelievable picture which set the metropolitan agog. "In Any Old Role" is the alluring title it bears, and as would be expected it bears of the "[illegible]" sort. It is very dramatic from the start and has a tremendously big moment when the "[illegible]" discovers that his own sister has become enmeshed in the web he and his mates have for the young girls of the neighborhood. The crowds around the theater became so dense on the opening night that the police had to be called out to keep them in line. It can take the [illegible] at work.

[illegible] Ore.

SEPTEMBER 18, 1916.
MORNING TELEGRAPH,

"Intolerance" Becomes General.

Assured of the success of "Intolerance" now at the Liberty Theatre, J. J. McCarthy, general manager for D. W. Griffith, has planned to exhibit the latest Griffith production in Los Angeles and San Francisco. Company managers, press representatives, musical directors and operators left yesterday for both cities. The opening in Los Angeles is scheduled for October 8, with the San Francisco date a week later.

"Intolerance" was filmed in Los Angeles, and although most of the work was done behind closed gates, the bigness of the spectacle is familiar to every one and the whole city is awaiting its first presentation.

The work of organizing other companies is already under way and as soon as possible a company will be sent to all the principal cities for special engagements. This is the policy Mr. Griffith's managers used for "The Birth of a Nation" and at one time last year twelve companies were showing this picture in this country and five or six were playing in Europe.

Times
Los Angeles, Cal.
SEP 18 1916

Griffith Film Soon.

"Intolerance," the great, new David Griffith picture, which has made a tremendous success in New York, will be shown in this city some time during the latter part of October.

Republican
Herald
Salt Lake City Utah
SEP 17 1916

Mae Marsh and Robert Harron, who appear in "The Marriage of Molly O," are to be seen in D. W. Griffith's gigantic spectacle, "Intolerance."

Times
Washington D. C.
SEP 18 1916

Griffith Says Director Chief Factor in Progress of Film

Pioneer Producer States Men Who Produce Plays Poorest Paid.

WORK LIKE DAY LABORERS

Believes Pictures' Big Future Lies in Capacity to Instruct.

David W. Griffith has unwittingly plunged his name and reputation into the ever growing controversy as to who made the motion picture with the flat statement that the director is the man who takes the idea for a picture and gives it the power to earn money for its owner. Incidentally Mr. Griffith remarks that the director is the poorest paid factor in the making of a picture.

The opinion of Griffith with regard to the work of the director is probably the most authoritative in motion pictures. Most people who know anything about the photoplay know of Griffith and his work. He has made the motion picture an art by his work. A student and a dreamer, but with more practical experience than the average student and considerably more energy and stick-to-itiveness than the average dreamer.

It is highly probable that future generations will give to Griffith the credit of having made an art of what to Thomas A. Edison was a laboratory achievement—a mechanical invention, without in any way lowering the standard of the arts or the wonder of Edison's accomplishment.

Therefore what Griffith has to say about motion picture directing will be read with interest. He was the first man to realize what a director could do and, realizing it, he was the first man to do it. Many of his fellow directors are as great artists as Griffith—but he was the first of them all.

Day Laborer's Job.

"Motion picture directing is nothing more than day labor," he states. "The ability to work in the hot sun ten or twelve hours at a stretch, frequently with the thermometer registering 120 degrees, is a primary necessity for a director. But the successful director, in addition to his ability to work in the hot sun during the day must be ready to come home and labor half the night planning his work for the future.

"The director is the poorest paid man in the motion picture industry. That is, the poorest paid in proportion to the amount of work done and the amount of money that has been made as a result of the birth and development of the picture. I do not know of any millionaires among the directors, even those with the greatest reputations, yet the number of millionaires among those who have benefited as a result of the directors' work are legion.

"In this respect, though, the men at a Marion made thousands, yet at a Marion made thousands, yet most of the average income came to me. My mean, the author of the work made good money, yet of the men at a Marion, then I did the same thing that I am trying to do, namely, my director's work.

"He was a big man and as such and worth every cent that he was able to get out of it.

"The point that I am trying to make is that the director, the man who takes the idea and increases its earning capacity, and it may go into the millions, is thousands, getting results from a numerous standpoint in proportion to that which he has started and made.

Future of Pictures.

[illegible]

Evg. Public Ledger
dress Philadelphia Pa
te SEP 19 1916

"BIRTH OF A NATION" STILL FASCINATING

Arcadia, Stanley, Regent and Ruby Offer New Film Programs

By the Photoplay Editor

They who escape romance, do so at the loss of an immortal crown. Thus George Meredith. He never saw "The Birth of a Nation" and there is nothing to prove he would have enjoyed it. But what romance is there; and how it endures! Yesterday the famous film came to town, for the last time, on this occasion opening the season at the Chestnut Street Opera House. The photoplay editor "dropped in" for five minutes—and stayed for an hour and a half—so compelling is the force animating D. W. Griffith's greatest motion picture. "Intolerance" is not excepted in that statement.

For "The Birth of a Nation" has what "Intolerance" has not; a well-focused, intense story, the tragedy of a lost cause, the beauty of belief in a theme that all do not believe in. Its cunning balancing of incident; its extraordinary character-painting; its moments of holy grief and passionate revenge—these make it unparalleled. It is a wonder and a delight even when one has seen it a dozen times.

There was present a large audience which "took sides" with old-time enthusiasm, and united in applause of crucial points.

With a bit of fall snap in the air, the acres of snow which Mr. Ince managed to dig up for "The Dawn Maker," at the Arcadia, are more than welcome. In many ways, they are the best part of the new Triangle film, so far as novel angles go. W. S. Hart plays an Indian half-breed with the thorough artistry which he has customarily given to western preachers and bad men, and he receives excellent support from William Desmond and Blanche White. But the story of this drama of the Canadian Northwest seems just a little thin. It is straightforward enough; we learn of the love of Joe Elk, half-breed and son of a chief, for the factor's daughter, and we see the sacrifice by which he saves her and her fiance from death in the winter wilderness. But if there were any tremendous moments in the original script, the censor has removed them. Undeniably, the snow scenes and the Indian details amply compensate, however.

The Stanley showed yesterday, in "The House of Lies," a film not up to the usual high standard of the house. And this in spite of the fact that the new Morosco-Paramount feature contains some of the finest photography and the most beautiful "locations" ever shown on local screens. Director William D. Taylor has done extraordinarily well. But oh! what a scenario! From start to finish it is either wildly impossible or sentimental in the Laura Jean Libbey vein. Let us draw the critical veil and congratulate Mr. Taylor once more on his genuine artistry. The general level of production in Mr. Morosco's films has been steadily rising. In "The House of Lies" he has the most satisfying optical display that he has yet achieved.

Edna Goodrich was well supported.

"The Revolt," as a play of some seasons ago, was rather a poor play. "The Revolt," as a World-Brady photodrama at the Regent, is rather a good photodrama. That is, where it hasn't been scissored by the powers. Under the guise of a sociological treatise, this product of Edward Locke, tells the old story of the double moral standard. It has been neatly directed by Barry O'Neil, once of Lubinville, and adequately enacted by the petite Frances Nelson and the homely Arthur Ashley. The fact that the man's loose life has been reduced to nothing doesn't make the case for his wife very strong. But picture patrons ought to be used to that by now.

Theda Bara and a valise have the chief roles in "Her Double Life," which sounds like a Keystone, but isn't. It was at the Ruby yesterday, and might have remained over on its merits, which are not slight. Produced by J. Gordon Edwards for Fox, the film mounts up to a good melodramatic climax, in which Miss Bara, by appropriating the valise, pawns herself off on a noble English family as a relative, and wins a clergyman's heart.

News
Chicago, Ill
SEP 19 1916

Notes of the Photo Plays.

As a sort of forerunner for his new play, "Intolerance," which has taken New York by storm, David W. Griffith will present his last year's film spectacle, "The Birth of a Nation," for a limited engagement beginning Thursday, Sept. 28, at the Colonial theater. The entertainment will be given exactly in the same manner, musically, pictorially and in effects, as when it obtained here before. The admission prices, however, will be reduced, ranging from 25 cents to $1.

Herald
Grand Forks N D
SEP 19 1916

THE LITTLE LIAR.

Mae Marsh and Bobby Harron make an admirable team of stars. They have been starring together so long and know each other's ways so well that their respective roles fit into each other splendidly. They work together so well and so simply that they scarcely seem to be acting. A picture in which they featured always is graced with much enthusiasm and so is it with "The Little Liar," which was presented at the Fete Play theatre last night.

Mae Marsh appears as a dancer who has a penchant of telling prevaricating tales about herself—tales which are born of a fertile imagination. This leads her into much trouble, but it also brings her a sweetheart and finds her a writer. Bobby Harron is the sweetheart—a newspaper reporter, who never has been given and does not the chance they always deserve.

The acting is exceptionally good. Mae Marsh appears at the clever and she turns her a remarkably pleasing and appealing character. Bobby Harron, as usual, pleasantly acts. In the big scene, in which Mae Marsh, in speaking of the "Little Liar," is speaking of herself, there is [illegible] the most delicate sensitive face the screen has seen.

Among the players in D. W. Griffith's "Intolerance" are Mae Marsh, Robert Harron, Constance Talmadge, Lillian Gish, Tully Marshall, Bessie Love and Spottiswoode Aitken.

Cleveland, Ohio
SEP 19 1916

Babylon Falls for the Films

BY KARL K. KITCHEN.

NEW YORK, Sept. 18.—So many lies—to use the shorter and uglier word—have been printed about the cost of making motion pictures that the statements of a film producer are now received with indulgent smiles.

For this reason D. W. Griffith has made no claims about "Intolerance," the latest film spectacle to be shown on Broadway. He simply calls it a colossal spectacle and lets it go at that. Yet "Intolerance" is obviously the biggest and most costly film ever shown. And as "Intolerance" is without question the last word in motion pictures the real facts about its making are of unusual interest.

It required nearly a year and a half to make this film spectacle. More than five hundred thousand feet of film were taken during this time, although less than 13,000 feet are exhibited in the finished picture. Many of the scenes had to be taken twenty-five and even thirty times in order to get the effects that Griffith wanted.

The entire picture was made just outside Hollywood, a suburb of Los Angeles. And it was from Los Angeles that Mr. Griffith was able to recruit the twelve thousand "extras" who appear in the picture. The actual cast employed in the picture was less than one hundred.

More than one million feet of lumber was used in building the walls of Babylon and the exterior of the temples which are shown on the screen. These walls, which were supposed to be three hundred feet high, were actually 165 feet in height. They were covered with plaster and held in position by more than five miles of steel guy ropes. The statuary used in the temple scenes weighed 1,154 tons, despite the fact that they were only made of plaster. The size of some of the statues may be appreciated from the fact that the child in the arms of the great female statue in Belshazzar's palace was nine feet long.

Perhaps the most realistic part of the film shows the great gates of Babylon. These gates were made of copper plates in exact reproduction of the copper gates of the ancient city. They worked on the gear and sprocket system and were so massive that twenty men were required to operate them.

The making of the modern scenes did not present any unusual obstacles. And strange as it may seem, the big battle scenes with the attacks on the walls of Babylon were not particularly difficult to make. Griffith had his hardest work in making the little intimate scenes. [illegible] in which men were clothed with priests and priest. In order to have them appear realistic the greatest care had to be taken. Some of these close-ups, which are flashed for the [illegible] on the screen, required two or three days to make.

Naturally many characters had to be [illegible] in making this picture, which is really four separate pictures woven into one colossal film. For instance, to obtain a background similar to the banks of the Euphrates river a river near Hollywood had to be removed for nearly half a mile, all the modern buildings and telegraphs removed and [illegible] temples and palaces set up in order to produce the right atmosphere. When the big battle scenes were taken, there were thousands of people in the [illegible] and [illegible] hundred men and [illegible] hundred horses were used.

Tribune

Chicago, Ill
SEP 2 0 1916

Griffith to Quit Triangle?

There is a great Triangle powwow on in New Lork. Slowly the great chiefs have been assembling. First went Thomas Ince with his "Civilization." Then went Mack Sennett, captain of Keystonery. And last came D. W. Griffith, when he was perfectly ready and felt his "Intolerance" was finished. They have been there some time now.

Said another man who has also been there and who is nameless for the sake of his peace of mind: "It's pretty hot. Griffith is threatening to quit Triangle. None of them is satisfied. Ince and Sennett are putting out great stuff and they don't feel that there is enough money coming in to the producers. The trouble is with the distribution. Triangle has only about 2,000 theaters and Paramount has 4,000. You've got to have distribution to make money, and the producers feel as if it ought to be bigger."

From Life
Address New York City
Date SEP 21 1916

ALSO grand in spectacular effect is "Intolerance," the picture play that Mr. Griffith gives us as the successor to "The Birth of a Nation." In it he has carried the picture play to the limit of its possibilities so far as doing practically everything that can be done with the motion picture. He has run the gamut from the homeliest modern domesticity to the tremendous orgies and barbarous battles of the Babylonians and Persians, all mixed in with the Huguenot persecution and the life of Jesus Christ. He has even attempted to include an idea. Unfortunately, the idea is completely smothered in the tremendous complexity of the pictures. The idea is that the intolerance coming down the ages is the same intolerance on which professional reformers and prohibitionists thrive in our time and country. Mr. Griffith could have presented more forcibly the undeniable truth of his argument if his great pictures had been more simply arranged and strung on a more logical thread. Like most moving-picture producers, he has become intoxicated with the mechanical possibilities at his command, and in the gorgeousness of his production has completely forgotten the artistic possibilities and argumentative power of concentrated simplicity.

"Intolerance" illustrates admirably the big things the moving picture does do and equally the big things it doesn't do under its present inspiration

COURRIER DES ÉTATS-UNIS
— 21 SEPTEMBRE 1916

LE CINÉMA AUX ÉTATS-UNIS

L'opinion de M. Griffith sur la censure fédérale

M. D. W. Griffith, bien connu par les superbes productions cinématographiques qu'il a produites, en particulier au Liberty Theatre, a fait, au sujet de l'application de la censure fédérale aux scènes cinématographiques, les déclarations suivantes :

"Si nous devons avoir une censure fédérale, nous devons, par tous les moyens, nous efforcer qu'elle soit appliquée d'une façon intelligente et pratique. Qu'on nous indique à l'avance la ligne de conduite que nous devons suivre.

"Mais pour quelles raisons la censure serait-elle appliquée au cinéma ?

"Si on veut que les directeurs de cinémas marchent avec le progrès, il ne faut pas entraver leurs efforts par des lois qui ne signifient rien. Il est ridicule et enfantin d'admettre que trois ou quatre personnes puissent juger en dernier ressort de toutes les entreprises artistiques.

"Chaque Etat a des lois qui sont amplement suffisantes pour maintenir dans le droit chemin pièces de théâtre, livres et cinémas. La police est là pour veiller à l'exécution de ces lois.

"Nous ne pouvons donc comprendre l'intérêt que les "producers of movies" peuvent avoir à se faire les champions d'une censure fédérale."

SEPTEMBER 21, 1916
NEW YORK AMERICAN

"INTOLERANCE" A VITAL FILM PLAY

By REV. THOMAS B. GREGORY.

LIKE Life itself, Mr. Griffith's latest picture-play, "Intolerance," is bewildering in its spectacular splendor and almost crushing in its massiveness.

As a spectacle—an appeal to the mind through the eye—it easily surpasses all the other attempts in that direction that I ever witnessed.

In this respect the film stands absolute, with no competitor anywhere in sight. As a picture, combining artistic perfection with vastness, it is head and shoulders above all others that I know anything about.

It does not seem possible that any amount of human patience, skill, genius and science, could have produced this magnificent scenic triumph.

The picture beggars description. No one can describe it. It must be seen—and even then it is so massive, so various in its features, so dazzling, so absolutely wonderful in every way, that it defies all attempts at analysis.

And no wonder such is the case, since the mighty picture is a setting-forth of mankind throughout the entire course of its history. Beginning with the very dawn of the human story, it shows us what its experience has been under the dominance of the accursed thing to whiche we have given the name of Intolerance, intolerance in Church, in State, in Society, in the home, and between Man and Man everywhere.

We have had the Glacial Age, the Corboniferous Age, the Stone Age(the Age of Bronze, and of Iron; but we have not as yet reached the Age of Reason.

So far, the race has been led by its appetites and passions, by its prejudices and assumptions, by the "ape and tiger" forces, rather than by those of logic and common sense and humanity.

From old Babylon straight down to London, Berlin, and New York, through all the ages and all the nations, men have, in the main, acted as though they had never heard of reason or reasoning.

The generations pass, customs and manners change, new laws follow the old ones upon the statute books, dynasties change, religious and moralities come and go and through it all INTOLERANCE smilingly holds its own, laughing at the suggestions of common sense and reason, while it keeps off in the old business of suppression, according to the miserable creed: My belief is true, your belief is false, and unless you change to my way of thinking and doing, I will kill you.

Now and then some brave fellow stands up to speak a word for humanity, for love, for charity, for common sense and common justice, but he is never allowed to be heard, he is drowned in the mighty roar of the opposition.

Intolerance drives us into wars, we try to stop the handle, we try great and good men, we try, alas, not only the cross, but all of us take part, as a rule, in the murder.

It is impossible, sufficiently to emphasize the fact that the intolerance we complain of, is what we all, more or less, share, and that intolerance is of the greatest danger.

From
Address
State

GRIFFITH TO RETURN TO 5-REEL FEATURES

Producer of Spectacles Willing to Make Shorter Films Than His "Intolerance"

By the Phonetic Bible

From Photography
Address Chicago, Ill
Date SEP 23 1916

"Intolerance" in Long Run

"Intolerance," the new D. W. Griffith spectacle which was introduced at the Liberty Theater, New York, a short time ago, remains there for a run. Like its predecessor, "The Birth of a Nation," Griffith's second effort leaped into popular favor immediately and gives promise of exceeding the record run of the former.

The thrilling manner in which the producer has linked his intense modern story to shifting scenes of earlier periods in the world's history proved a novelty that awoke New York from its rather blase view of current theatricals. In addition to bringing something new into the theater Griffith has outdone himself in the bigness and grandeur of his various scenes that lend a historical background to the human quality of his basic plot. The dash of a high powered racing car to save the life of his present day hero and its race with a flying train is the climax of his action, but in the unfolding of the main narrative he has dug beneath the surface of life and touched upon some vital questions with that unrelenting realism which the art form he has created gives him such ample scope to illustrate. His ancient, sacred and mediaeval scenes are wonderful in their comprehensiveness. The entire production is so big it stands out in unique contrast to anything ever undertaken in the theater.

From Moving Picture World
Address New York City
Date SEP 23 1916

Scene from "Intolerance" (Griffith).

From Photography
Address Chicago, Ill
Date SEP 23 1916

In arranging the program at the Colonial, it is more than probable that D. W. Griffith's new spectacle, "Intolerance," will occupy that playhouse beginning October 2.

From Variety
Address New York City
Date SEP 22 1916

The word is passed in local film circles that George Bowles, who went to Australia with "The Birth of a Nation," is coming back to Chicago to handle Griffith's "Intolerance" during its Chicago engagement at the Colonial, starting Oct. 9. Bowles put over great stuff for the "Birth of a Nation" when he managed its Windy City engagement and the Griffith Company is confident it can be repeated with "Intolerance." Bowles is very popular with Chicago newspaper men.

From Variety
Address New York City
Date SEP 22 1916

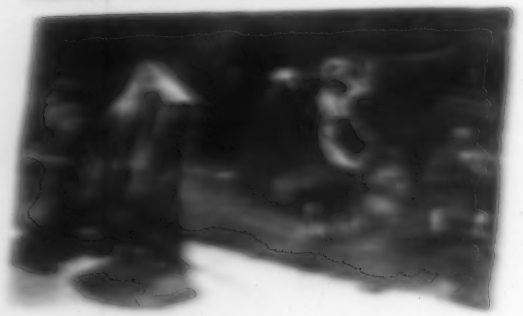
INTOLERANCE POSTPONED.

Chicago, Sept. 20.

"Intolerance" is not to open as announced at the Colonial, but has had the date postponed four weeks. Jones, Linick-Schaefer yesterday arranged for a return of "The Birth of a Nation" to the Colonial, opening Sept. 25.

"Intolerance" World's Greatest Motion Picture

Reviewed by Lynde Denig



Scene from "Intolerance" (Griffith).

fairly blazes with conflict, until, almost as though it were toppling over into the orchestra of the theater, one of the siege towers falls and Babylon is saved from the first attack. Tremendous as is the climax to the second act, the final and successful assault of Cyrus is not robbed of its power to thrill.

Acting Is Notably Fine.

In a production of this description where thousands of men and women contribute to the total impression, individual performances are naturally relegated to secondary consideration; but not in this instance, because of lack of merit. The playing of Mae Marsh as the girl of the modern story is, if anything, more expressive than her work in "The Birth of a Nation." Robert Harron is an ideal exponent of the boy, and included in the long cast are such familiar names as Lillian Gish, Tully Marshall, Spottiswoode Aitken, Constance Talmadge, Bessie Love and a dozen others who contributed to the perfection of detail in difficult characterizations. G. W. Bitzer, head of the camera staff, achieved cloud effects and splendid bits of lighting that possess the double attraction of novelty and beauty.

The one regret in considering a picture of such magnitude and appealing to audiences of all classes is the absence of a more hopeful philosophy than one gathers from "Intolerance." To be sure there are some sunlight, merry scenes at the very close; but they do not dissipate the impression left by a display of the innate meanness in the dominant element of mankind. This, however, was inevitable, for granting the choice of such a subject, the producer could do nothing but carry it through consistently, as he did in the most memorable and wonderful of all photoplay creations.

Opening Night a Motion Picture Function.

It was a brilliant assemblage of the leading lights of New York's motion picture world that attended the opening performance of "Intolerance" at the Liberty theater Tuesday evening, September 5. To name here all who were present would constitute a roster of film notables, but the greater they were the harder they fell under the spell of the great Griffith spectacle. It is said of William R. Hearst that previous to the performance he had ordered that two hundred words on the opening be wired to all Hearst papers, which he increased to five hundred after the first part had been shown; but when the big scenes of the second part had flashed past he hurried out and telephoned an order for one thousand words, which is going some for any first-night performance.

Throughout the presentation the audience followed the unfolding of the subject with breathless interest, but broke into enthusiastic cheers at the close of the second part following up the demonstration with insistent calls for "Griffith, Griffith," until the master director appeared in front of the curtain and expressed his thanks for the great appreciation.

Beyond a realization that the most elaborate, even stupendous motion picture production had been shown them, few in the audience ventured that night to express their opinion of its greatness, so profound an impression did it make. The best substance of opinion is expressed in the following extracts from the New York daily papers, all of which gave liberal space to their reviews:

Charles Darnton in the Evening World.—Once again D. W. Griffith proved himself the ruling genius of the motion picture world. "Intolerance" is nothing less than wonderful.

Louis Sherwin in the Globe.—With "The Birth of a Nation" D. W. Griffith set a standard that everybody admired and all his rivals envied. With "Intolerance" he goes a step further and sets a new standard. As a spectacle its success is complete. Especially in the Babylonian scenes. The attack of the army of Cyrus upon Babylon, the fight on the walls, and the first victory of the defenders are really breath taking. The pictures are not only thrilling and magnificent but as far as research and human ingenuity can contrive they are also authentic.

T. E. Oliphant in the Evening Mail.—No one will be accused of rashness of statement in averring that never before has the American theater witnessed so stupendous a spectacle.

Zit in the American.—To say that this newest spectacle, "Intolerance," startled even the most skeptical of first nighters is hardly a beginning, so far as praise of such an effort goes. The picture is so gigantic in spectacle, so universal in theme and so diversified in content that it seems almost impossible to believe that the brain of one man directed and planned it all. The picture was a surprise to those looking for a picture of the ordinary calibre, for its presentation was highly novel.

The Evening Sun.—There was no question of the enthusiasm roused by the spectacles. But the discussion of the modern story began in the audience between the acts and is likely to rouse as much difference of opinion as did the race issue in Griffith's earlier piece, "The Birth of a Nation." In this modern story he frankly attacks the great philanthropic "foundations" and even gets in a side slap at one of the institutions of city government, the Children's Court,

Scene from "Intolerance" (Griffith).

which he charges with parting a loving mother who had done no wrong of any kind, from her child.

The Evening Telegram.—Mr. Griffith has even succeeded in surpassing his famous film, "The Birth of a Nation." "Intolerance" is likely to have a long and prosperous run that will doubtless eclipse the record made by "The Birth of a Nation" in the same playhouse.

Heywood Broun in the Tribune. It should be remarked that the genius of this film director does not lie only in the handling of mass effects. Indeed, much of the effectiveness of his pictures lies in the manner in which he will drop a big effect to hammer home an interesting detail. In all the technical aspects of screen photography the picture is remarkable.

Dramatic Mirror
New York City
SEP 23 1916

A MONUMENT TO CREATIVE GENIUS

"INTOLERANCE" startled New York as has no stage play of recent years. Also it mystified many erudite students of the drama. It is a tremendous spectacle, likewise it is technically revolutionary, and therein lies its significance as an indication of what may come.

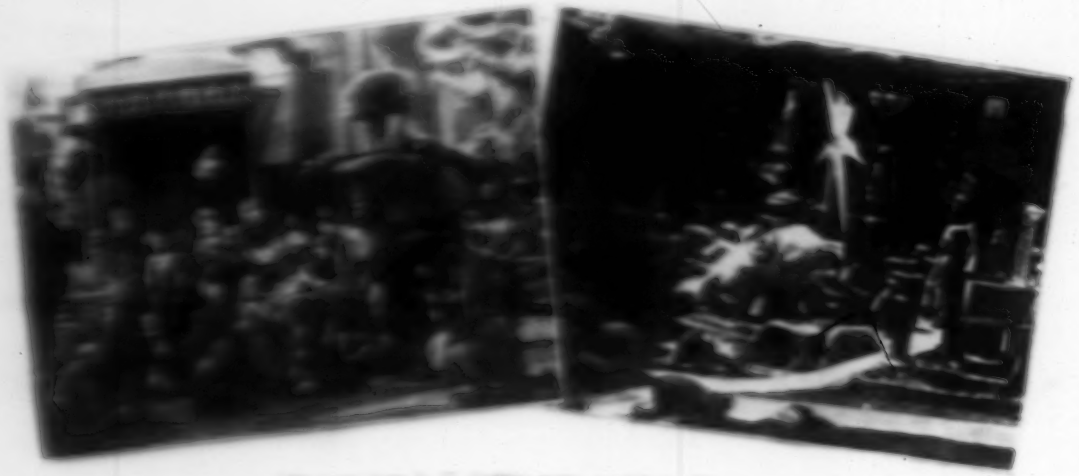
Ever since he began making pictures for the Biograph Company, D. W. Griffith has scouted precedent. He fought to develop a new art along natural lines, regardless of laws created for the spoken drama. Instead of imitating he experimented. "Intolerance" is his greatest experiment and his greatest picture.

The tendency of this photoplay is toward the almost complete abandonment of dramatic principles of construction in an effort to make swift moving pictures guide and keep pace with the mind.

Scenes flash for a moment, then change and give place to other scenes of a different period and people, as thoughts flash through the mind, irrespective of time and place. There is no attempt to interweave the four plot threads; but behind all is a central unalterable motive, an argument that is being driven home, now this way, now that—the argument that during all ages intolerance has been a curse.

Mr. Griffith's photodrama is not perfect; but it marks a great advance along lines of alluring possibilities, not unlike those suggested by Hugo Munsterberg in his "Psychology of the Photoplay." "Intolerance" [illegible] ment to its creator and an inspiration to [illegible]

Current Releases Reviewed



"Intolerance"

A Griffith Spectacle and Stupendous "Sun Play" Reviewed by Thomas C. Kennedy.

The complete number of reels in D. W. Griffith's last effort, "Intolerance," is not known to the writer of this review, nor, indeed, is the story of each period with comparable ease and there is the most conclusive evidence to prove that you and many of thousands other have been wrong from the time you entered.

As a drama proceeding from the premise that civilization has been and is now being retarded by the failure of one man to live up to the teachings or principles of another, "Intolerance" is a most powerful vital. We know that the same great evil after effect has been working down through the ages, that the majority who are really good are misunderstood and persecuted and destroyed again, and that the majority of the people are ever ready to follow the leadership of a man who promises them something for all their portion of the pottage.

This is the most striking of all the lessons we can do to be how one's fellow man, and the thrilling spectacular effect of the mighty shifting mind-picture, is quite possible to place before us in a most entertaining way. The drama has always been the best that has ever been produced, and the drama has always been the most powerful means of bringing home the lessons of life to the people. The motion picture production is the most powerful of all the camera's art and has new and greater treasures to be easily despite.

This is not to dwell upon "Intolerance" and remain silent and unconcerned at a story which holds together marvels of the cinematographic art. There who do not make possible the impossible are guilty of an offense against their own intelligence and good. There is one scene whose magnificent and stupendous effect is well worth a long journey and twice the price of admission to see. This is the capturing of a city by Persian hordes in their attack upon Babylon. The picture represents the Persian hordes in their attack upon Babylon. The picture represents the Persian hordes in their attack upon Babylon. The picture represents the

The New Griffith

By Henry MacMahon

Under "Notes" in Special Press Representative for "The Birth of a Nation" with the magazines of the country at his hold, Mr. MacMahon for the first six months of the career of that picture, was in intimate touch with Mr. Griffith and had many unusual opportunities to become acquainted with his views, and his dramatic and artistic ideals. The appreciation which Mr. MacMahon gives below of the great successor to "The Birth of a Nation" is entirely spontaneous and should be of more than passing interest to those who have followed the achievements of David W. Griffith and are looking forward to his future performances.

Like Columbus sailing into uncharted seas, D. W. Griffith discovered another artistic continent. This is the continent, the Atlantis, the Prospero's isle of pure fantasy or imaginative revery, and Griffith transmogrified has become a sort of Maeterlinck of the film.

Such is the impression I derived from "Intolerance." To borrow Griffith's own foreword, "events are not set forth in their historical sequence or according to accepted forms of dramatic construction, but as they might flash across a mind seeking to parallel the life of the different ages." What is this but poetry? How can it be called Drama at all? The comparison is with the vers libre of Walt Whitman or the encyclopedic range of Goethe in "Wilhelm Meister" or the searching of heaven and earth in Maeterlinck's "The Blue Bird" rather than with any standard work of the legitimate or film stage.

The new Griffith has enlarged the boundaries of film technique. He pictures four streams of action in four different periods of history which his facile mind classifies as striking examples of Intolerance. He might have given us, first, the Fall of Babylon; next, the persecution of the Man of Sorrows; third in order, the massacre of the Huguenots, fourth and last, modern Society's persecution of members of the "submerged tenth." But, instead, the Mother and the Law—one of the spiritual sons of Christ—is characterized as social problem melodrama. Lectures with an attack on "social uplifters" and points out the dangers of entrusting the regeneration of Society to moral and educational Foundations established by billionaire wealth. A plea is made for the workingman's beer-drinking and dancing parties. The evils of capitalism are shown in the grinding down of the toilers on the one hand and the trying to uplift them by intolerant reform at the same time. Intolerance drives the poor into the arms of the criminal classes, rifles the infant from the bosom of its mother, finds the wrong victim for punishment and all but hangs on the gallows the friendless type of ex-gangster who is "framed" by his former associates. The tale is told with the customary Griffith melodramatic skill, intermingled with the charming domestic touches for which he is famous, and it is carried in the most convincing fashion by Mae Marsh as the girl-wife-mother and Robert Harron as the young ex-gangster husband. The attempted assault, the murder, the accusation, the chase and the final rescue at the eleventh hour are indeed familiar components of Griffith melodramas, yet the acting is so human and so unexaggerated and the great climaxes are so magnificently handled that the spectator does not crave novelty of plot.

A Poet's Far-Flung Vision Characterizes the Picture

After all, the real novelty of "Intolerance" is the poet's far-flung vision of the force of bigotry operating in many ages and climes, stifling the freedom of the human spirit and crushing ideality beneath the iron weight of its machine-made patterns.

It is a vision that could not have been realized except through the medium of the film. By thus expressing it Griffith has enlarged the boundaries of Art. You could not convey "Intolerance" by novel, play, poem, painting or sculpture. Only the living, moving picture can embody the seer's revery of the past and the present.

And, aside from questions of technique, particularly at this time is such a monumental production valuable. By its awful lessons it inculates a spirit of tolerance and bigmindedness which should be the hope of the New Era. "Live and let live!" must be the slogan of Humankind, else it will sink permanently into the barbarism marked by a frequent recurrence of internecine wars and deadly economic struggles.

September 23, 1916.

THE MUSIC TRADES

"INTOLERANCE" MUSIC A HIT

Chappell & Co., Ltd., to Publish the Score for Griffith's New Film Picture

Having established a record thought unsurpassable, in creating "The Birth of a Nation," D. W. Griffith, master director of the motion-picture world, had his hands full in placing a picture on the screen that would outclass the above-mentioned achievement.

However, there seems to be no limit to the extent of Mr. Griffith's ability, and "Intolerance," his latest work, which opened at the Liberty Theater, New York, Tuesday evening, Sept. 5th, easily passed the topnotch mark set by "The Birth of a Nation."

There are four separate and distinct stories incorporated in the action. All run along parallel lines and

D. W. Griffith

deal vigorously with the spirit of intolerance that has ruled the world for ages.

It is in the spectacular end that Griffith achieves the most astonishing results, notably in the story dealing with the Babylonian period. Here we see two armies of the ancients battling with the crude but picturesquely effective weapons of the times. Huge walls crash, chariots race hither and thither, men perform unthinkable deeds of valor, and thousands of soldiers engage in bloody and terrible warfare.

In the period dealing with French religious intolerance there are more scenes of strife graphically depicted with unfailing regard for historical accuracy.

The crucifixion is handled with a fine and beautifully artistic spirit of reverence. The inhabitants of Jerusalem are so real that one might think that a magic hand had summoned them from the pages of the Holy Book.

The modern story possesses numerous thrills and not a little dramatic intensity. Mae Marsh plays the leading role in the modern story, which shows reformers, uplifters and "holier than thou" busybodies in their true colors.

Miss Marsh offers a most remarkably clever performance as a child of the slums. So does Robert Harron, who, as the central figure of a song wherein he is about to be hanged, makes an ordinary bit of highly colored melodrama unusually effective. A race between an auto and train toward the climax is also a great bit of realism.

Constance Talmadge is wonderful in the leading role of the Babylonian story. The same might be said of every other member of the cast of over 100, but space forbids individual praise.

Seventy per cent of the entire score of "Intolerance" is Breil's original music. There are all told over 100 cues contained in the score. As the characters and actions are mixed with bit motifs many of these numbers are very repetitious, although in every case under different guise. The synchronization has had much effect on the development and sometimes underdevelopment of themes and motifs.

The following titles of Breil's original themes will be published in sheet volume: "Babylonian Love Song," "Hosanna," "In Old Jerusalem," "March of Cyrus," "The Pharisee's Prayer," "The Marriage at Cana," "Wooing," "Grafenwoer," "The Test," "The Broken Vow," "The Reception Waltz," "Kentucky Rock," "The Other Mother," "The Christ Theme," "Huguenot Love Song."

Large as they are, they will be published in separate form.

In the case of the "Christ Theme," "Huguenot Love Song," the really fine "Kentucky Rocking," the "Mae Marsh Theme" and the "Babylonian Love Song," titles which depict as far as possible the situations have been written.

Billboard
Cincinnati, Ohio
SEP 23 1916

CHARITY CREATES INTEREST

New York, Sept. 18.—The coming of one or more new pictures to the fold usually creates little to upset the equilibrium of the film world hereabouts, unless, of course, it be a Civilization, an Intolerance or something much heralded in a manner like. Therefore it is more than passing strange that the trade showing of the Frank Powell Productions' (Inc.) first effort, Charity, featuring Creighton Hale, Linda A. Griffith and Sheldon Lewis, should be having the celluloid advocates all aquiver, but such seems to be the case.

The film district seems unable to produce any other conversational topic. Some claim they had a glimpse at the scenario; others that they saw a scene or two being taken; others that so-and-so told them, etc. And all speak in the very highest terms of the scrap or bit that they each have seen or heard.

If the picture is but a fraction of what it is supposed to be; if Creighton Hale and Sheldon Lewis are but half as clever as they have been in the past; if Linda A. Lewis has but written in the usual Lewiseque manner, and if Frank Powell but comes near the Powell standard as a producer, then Charity will indeed be one of the ten best sellers.

Plain Dealer
Cleveland, Ohio
SEP 23 1916

This Solves Some of Deep Mystery of Normand Film

ONE of the deepest, darkest mysteries of the motion picture business is about to be solved. Photo play followers are about to be taken on the inside and told just what young Miss Mabel Normand and her Mabel Normand Feature Film Co. have been doing the last few months.

Part of the solution filtered into Cleveland yesterday, but when compared with the mystery en masse, it reminds one of the task of enlightening benighted Africa with a white bean. However, here it is.

Mabel Normand's first picture from her own company it to be six or eight reels in length. Wheeler Oakman is to be leading man and Lewis J. Cody is playing the heavy. The cast is entirely Keystonese. The picture will be a comedy, but not of the slap-stick variety. On the contrary, it will be comedy of a high class. Very meager information, to be sure, but then we didn't promise much.

Just to show how one thing leads on to another, the foregoing apparently trivial announcement brings out a bit of hitherto unknown history regarding one of the big film spectacles now dazzling the American public.

It seems that when the Triangle Film Corporation was formed each of the three big angles of the triangle, to wit, Thomas H. Ince, David Wark Griffith and Mack Sennett, was given the right to make one big picture for himself. Ince made "Civilization" and Griffith made "Intolerance." Now comes Mr. Sennett with the first Mabel Normand picture as his contribution.

The first and most previous big picture Sennett ever made, "Tillie's Punctured Romance," will be far surpassed by this new Normand feature. It is rumored that two feature films will be missing from the list. "Civilization" is now playing prior to a run on a road show, and Mabel Normand's first feature, "Mickey," is being prepared for release.

SEPTEMBER 23, 1916
THE EVENING POST SATURDAY

From Review
Address New York City
Date SEP 23 1916

CONSTANCE TALMAGE
Playing lead in Babylonian Scenes in "Intolerance"
Photo by Carpenter

m Review
dress New York City
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"Intolerance" Still Crowds the Liberty

"Intolerance" at the Liberty Theatre winds up the last part of its first month at the Liberty Theatre with its presentations this week. Mr. Griffith's spectacular treatment of the main theme, in which he carries four currents of history down to a climax of dramatic intensity interwoven with wonder scenes of beauty and accuracy as far as their historical import is concerned, has made a lasting impression.

In the force and splendor of these manifold scenes "Intolerance" is the most astonishing achievement ever seen in an American theatre. The reproduction of ancient Babylon along with the ceremonial treatment of the Judean scenes at the commencement of the Christian era, and the medieval views of France under Charles IX, toss these earlier periods in an alluring pictorial way with the realism and human appeal of the story of our modern times. The treatment is different from anything ever undertaken for the stage. Among other things which were commented on there-about and applauded from the prevailing traditions of the theatre, "Intolerance" is a most popular success.

Examiner
Los Angeles, Cal.
SEP 23 1916

Herald
Oakland
SEP 23 1916

From Dramatic Mirror
Address New York City
Date SEP 2 1916

ART IN THE PHOTOPLAY

The Advance of Motion Pictures Along Dramatic and Mechanical Lines is Traced in Discussion of Stage and Screen

By Arthur Edwin Krows

When gallery business of regular theaters began dropping away several seasons ago, and the cause became attributable to the comparatively new art of motion pictures, experts were ready to explain their greater attractiveness by their extremely low price. The same good excuse did for falling off of family patronage in the balcony. But it was difficult to make it serve when the occupant of the orchestra chair showed willingness to divide his interest between a spoken play and—to use the opprobrious term—a movie.

In this last-named circumstance, there was more than the question of price; it meant that motion pictures were commencing to rank high as genuine entertainment in public estimation.

Since this became evident, pictures have made many strides. So has the drama; and thereby better plays have reclaimed much of the gallery and balcony trade, and a greater proportion of that of the orchestra. It is a fact though that the reclamation has not lessened attendance at picture palaces. Here is the situation. Persons in the theater may reasonably show apprehension if pictures, which make substantially the same appeal as drama, are to command the same audiences. The question becomes, will audiences continue to divide their allegiance, or will they eventually make it a matter of choice?

In order to gain fair perspective on this momentous problem, it is imperative to examine quality as well as character of each entertainment.

Inspiration and Technical Handicap

After all, the play's the thing, whether it is a motion picture or an actual play. That necessarily comes first. In either case, the play involves essentially the same matters of inspiration and technical handicap. That is, speaking now of the play apart from its presenting, which, of course, has marked points of difference.

To be comparative, for a long time the motion drama was given a chance in the same place, same novels and short stories. That is, it was judged by the same standards of inspiration and technique. Of course, the photoplay was at a disadvantage in the matter of inspiration, for it was a new art, and had to be developed. There has been much discussion of the close-up, and some attempts to abolish it—notably that of George Foster Platt, once general stage director at the quondam New Theater, and now of the Jesse Lasky staff, who, when with Thanhouser, aimed to keep his figures of uniform size, diminishing them with his perspectives, but never permitting them to approach the camera beyond a certain point;—but it remains a remarkably effective peculiarity of screen photography. The "close-up" has the power of compelling the spectator to deal with the picture, bringing the object of his attention so near that it fills his complete comprehension, spiritual as well as mental, as it completely fills the zone of action on the screen.

Mechanical Development

In his attempt to solve the problem of pictures and the stage in their relation to audiences, the dramatic expert states it this way: "The public will never prefer an art that appeals to but one sense, to one that appeals to both sight and hearing." To this, the photoplay expert responds, "Appeal to the sense of sight in pictures is so infinitely superior to that of the regular drama that it amply compensates for lack of the spoken word, giving potentialities to the photoplay that will, in total effect, make it the equal of drama."

Pass in review some of these potentialities. The great advantage of pictures over the speaking stage is their facility of changing scenes, whereby they may have a moving steamship, and a panorama of any given country, or view of any other subject, the scenes separated by an interval too short to be noticeable.

The stage, we are told, is a three-dimension place. For a long time the motion picture

SEPTEMBER 24, 1916 NEW YORK TRIBUNE

THE MASSACRE OF ST. BARTHOLOMEW. One of the stirring scenes from "Intolerance," D. W. Griffith's latest moving picture masterpiece.

SEPTEMBER 24, 1916. NEW YORK HERALD, SUNDAY, PAGE FIVE.

Motion Pictures Inspire Village Girls To Dress Better, Says David W. Griffith

Famous Producer Talks of Influence of Photoplays on the Public.

DAVID W. GRIFFITH, producer of historical picture spectacles before the motion picture camera, came to New York last week from California to fight the censorship of motion pictures. He knows more be hind of motion pictures as an art, as a business, as an educational as the division of styles of footwear from moccasins to the boots and shoes of the United States.

"We have gone a long way," said Mr. Griffith, "since a photographer—an engineer, I think—first gave a test of the new art to people of cinematography at Los Angeles, Cal., by taking photographs which went our accepted notions of the motion of horses in action. That was more than thirty years ago. Now, mostly, we have lately passed the pioneering of the cinematograph. At one time we had that moving picture run by mark in Savage's patent. You is that all the film business is just work it out to pictures to make the human work and human movement absolutely synchronous.

"Mannerisms are set in action, but now months ago a film work age moving pictures were made here. Now they are part and parcel of our life and increasing for joining one to one with regular plays.

"We do not approve, or pretend to approve, with our work. We motion pictures however beautiful or artistic can not be taken for the motion work the poetry, the thought of the great dramatists. Our 'plays' are only 'plays' by courtesy. It might be more accurate to speak of them as stories told by action, or as illustrations. Nevertheless, moving pictures have taken a firm hold upon the public and I am sure that hold will become stronger.

"Millions of dollars are now invested in great film plays like 'Intolerance,' 'The Birth of a Nation' and 'Intolerance.' Thousands upon thousands of actors are earning their living by illustrating the stories set in them. More thousands are waiting for work. It takes courage to put on a work like the 'Intolerance' of Mr. Griffith, or my own 'Intolerance.' Picture makers which work is so that, in the production of the regular stage. The profits run to great, but they go chiefly to the man who is, and the capital and to the star actors. The salary of actors and actresses are quite modest.

Speaking of the influence of moving pictures on the public, Mr. Griffith said:

"The effect of moving pictures on the public is the same as that upon the stage and drama, books and pictures. All morality and training are not exclusive. Books, plays and pictures. We are many people, of course, though, perhaps, but the pictures girls in the world are more than the men. It is the pictures.

"Professors of film plays, after all, are human, like the patrons of pictures, the actors, of people and the actors, of drama. The only drama could overthrow the value of the better side of picture plays.

"Films like Charlie and Tomboy are only movie plays. They are to which the people, those of the people of the students of New York, look at the people in Charlie Chaplin and the Keystone in the film. It takes a great deal of money and work, which I consider a business with which I consider as a business. We may at times have turned pictures. We may at times work in charge of the business. I do not work in charge of the business. Mr. Griffith's work is the Metropolitan.

But in the French scenes the tragedy is not only made visible, it is explained. We give the history and the meaning of the history.

"The 'movies' are teaching the masses lots of things besides ancient history. They are teaching geography and philosophy and archaeology and art and morals. Yes, even morals. The best part of it is, too, that they teach without hurting one. There are sermons, terrible pictures, in 'Intolerance.'

"And only think how much we learn about religions from such historical works as 'Intolerance.' Do you know that since they began to use the movies the girls and women in our smaller towns dress much more tastefully?"

SEPTEMBER 24, 1916
MORNING TELEGRAPH

There is an image contrast sequence in "Intolerance," D. W. Griffith's great production at the Liberty, in marked contrast to the sequence of Mr. Griffith's earlier work, "The Birth of a Nation."

NEW YORK AMERICAN, SEPTEMBER 24, 1916

LIBERTY THEATRE

THE WORLD: SUN SEPTEMBER 24, 1916.

THE SUN, SUNDAY, SEPTEMBER 24, 19[illegible]

"THE SANDS O' DEE."

That Was the Film That First Made Griffith Famous.

"It is odd that you should ask me about 'The Sands o' Dee' at this time," said Mr. Griffith.

"That was the first picture I ever attempted in which the theme was based upon a poetic idea. There have been many since, but none lingers in my memory quite so affectionately.

"The idea of making the picture was due to what we are prone to call an inspiration. Our little commpany of players were in California making another 'movie' of the sort then in vogue. This was about six years ago. One evening after the work had been finished I was strolling about trying to locate some pretty backgrounds for future use. Across a sandbar I spied the figures of Mae Marsh and Bobby Harron standing beside each other and looking out over the Pacific Ocean. They were just a boy and girl then. Why the familiar lines of 'The Sands o' Dee' should have popped into my head at this sight I do not know, but they came tumbling into my thoughts rather confused, in a way that suggested the mystery of the sea. The idea of doing the picture took possession of me and at the first opportunity I set to work upon it.

"You will recall," said Mr. Griffith continuing, "that I said your inquiry seemed odd to me at this time. Of course you do not know it, but this same pair in another condition of life started me on the primal idea of 'Intolerance.' Several seasons back I came across Miss Marsh and Mr. Harron browsing around in an out of the way section of the underworld in a Western city. They were making what we call 'life studies.' They seemed so detached from the strange undercurrents of this locality. The thought came to me of putting them into a picture which would reveal the heart of Young America tossed about by the world old passions and joys and sorrows that add to contemporary life's complexities. In developing the idea the study became so absorbing that before I realized it the scope of the theme began running back through the centuries. This was the beginning of 'Intolerance.'

"We are required to take better care to-day than when 'The Sands o' Dee' was made, but you will see there is a connection between the inspirational forces which suggested the two stories.

"I admit that 'Intolerance' is so much bigger that it is stretching the comparison a trifle, and of course it has caused a far greater stir and kicked up more excitement. However, it is pleasant to learn that that first little poetic fancy is still remembered. It was then regarded as a daring venture. The standpatters of the 'movies' assured me that nothing so poetic and mystical could hope to succeed in the picture houses. Do you know that in spite of this talk 'The Sands o' Dee' became immensely popular and that it is still asked for by patrons of the picture houses? Six years is a long time for a picture to last.

"This illustrates how the new art of motion pictures is advancing. There is an insatiable demand for novelty and striking things. This is only proper. We must strive to go on our strife to go forward and a glance backward now and then encourages us. Maybe it is a sentimental interest on my part. You see 'The Sands o' Dee' was my first effort. I strove to get the poetic atmosphere and the mystery of the sea into that work. In 'Intolerance' I try to reveal the stress, pleas that surrounds the heart of Young America with its overtaxed and lax and reform robbed characters of modes by showing that these old forces with it were at the beginning of civilization and have added to its complexities through more age of our so-called progress."

Capital-News
Boise-Idaho.
SEP 24 1916

Griffith's "Intolerance" received the best newspaper reviews of any film or play in New York in a decade. It is far greater than "The Birth of a Nation," and will run two years, easily.

Dramatic Mirror
New York City
SEP 23 1916

"Let us, once for all, consider the argument, advanced by a number of theatrical reviewers, that "Intolerance" is incoherent. These critics, knowing little or nothing of the screen drama, are puzzled by the film spectacle's lack of so-called dramatic technique. Indeed, the screen authorities seem puzzled by its variance with accepted script standards.

Mr. Griffith himself explains this point. "Events are not set forth in their historical sequence, or according to accepted forms of dramatic construction, but *as they might flash across a mind seeking to parallel the life of the different ages.*"

The spectacle is developing a new technique. "Intolerance" is a first step. Other producers will follow.

The Griffith spectacle is not incoherent. It is told by a new means. It is not confused. It builds its structure securely. But it builds in a new fashion.

* * *

A few of the commentors have noted in "Intolerance" the dawning of a new photoplay form. The parallel stories of the spectacle are told in a multitude of interlarded flashes, being—as Mr. Griffith explains—a visualized mental process.

What effect will this have upon the future development of the screen? Let us approve of the Boston *Transcript's* hope that "American producers take the technical freedom of 'Intolerance' to heart and get away from many of the stiff conventions of the present-day method of telling a story on the screen.

Griffith Finds a New Photoplay Form

Just how the dawn of a new photoplay form—an outgrowth of the flash-back—came to the director we cannot judge. Professor Hugo Munsterberg has delved into the photodrama from this angle. Possibly Griffith started out to startle by his virtuosity in handling four themes—and hit upon the new film empire. We doubt this, however. It seems legitimately conceived by a man well able to conceive it.

* * *

"The [general] effect is naturally a stunning departure from the customary moving picture, developed though it is from Mr. Griffith's own invention, the 'flash back,'" says the Boston *Transcript* in commenting upon "Intolerance." "But it is not so much of a departure from Mr. Griffith's past as many may think. Just as the two distinct stories told, one following another, in the two halves of 'The Birth,' may be traced technically to his earlier Biograph films, 'The Battle' and 'The Battle of Elderbush Gulch,' so you may find 'studies' for the various parts of 'Intolerance' in other films made in those almost prehistoric but immortal days when the future of the photoplay and of Mr. Griffith was being made at the old Biograph studios. The close life of the modern story in 'Intolerance' was hatched in half a dozen films like 'The Musketeers of Pig Alley.' Shooting the romancing of the 'gun man' with Medici themes to present that ethical propaganda. Thus grew "Intolerance."

The Evolution of Griffith

Missing this vital point of the spectacle.

The Building of "Intolerance"

Alexander Woollcott, the critic of the New York *Times*, advances the theory that Griffith started with one idea and finished with another—that the entire Babylonian episode "was devised and possibly completed before the intolerance idea ever entered his head." This argument Mr. Woollcott advances to explain what he terms the spectacle's "grotesque incoherence of design and utter fatuity of thought."

Griffith, we understand, conceived and created the modern portion of "Intolerance" first, terming it "The Mother and the Law." Then the intolerance idea grew in his mind, and he built the Babylonian, Judean and

an intimate realism of treatment. The fall of Babylon had its prototype in 'Judith of Bethulia.' The Christ story has figured in a dozen bits of allegory in photoplays of other periods. The Renaissance of Charles IX. is almost wholly novel to the screen, but Griffith has handled Italian costume of that period in 'The Perfidy of Mary' and 'The Blind Princess and the Poet.' There is even a bit of Mr. Griffith's old 'Pickford stuff'—as the 'trade' calls the impetuous precocities of that 'favorite'—in the girl from the mountains who descends upon Babylon, displays her tempestuous talents in the marriage market, and ends by driving a rocking chariot to the relief of the city."

* * *

"The element of propaganda was just as evident in the old Biograph days," continues the *Transcript*. "Mr. Griffith has always been fascinated by the ability of the films to show, both in action and in printed 'leaders,' an ethical point of view. He taught a sort of cave-man pathology in 'Man's Genesis,' wherein Weak Hands defeated Brute Force by wit in battle for Lily White; he showed the eternal struggle of the scholar-husband and the light-minded dancer-wife in 'Oil and Water'; he made a sort of 'Everywoman' of the films in 'The Blind Princess and the Poet'; and the list might be continued almost indefinitely.

"The final parallel in Mr. Griffith's past is 'Home, Sweet Home,' a film from which one might draw up the whole structure of 'Intolerance' with one technical exception. In that film, he showed us first John Howard Payne writing his famous song in the midst of a riotous life, to which death brought no atonement. Then come three separate stories, one of a small town, one of the sea coast and one of society, in which the moral effect of that song was demonstrated. Then he saw, as a final allegory, Payne in hell and progressing to heaven by virtue of the power of his song. The comparison is clear in all but one regard. The parallel stories of 'Intolerance' are developed in a hundred interlarded flashes, whereas those of 'Home, Sweet

his strange excursion into a new photoplay form, there may be, of course, a dozen different opinions."

Age-Herald
Birmingham, Ala.
SEP 24 1916

Griffith's "Intolerance" received the best newspaper reviews of any film or play in New York in a decade. It is far greater than "The Birth of a Nation" and will run two years, easily.

Portland, Ore.
SEP 24 1916

Griffith Picture Important.

In a week [illegible] eventful theatrically, much importance was attached to the new Griffith picture "Intolerance." In fact it was so important that the other opening of the evening, "Mr. Lazarus"—the D[illegible] play—was quite neglected by dramatic critics until the second night. [illegible] everybody who was anybody in the [illegible] and picture world was on hand. [illegible] speculators reaped a harvest, charging as much as $5 for $2 seats. Four stories, one of them modern, comprise the plot of this wonder picture. That intolerance has always existed, and always will, was the subject of the play. The fall of Babylon, the crucifixion of Christ, St. Bartholomew's day were vividly portrayed and the modern story was an attack upon organized charity comparing it with the hypocrisy of the Pharisees.

There were some remarkable battle scenes, where many ancient scenes were reproduced with great accuracy. In th fall of Babylon, particularly, did the scenes arouse enthusiasm. The moving towers, catapults and other ancient war weapons were very effective and there were lavish scenes in the banquet halls and ancient streets. Many of the Griffith actors were seen in fine roles. Mae Marsh, as a poor little working girl fighting her way through life; Constance Talmadge, a mountain girl of Babylonian times, and other actors

D. W. Griffith
Who Has Produced "Intolerance," Now at Grand.

Telegram
From Clarksburg, W. Va.
Address
Date SEP 2 1 1916

[illegible]

Portland Oregonian
Sep 24 1916

Griffith Picture Important.

[illegible]

HE MORNING TELEGRAPH
DAY, SEPTEMBER 25, 1916.

Joke Is on Griffiths.

After a patient wait of three weeks to see if any comment was made on his latest discovery by which he is able to present four natural colors upon the screen D. W. Griffith, the producer of "Intolerance," is wondering if the laugh is on him or the other fellows. Griffith and his associates during the making of "Intolerance" worked for six months to perfect a device which enables the camera to photograph these natural colors at one time. In several scenes in his new spectacle these were perfected to such an extent they seemed so real Mr. Griffith thought they might be overlooked. After consulting with members of his New York staff the producer was persuaded that it would be better to let the matter go over without any advance announcement and allow the people to discover his latest improvement.

After waiting for three weeks, during which time not a single mention of these improvements has appeared, Mr. Griffith says he will follow his first inclination and announce it himself. There are three scenes in which these different color effects are shown during the presentation of "Intolerance." The first is the scene in Judea of a cobbler working at his bench. The other two scenes are situated in the marriage mart at Babylon, one showing the auctioneer upon his stand and the other showing the slave girls being sold upon the block. The method by which Mr. Griffith obtained these results is quite naturally a secret and further than calling attention to his achievement he has not told anyone of how he perfected his photography.

Dispatch

Pittsburg, Pa.

SEP 2 4 1916

FEATURE FILMS BRINGING NEW ERA IN MUSIC

Pittsburger Who Wrote First "Movie" Accompaniment Visits Home

WORKS WITH GRIFFITH

Song in New Cinema Production Relic of Stone Age, He Says

Joseph Carl Breil, a Pittsburg boy, who wrote the musical accompaniment for "The Birth of a Nation," stopped off here yesterday on his way to Los Angeles from New York, where he had supervised, from a musical standpoint, the premiere of "Intolerance," a D W Griffith picture shown there recently. He visited his mother here.

Breil's fame, by reason of his work in "The Birth of a Nation," is international. The famous spectacle has been shown in such widely separated centers as London, Buenos Aires and Melbourne, and Breil's music was a great help in giving the picture popularity. The New York musical critics are lauding Breil's work in "Intolerance." Mr Breil said last night that "The Birth of a Nation," when compared to "Intolerance," was slap-stick farce.

Breil was born and reared in Pittsburg. He was educated at Holy Ghost College, now Duquesne University, and was for several years leading tenor in the old St Paul's Cathedral. He left this city 16 years ago. After various ventures he wrote the music for "The Climax," a play written by a Pittsburger. Pittsburgers who saw this drama always speak with the highest praise of Breil's, "A Song of a Soul."

First to Write "Movie" Score

In 1912, Breil was summoned by Daniel Frohman, who requested him to write a score for "Queen Elizabeth," the first production by Frohman's Famous Players Company. Breil did so, and also for the second multiple reel feature, "The Prisoner of Zenda." The musical accompaniment attended the showing of these films in only three or four large cities, as the taste of the country was not yet thought ripe for its general employment.

Breil was the first man to write a score for a motion picture. In conducting an orchestra for "Cabiria," for which he wrote two or three interpolated numbers, he finally drifted to San Francisco, where Griffith directed the possibilities in the work of the Pittsburger. This was in July, 1914. In a little more than two years he has made nine trips across the continent. He no longer directs an orchestra, but supervises.

Griffith, he said, has none of the eccentricities that the mind usually associates with men of genius. "During this," said Mr Breil, "that he always appears to be thinking. I have often spoken to him a minute but he would not acknowledge the salutation. As an evidence of his peculiarity as a genius, there are 11,000 feet of film in 'Intolerance,' as now shown in New York. Yet, in the production of this picture, 50,000 feet of film was used.

Music 2,000 Years Old

It will be impossible, said Mr Breil, to show a big picture like in the future without music. Films will not go in a theater for three hours unless the picture is accompanied by music. The music that is now made is playing over the screen. Music should be subtle, sensitive and responsive, and much of the present music is not. The proper music for the proper scene is the thing. Music was in vogue 2,000 years before Christ. Music was in the world before Christ. Music was in the world before Christ. Music was in the world before Christ.

In composing the music for "Intolerance" I found it difficult to find a theme that would be in keeping with the picture. I finally found it in the music of the Babylonians, Persians, Medians and Hittites. I found a theme that was in keeping with the picture. I found a theme that was in keeping with the picture. I found a theme that was in keeping with the picture. I found a theme that was in keeping with the picture.

Mr Breil said that he would return to Los Angeles to-morrow night to resume his work with the Griffith company.

Journal Tribune

Knoxville, Tenn

SEP 2 4 1916

GRIFFITH AT HIS BEST

"Intolerance" Said to Surpass "Birth of a Nation."

"Intolerance," D. W. Griffith's first photo dramatic production since "The Birth of a Nation," was projected under its author's direction last night at the Liberty theater.

Mr. Griffith has far surpassed his first big picture.

"The Birth of a Nation" is to "Intolerance" what the old one-reel motion picture is to the present-day feature. Such are the heights scaled by the producer that his next task in outdoing this one will be exceedingly difficult.

The new work is something more than a spectacle. It is an epochal appeal for liberty in which Mr. Griffith, with fancy's wand, literally rebuilds the past. Through four civilizations, including that of today, he reveals how human happiness and human liberty have been prevented by intolerance. The scenes reach further than a story, they pile reality upon reality with historical accuracy, and the moral is that a scripture visualized. In revealing the intolerance of ancient days Mr. Griffith's scenes depict the treason of the pagan priests of Babylon in betraying a mighty city into toils of Cyrus.

The attack of Cyrus the Persian on Belshazzar in Babylon has been visualized with stupendous accuracy. Mr. Griffith rebuilt Babylon. There are hundreds of feet of walls and the attack of surging Persian hosts indicate that the modern war is not such an advance on ancient conflicts as some war correspondents would have one believe. For nearly an hour last night this Babylonian warfare thrilled a thoroughly wise audience into involuntary applause with its intense realism. Then Belshazzar's feast in celebration of the repulse of Cyrus took place in halls a mile in length with the all-seeing camera moving through every foot of the spectacle. The feast was followed by the betrayal of Belshazzar by the intolerant priests and Cyrus' occupation of the magnificent city excelled the attack which brought the first part of the picture to a close.

In depicting the intolerance of Biblical days the author depicted many incidents how the Pharisees were intolerant of in the life of the Son of Man, revealing him. These scenes included the first miracle when the Lord turned water into wine and the episode of the woman taken in relation of marriage laws.

Later instances of historical intolerance were those depicting the massacre of St. Bartholomew, when Catherine de Medici covered her intolerance of the Huguenots with the cloak of religion. The civilization of France in the Irvin and romantic times of Charles IX have been very faithfully and stirringly visualized.

Through these ancient themes move the modern story of the photo drama, in which a young couple of today find the robe of modern intolerance just as cruel as in olden days.

Miss Mae Marsh and Robert Harron, who have been with Mr. Griffith since the beginning of his career in the old Biograph studio, played the two principals in the modern section of "Intolerance."—New York Herald.

Leader

Pittsburg, Pa.

SEP 2 4 1916

THE new Griffiths spectacle, "Intolerance," has already been widely discussed, and I don't intend to add very much to the discussion. The Gargantuan proportions of the spectacle are amazing, while the mobs and pictures of historical incidents actually deserve all the praise that has been lavished upon them. The story was hard to disentangle, but the eye was so persistently ravished by the stupendous scenes that this did not matter. Griffiths is surely a wonderful spectacle maker, and there were times when one marveled at the work he had accomplished. In fact, the effort to realize that this entire picture was the result of calculation, labor and enterprise gave zest to the "entertainment," if I may call it such. What with the Assyrian, Persian, Median, Roman and French soldiers, the Babylonian dancers, Ethiopians, East Indians, Numidians, the Roman mobs, the people of Jerusalem, the Pharisees, scribes, publicans, members of the Sanhedrin, the courtiers at the court of Charles IX, and the priests of Bel, Nergel and Ishtar—one was dazed. How to write about it all intelligently! It was a task far above the ability of the average critic. The only thing to do was to chronicle its wonders, and let it go at that. One did not dare to criticize the accuracy of it all. Possibly Mr. Griffiths, who knows his subject, would come back with horrible "authorities" and then what would happen? So we all took the spectacle "Intolerance" in the spirit in which it was offered and did not cavil. It certainly supplied one's "money's worth," and though expensive, was worth the price.

Express

Antonio, Tex.

SEP 2 4 1916

[illegible] work in the cast.

THE new Griffiths spectacle "Intolerance" has already been widely discussed, and I don't intend to add very much to the discussion. The Gargantuan proportions of the spectacle are amazing, while the mobs, and pictures of historical incidents actually deserve all the praise that has been lavished upon them. The story was hard to disentangle, but the eye was so persistently ravished by the stupendous scenes, that this did not matter. Griffiths is surely a wonderful spectacle-maker, and there were times when one marveled at the work he had accomplished. In fact, the effort to realize that this entire picture was the result of calculation, labor and enterprise gave zest to the "entertainment" if I may call it such. What with the Assyrian, Persian, Median, Roman and French soldiers, the Babylonian dancers, Ethiopians, East Indians, Numidians, the Roman mobs, the people of Jerusalem, the Pharisees, Scribes, Publicans, members of the Sanhedrin, the courtiers at the Court of Charles IX, the attendants at the wedding feast of Cana, the Huguenots and Guisards and the priests of Bel, Nergel and Ishtar one was dazed. How to write about it all intelligently. It was a task far above the ability of the average critic. The only thing to do was to chronicle its wonders, and let it go at that. One did not dare to criticize the accuracy of it all. Possibly Mr. Griffiths who knows his subject would come back with horrible "authorities" and then what would happen? So we all took the spectacle "Intolerance" in the spirit in which it was offered, and did not cavil. It certainly supplied one's "money's worth," and though expensive was worth the price.

Brooklyn Citizen

SEP 2 4 1916

INTENSELY DRAMATIC.

Ancient Babylon Reproduced in "Intolerance."

"Intolerance" at the Liberty Theatre winds up the last part of its first month at the Liberty Theatre with its presentations this week. Mr. Griffith's spectacular treatment of the main theme, in which he carried four currents of history down to a climax of dramatic intensity interwoven with wonder scenes of beauty and accuracy as far as their historical import is concerned has made a lasting impression.

In the force and splendor of these manifold scenes "Intolerance" is the most astonishing achievement ever seen in an American theatre. The reproduction of ancient Babylon, along with the reverential treatment of the Judean scenes at the commencement of the Christian era and the medieval views of France under Charles IX. links these earlier periods in an elaborate pictorial way with the realism and human appeal of the story of our modern times. The treatment is different from anything ever undertaken for the stage. Unlike other things which were iconoclastic in their trend and departed from the prevailing traditions of the theatre, "Intolerance" is a great popular success.

From Constitution

Address Atlanta, Ga.

Date SEP 2 4 1916

Writing to a more or less discredited political expert, J. D. G., of New York, says of "Intolerance," the new Griffith triumph:

"It is the biggest thing ever. It is so big it can't be lied about—not even by you."

North American

Philadelphia Pa.

SEP 2 4 1916

The production of "Intolerance," which is now playing at the Liberty Theater in New York, cost four and a half times as much as "The Birth of a Nation" and was not even produced in accordance with a plan. D. W. Griffith prefers spontaneity and the freedom of doing things on the minute to a set and fixed rule in working. He says that this picture will be his last extreme effort and all coming productions from his hand will be [illegible]

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24 SEPTEMBRE 1916

COURRIER DES ÉTATS-UNIS

"INTOLERANCE"

Un grand succès au Liberty Theatre

"Intolerance", la nouvelle pièce cinématographique montée à grands frais par M. Griffith au Liberty Theatre, est maintenant vieille d'un mois, et son succès continue toujours pour davantage.

L'habileté merveilleuse que le producteur a déployée pour recréer une histoire de contrastes actuelle moderne avec les scènes et mobiles des périodes anciennes de l'histoire de l'humanité est d'une telle nature [illegible] public, à savoir jusqu'aux plus [illegible] du public [illegible] de ne pas le théâtre [illegible] pour [illegible] ans.

Cette production coûteuse est si [illegible] [illegible] Mais [illegible] pas [illegible] [illegible] [illegible]

Miner
Butte, Mont.
SEP 24 1916

'INTOLERANCE' IS STUPENDOUS FILM

D. W. Griffith's Latest Spectacular Output Is Masterwork, Surpassing All His Performances of the Past.

(By Renaud Wolf.)

It is manifest that the last word in motion picture production has been spoken. Perhaps the same thought was expressed when "The Birth of a Nation" was first revealed. Equally laudatory exclamations are recalled, too, at the first showing of "Cabria," "Quo Vadis?" "Civilization" and other noteworthy features. Nevertheless, with such breath as is left after three hours of gasping with astonishment, the writer still insists that what he has just seen surpasses all past performances and may never again be equalled.

In bigness "Intolerance" is positively staggering. The methods by which it was staged are beyond the imagination of one unskilled in motion picture productions. Whatever reckless expenditure, ceaseless patience, thousands of actors and acres upon acres of scenery may accomplish for the screen, "Intolerance" accomplishes. Also in the beauty of much of the photography, in the evident relentless attention to historical accuracy in every phase of the picture, Mr. Griffith's latest output is a masterwork. To the ambition that inspired it and to the enduring quality of the energy that achieved it the greatest tribute which may be paid to the director of a film production is Mr. Griffith's due.

And yet there will be many who will derive greater enjoyment from Mr. Griffith's earlier work, "The Birth of a Nation." In that—the most remarkable screen achievement up to its time—the producer had the advantage of a story closer to home, of a more coherent recital, of a theme nearer to the heart of every American than a mere abstract story, illustrated by splendors of Biblical and mediaeval history.

Also "Intolerance," in many of its scenes, is the grimmest of tragedy, the most harrowing of spectacles, for it shows death, pillage, rapine, even the crucifixion, and, what is more distressing, the nerve-wracking picture of a man on the gallows with a noose around his neck, awaiting execution.

Possible Results Are Clear.

Of a concrete "Intolerance," constructed as it is, is not coherent. So far as is possible against the obstacle of the general scheme of the thing, Mr. Griffith has succeeded in making each of the various stories fairly clear. But in jumping from one to the other, in showing thousands of years in the narrative, in abruptly cutting from the center of the modern narrative and going back into another history, the interest is frequently distracted and at times lost.

The purpose of the production, according to Mr. Griffith's own statement, is to show a personal theme through various periods in the world's history. The theme suggested are intolerance, hatred and prejudice. Events in history are set out there to show historical precedent, or suggested a similarity between events of the past and conditions now. Many of the modern events are taken from the recent Lawrenceville strike, and the story is supposed to show that intolerance is given way in one of the others, the world is supposed to grow the greater for the lessons of intolerance in all ages.

The modern story, which occupies the last third of the film, is the story of a young man, who is in prison for a crime he did not commit, but which he is supposed to expiate by the good deeds he performs in the long intervening years, and in doing so he saves the life of the boy, who is the son of the man who had wrongfully sent him to prison. The boy, who is a grown man, is in love with a girl, who is the daughter of the man who had wrongfully sentenced the young man to prison. The girl is in charge of a settlement house, and the young man, who is a social worker, is in charge of the settlement house. The girl is in danger from a band of ruffians

Dispatch

Pittsburg, Pa.

SEP 2 4 1916

FEATURE FILMS BRINGING NEW ERA IN MUSIC

Pittsburger Who Wrote First "Movie" Accompaniment Visits Home

WORKS WITH GRIFFITH

Song in New Cinema Production Relic of Stone Age, He Says

Joseph Carl Breil, a Pittsburg boy, who wrote the musical accompaniment for "The Birth of a Nation," stopped off here yesterday on his way to Los Angeles from New York, where he had supervised, from a musical standpoint, the premiere of "Intolerance," a D W Griffith picture shown there recently. He visited his mother here.

Breil's fame, by reason of his work in "The Birth of a Nation," is international. The famous spectacle has been shown in such widely separated centers as London, Buenos Aires and Melbourne, and Breil's music was a great help in giving the picture popularity. The New York musical critics are lauding Breil's work in "Intolerance." Mr Breil said last night that "The Birth of a Nation," when compared to "Intolerance," was slap-stick farce.

Breil was born and reared in Pittsburg. He was educated at Holy Ghost College, now Duquesne University, and was for several years leading tenor in the old St Paul's Cathedral. He left this city 16 years ago. After various ventures he wrote the music for "The Climax," a play written by a Pittsburger. Pittsburgers who saw this drama always speak with the highest praise of Breil's, "A Song of a Soul."

First to Write "Movie" Score

In 1912, Breil was summoned by Daniel Frohman, who requested him to write a score for "Queen Elizabeth," the first production by Frohman's Famous Players Company. Breil did so, and also for the second multiple reel feature, "The Prisoner of Zenda." The musical accompaniment attended the showing of these films in only three or four large cities, as the taste of the country was not yet thought ripe for its general employment.

Breil was the first man to write a score for a motion picture. In conducting an orchestra for "Cabiria," for which he wrote two or three interpolated numbers, he finally drifted to San Francisco, where Griffith divined the possibilities in the work of the Pittsburger. This was in July, 1914. In a little more than two years he has made nine trips across the continent. He no longer directs an orchestra, but supervises.

Griffith, he said, has none of the eccentricities that the mind usually associates with men of genius. "During this," said Mr Breil, "that he always appears to be thinking. I have often spoken to him in passing but he would not acknowledge the salutation. As an evidence of his productivity as a producer, there are 15,000 feet of film in 'Intolerance,' as now shown in New York. Yet, in the production of this picture, 300,000 feet of film was used."

Music 2,000 Years Old

"It will be impossible," said Mr Breil, "to show a big picture like it in the future without music. People will not go to a theatre for three hours upon the picture unaccompanied by music. The music that is often made to accompany the picture should be added, adapted and compiled by a competent man, and such work takes the producer's time and money away from the picture. Music

Butte Mont.
SEP 24 1916

'INTOLERANCE' IS STUPENDOUS FILM

D. W. Griffith's Latest Spectacular Output Is Masterwork, Surpassing All His Performances of the Past.

(By Renned Wolf.)

It is manifest that the last word in motion picture production has been spoken. Perhaps the same thought was expressed when "The Birth of a Nation" was first revealed. Equally laudatory exclamations are recalled, too, at the first showing of "Cabria," "Quo Vadis?" "Civilization" and other noteworthy features. Nevertheless, with such breath as is left after three hours of gasping with astonishment, the writer still insists that what he has just seen surpasses all past performances and may never again be equalled.

In bigness "Intolerance" is positively staggering. The methods by which it was staged are beyond the imagination of one unskilled in motion picture productions. Whatever reckless expenditure, ceaseless patience, thousands of actors and acres upon acres of scenery may accomplish for the screen, "Intolerance" accomplishes. Also in the beauty of much of the photography, in the evident relentless attention to historical accuracy in every phase of the picture, Mr. Griffith's latest output is a masterwork. To the ambition that inspired it and to the enduring quality of the energy that achieved it the greatest tribute which may be paid to the director of a film production is Mr. Griffith's due.

And yet there will be many who will derive greater enjoyment from Mr. Griffith's earlier work, "The Birth of a Nation." In that—the most remarkable screen achievement up to its time—the producer had the advantage of a story closer to home, of a more coherent recital, of a theme nearer to the heart of every American than a more abstract story, illustrated by episodes of Biblical and mediaeval history.

Also "Intolerance," in many of its scenes, is the grimmest of tragedy, the most harrowing of spectacles, for it shows death, pillage, rapine, even the crucifixion, and, what is more distressing, the nerve-wracking picture of a man on the gallows with a noose around his neck, awaiting execution.

Parallel Scenes Are Clear.

Of a necessity "Intolerance," constructed as it is, is not coherent. So far as is possible against the obstacle of the general scheme of the thing, Mr. Griffith has succeeded in making each of his various stories fairly clear. He is jumping from one to the other, in skipping thousands of years in the narrative, in abruptly cutting above the recital of the modern instance and going back into another history, the interest is frequently disturbed and almost lost.

The purpose of the production, according to Mr. Griffith's own statement, is to trace a persistent theme through various periods in the race's history. The theme considered are as clear, sane, rational and modern as there is, and not one there is in their historical phases, in spite of the many centuries of history or the many centuries ago. Back of the modern story lies the impression that intolerance has its roots in love, that intolerance is love gone astray, that love is intolerance in its best sense, that love is the spirit which is responsible for the preservation of the race, and the intolerance of love is the spirit which is responsible for its loss.

The modern story, which provides the main theme, is that of love in its protection of its own, love in its intolerance, love in its intolerance, and intolerance in its love.

Intolerance, love, and intolerance, in its main theme, is the theme of the modern story, and the intolerance of love is the theme of the modern story, and love in its intolerance is the theme of the modern story, and love in its intolerance is the theme of the modern story, and love in its intolerance

EVENING MAIL
SEPTEMBER 25, 1916.

CONSTANCE TALMADGE,
in "Intolerance,"
at the Liberty.

THE GLOBE AND
COMMERCIAL ADVERTISER,
SEPTEMBER 25, 1916

Aside from winning an argument in his office, D. W. Griffith is enjoying a bit of quiet joke at the expense of others. In his production of "Intolerance" Mr. Griffith succeeded for the first time in the history of motion photography in getting four natural colors upon the screen. After months of toil on this discovery Mr. Griffith wanted to announce it in advance. Members of his staff in New York prevailed upon him not to do this, but to let it be discovered and commented upon without suggestion of bias. After patiently waiting three weeks without a single notice being taken of this new effect, Mr. Griffith says he will have to follow his original intention and announce it himself.

Three noteworthy scenes in "Intolerance" where these natural colors are naturally reproduced are those showing the cobbler at work in Judea and two views of the marriage mart in Babylon depicting the auctioneer on his stand and the girls in the slave section being sold on the block. The cobbler scene was worked over for six months before the effect sought was realized. It occupies a relatively short space in the big narrative, but is doubly interesting because of its wonderful photographic beauty in color.

SEPTEMBER 25, 1916.
THE EVENING WORLD,

In "Intolerance," D. W. Griffith has succeeded for the first time in motion photography in getting four natural colors on the screen. Mr. Griffith thought people would notice this fact, but they didn't. So he is announcing it.

Eve File - 9-26-

SEPTEMBER 26, 1916.

THE EVENING SUN, TUESDAY,

Why Keep the Movies Down?

The decision of the National Association of the Motion Picture Industry to fight censorship of films by local, State or Federal authorities is commendable; still more commendable would be a resolution by the association to apply on its own initiative a more intelligent censorship to the screen plays which are issued to the public. Not that the "movies" offend against morality, but they do offend too frequently against good taste and good sense by their crass stupidity.

Many of the films put out as "comics" scarcely deserve the dignity of the slapstick brand for their humor; a vast proportion of the "romances" are sentimental trash which make literary trash shine by comparison. And the worst of this is that the "movies" have proved themselves capable of higher things than are possible on the level to which they are too generally debased. The waiting lines at the motion picture houses at which adaptations of classic plays and novels and masterpieces of the film craft are billed prove this.

The producers' idea that they must keep their output down in quality to "what the public wants" is mistaken. The public wants something better.

At the Liberty Theatre there is not sufficient room for the big crowds that are eager to see D. W. Griffith's most ambitious and impressive spectacle, "Intolerance."

SEPTEMBER 26, 1916.

NEW YORK TRIBUNE, TUESDAY,

"After seeing 'Intolerance,'" writes G. P. M., "I understand why the Babylonians were able to be so lavish with their festivals. They economized on the ladies' clothes."

Tribune
New York City
SEP 26 1916

"After seeing 'Intolerance,'" writes G. P. M., "I understand why the Babylonians were able to be so lavish with their festivals. They economized on the ladies' clothes."

SEPTEMBER 26, 1916.

HE MORNING TELEGRAPH

'INTOLERANCE' IS WONDERFUL

Great Spectacle at Liberty Theatre Makes Strong Appeal.

There is no bigger spectacle anywhere than "Intolerance," D. W. Griffith's screen production at the Liberty.

In magnitude this picture surpasses even Mr. Griffith's earlier work, "The Birth of a Nation," as any of the thousands who have seen both spectacles will testify.

Post
Bridgeport, Conn.
SEP 26 1916

D. W. Griffith, who has been headlined for the past two weeks as the master mind of the movies, was dining with a group of friends late after the first performance of his film, "Intolerance," the other night at the Mecca.

And he told a story. There was a chorus girl and a follower of the races who married one day when he had cleaned up on a long shot. They took an apartment on the Drive and she developed a yearning for the screen star class. He had money and so he financed a company and called in a magazine writer.

The girl wanted to be an intense beauty on the film. She told the magazine hound and he fixed up a plot. After it was done he took it around to their mamma so they could read the manuscript. The bride was in tears, but Angelica for the occasion and perched on a divan and the husband was in evening clothes.

The young starwright read his photoplay. He waited when he had finished for comment. Finally the girl said tentatively: "It looks pretty good but it's full of immoralities."

"Now, now, dearie," said the husband, "you get the right thing, but I must say there's a moral in it for a pretty fine time."

Times
Los Angeles

GRIFFITH SPECTACLE TO SHOW HERE SOON

[illegible]

Staatszeitung
New York City
SEP 27 1916

„Intoleranz".

Griffiths Wandelbild ein Schlag gegen Prohibition und amerikanische Heuchelei.

An fünfzig der bekanntesten Vertreter des Deutschamerikanertums von New York, Brooklyn und Queens, welche sich als Gäste von D. W. Griffith am Montag abend den Riesenfilm „Intolerance" im Liberty Theater ansahen, waren so freudig überrascht von der Art und Weise, in welcher dieser Film gegen Prohibition und Muckertum zu Felde zieht, daß der Beschluß gefaßt wurde, im Nationalbund und den deutschen Vereinen eine umfassende Propaganda auf Grund des Griffithschen Films zu beginnen. Unter den Besuchern befanden sich Henry Weismann, der Präsident des Staats-Verbandes, Dr. Gustav Scholer, Dr. Louis Haupt, Christian Rebhan, Heinrich Pfeiffer, H. K. Deck u. a. Außerdem hatten sich als Gäste der frühere amerikanische Generalkonsul Gaffney von München sowie Alfred McCann, der Herausgeber von „Waterways and Commerce", eingefunden.

Herr Weismann sowohl wie die übrigen Herren waren erstaunt über die kühne Sprache, mit der Griffith in dem Riesenfilm den Prohibitionisten und unduldsamen Sabbatfanatikern ins Gewissen redet. Nach der Vorstellung fand in den oberen Räumen von Murrays eine gemütliche Zusammenkunft statt, bei welcher der Film und sein Wert im Kampfe gegen Prohibition besprochen wurden. Dr. Scholer fungierte als Toastmeister und stellte Herrn Griffith sowie Herrn Theodor Mitchel, den Pressevertreter des Filmagenten, vor. Der nächste Redner war Ex-Konsul Gaffney. Er betonte, daß mit den Deutschen auch die Irländer gegen Beschränkung der persönlichen Freiheit seien. Die Ströme von Blut, die geflossen seien, sagte er, würden das Band, das Deutsche und Irländer auch in dieser Hinsicht verbinde, nur noch umso enger schlingen.

Dr. Haupt, der nächste Redner, warnte vor den Folgen der Prohibition und gratulierte Herrn Griffith zu seinem mutigen Kampf.

Herr McCann pries den Film als dramatische neue Tat und stellte der Prohibition und der Heuchelei in diesem Lande die Freiheit des Individuums in Deutschland gegenüber. Seine Aeußerungen gipfelten in der Voraussage, daß, wenn alle Elemente, die der Unduldsamkeit in jeglicher Form feind seien, mitanfetzten, der Sieg nicht ausbleiben könne.

Herr Griffith betonte, daß Unduldsamkeit das Werk des großen amerikanischen Schmetterlings, der eigentlich den besten Menschen der Welt herzuschleppen sollte, gefühlte.

Nachdem noch Herr Gaffney einige hübsche Telefonschreiben vom Kaiser zum besten gegeben, sprach Herr Mitchel und erwähnte die Deutschamerikaner zusammengeschlossen im Kampf gegen alle die unduldsamen Elemente, welche sie heute zu bekämpfen hätten, Prohibitionisten, Anglo-Maniaken und englische Muckertum und Heuchlertum.

Die deutschamerikanischen Gäste beschlossen dann, in der Ehrenversammlung des Nationalbundes den Film zu empfehlen und in den Vereinen durch Propaganda zu machen. Eine gemütliche Nachfeier folgte.

Deutsches Journal
New York City
SEP 27 1916

„Intolerance" vom Deutschtum indossiert.

Nationalbund-Vertreter bei Griffith zu Gast.

Bekannte Redner preisen den Film als Kampfmittel gegen Prohibition.

An fünfzig der bekanntesten Vertreter des Deutsch-Amerikanertums von New York, Brooklyn und Queens, welche als Gäste von D. W. Griffith am Montag Abend den Riesenfilm „Intoleranz" im Liberty Theater betrachteten, waren so freudig überrascht von der Art und Weise, auf welche dieser Film gegen Prohibition und Muckertum zu Felde zieht, daß der Beschluß gefaßt wurde, im Nationalbund und den deutschen Vereinen eine umfassende Propaganda auf Grund des Griffithschen Films zu beginnen. Unter den Besuchern befanden sich Henry Weismann, der Präsident des Staatsverbandes, Dr. Gustav Scholer, Dr. Louis Haupt, Christian Rebhan, Heinrich Pfeiffer, H. K. Deck u. a. m. Als Gäste hatten sich eingefunden der frühere amerikanische Generalkonsul Gaffney von München, sowie Alfred McCann, der Herausgeber von „Waterways and Commerce".

Unter Weismanns Führung.

Herr Weismann sowohl wie die übri- Herren waren erstaunt über die kühne Sprache, mit der Griffith in dem Riesenfilm den Prohibitionisten und unduldsamen Sabbathanern ins Gewissen redet. Nach der Vorstellung fand in den oberen Räumen von Murrays eine gemütliche Zusammenkunft statt, bei welcher der Film und sein Wert im Kampfe gegen Prohibition besprochen wurde. Dr. Scholer fungierte als Toastmeister und stellte Herrn Griffith sowie Herrn Theodor Mitchel, den Preßvertreter des Filmmagnaten, vor. Albert A. Sander vom „Deutschen Journal", welcher für den Abend die Vorbereitungen getroffen hatte, wies kurz auf die Bedeutung des Films hin. Der nächste Redner war Exkonsul Gaffney. Er betonte, daß mit den Deutschen auch die Irländer gegen Beschränkung der persönlichen Freiheit seien. Die Ströme von Blut, die geflossen seien, sagte er, würden das Band, das sich um Deutsche und Irländer auch in dieser Hinsicht schlinge, nur noch umso enger schlingen.

Die Folgen der Prohibition.

Dr. Haupt, der nächste Redner, warnte vor den Folgen der Prohibition. Beim Kampfe gegen den Alkohol werde es, wie der Film zeige, nicht bleiben. Wenn den unduldsamen Elementen nicht das Handwerk gelegt werde, so würde die Erbeutung der Rechte des Einzelnen und die Einführung des Rathes der Hundert unter Umständen das Verderben des Landes herbeiführen. Dr. Haupt gratulierte Herrn Griffith zu dem mutigen Kampf.

Herr McCann pries den Film als dramatische neue Tat und stellte der Prohibition und der Heuchelei in diesem Lande die Freiheit des Individuums in Deutschland gegenüber. Der Kampf gegen die Unduldsamkeit, die von Griffith in so hervorragender Weise begonnen wurde, sagte er, ist der größte und wichtigste in den Annalen der Geschichte und dürfe nicht eher ruhen, bis die Unduldsamkeit in jeder Form, sowohl hier wie anderswo, in Staub sei. Eine gewisse Ausführung folgte.

Mittwoch, den 27. September 1916.
Neuer Yorker Herold (Abendblatt)

„Intolerance".

Deutsch-Amerikaner ehren D. W. Griffith und den Film.

[illegible]

WEDNESDAY, SEPTEMBER 27, 1916
COLUMBIA SPECTATOR

Intolerance a Great Spectacle

"Intolerance" at the Liberty Theatre winds up the last part of its first month at the Liberty Theatre, on 42nd Street just west of Broadway, with its presentations this week. Mr. Griffith's spectacular treatment of the main theme in which he carries four currents of history down to a climax of dramatic intensity interwoven with scenes of beauty and accuracy, as far as their historical import is concerned, has made a lasting impression.

In the force and splendor of these manifold scenes "Intolerence" is the most astonishing achievement ever seen in an American theatre. The reproduction of ancient Babylon along with the reverential treatment of the Judean scenes at the commencement of the Christian era and the medieval views of France under Charles IX links these earlier periods in a pictorial way with the realism and human appeal of the story of our modern times. The treatment is different from anything ever undertaken for the stage. Unlike other things which were iconoclastic in their trend and departed from the traditions of the theatre "Intolerance" is a popular success.

Eve. Staatszeitung
New York City
SEP 27 1916

Schlag gegen Heuchelei

Griffiths Film „Intolerance" geißelt Prohibition in scharfer Weise.

An fünfzig der bekanntesten Vertreter des Deutschamerikanertums von New York, Brooklyn und Queens, welche sich als Gäste von D. W. Griffith am Montag abend den Riesenfilm „Intolerance" im Liberty Theater ansahen, waren so freudig überrascht von der Art und Weise, in welcher dieser Film gegen Prohibition und Muckertum zu Felde zieht, daß der Beschluß gefaßt wurde, im Nationalbund und den deutschen Vereinen eine umfassende Propaganda auf Grund des Griffithschen Films zu beginnen. Unter den Besuchern befanden sich Henry Weismann, der Präsident des Staats-Verbandes, Dr. Gustav Scholer, Dr. Louis Haupt, Christian Rebhan, Heinrich Pfeiffer, H. K. Deck u. a. Außerdem hatten sich als Gäste der frühere amerikanische Generalkonsul Gaffney von München sowie Alfred McCann, der Herausgeber von „Waterways and Commerce", eingefunden.

Plain Dealer
Cleveland, Ohio
SEP 27 1916

Whitman in Films

[illegible]

No Comment on Color Film

[illegible]

Post Express
Rochester, N. Y.
SEP 27 1916

THE WEATHER

Thunder showers to-night [illegible]

A VISUALIZED MENTAL PROCESS

That Is What the New Screen Play Is Called—Boston "Transcript's" Editorial Views.

Let us, once for all, consider the argument, advanced by a number of theatrical reviewers, that "Intolerance" is incoherent, writes Frederick James Smith in the New York Dramatic "Mirror." These critics, knowing little or nothing of the screen drama, are puzzled by the film spectacle's lack of so-called dramatic technique. Indeed, the screen authorities seem puzzled by its variance with accepted script standards.

Mr. Griffith himself explains this point. "Events are not set forth in their historical sequence, or according to accepted forms of dramatic construction, but as they might flash across a mind seeking to parallel the life of the different ages."

The spectacle is developing a new technique. "Intolerance" is a first step. Other producers will follow.

The Griffith spectacle is not incoherent. It is told by a new means. It is not confused. It builds its structure securely. But it builds in a new fashion.

A few of the commentors have noted in "Intolerance" the dawning of a new photoplay form. The parallel stories of the spectacle are told in a multitude of interlarded flashes, being—as Mr. Griffith explains—a visualized mental process.

What effect will this have upon the future development of the screen? Let us approve of the Boston "Transcript's" hope that "American producers take the technical freedom of 'Intolerance' to heart and get away from many of the stiff conventions of the present-day method of telling a story on the screen."

Missing this vital point of the spectacles, Alexander Woollcott, the critic of the New York "Times," advances the theory that Griffith started with one idea and finished with another—that the entire Babylonian episode "was devised and possibly completed before the intolerance idea ever entered his head." This argument Mr. Woollcott advances to explain what he terms the spectacle's "grotesque incoherence of design and utter falsity of thought."

The Way of the Builder.

Griffith, we understand, conceived and created the modern portion of "Intolerance" first, forming it "The Mother and the Law." Then the intolerance idea grew in his mind, and he built the Babylonian, Judean and Medieval themes to present that attitude propaganda. Thus grew "Intolerance."

Just how the form of a new photoplay form—an outgrowth of the flashback—came to the director we cannot judge. Professor Hugo Munsterberg has delved into the photodrama from this angle. Possibly Griffith started out to depart by his originality in handling four themes—and hit upon the new film empire. We doubt, however. It seems legitimately [illegible]

[illegible]

SEPTEMBER, 1916

PHOTOPLAY ART

"INTOLERANCE" DEFIES DESCRIPTION

IT IS doubtful if there's an adjective in Webster's that hasn't been used in describing "Intolerance," the colossal masterpiece of David Wark Griffith.

So tremendous is the latest Griffith production that it defies the English language to do it justice. It eclipses "The Birth of a Nation," the spectacular extravaganza that obtained for the producer the distinction of being the greatest genius of the films. For that matter it should have; it cost four and a half times as much to produce.

The majority of our readers are by this time, no doubt, more or less familiar with the general trend of the story, or to be correct the four parallel stories that unfold the plot of this stupendous screen drama. It is the first time in the history of the film industry that a producer ever tried an experiment so radically different and daring—the inclusion of a series of stories to constitute the whole of a single story. The four stories, entirely different, are connected by a thin thread. They are compelling in interest, and at no time is the thread that joins them lost.

No picture has ever been produced, and it is doubtful if one ever will, that calls for such gigantic sets.

Counting house attaches, 135 people are used to add realism to the picture, which is now being shown in New York. Of course in this number are included the members of the great orchestra.

"Intolerance," gauged from the present, reaches the highest pinnacle of film possibilities. It is doubtful, if the public however, after once viewing it, will ever be satisfied with the general run of productions.

Examiner
Chicago, Ill
SEP 29 1916

BY JUANITA GRAY.

IF "The Birth of a Nation" keeps coming back year after year—the full house of last night and the advance sale of seats for future performance indicate it might do so with great profit—steps to secure the admission of minors to Colonial will be unnecessary, because those barred one year are adults the next and free to do as they wish. And they wish to attend "The Birth of a Nation." Every one does.

J. A. McCarthy, D. W. Griffith's personal representative in presenting both "The Nation" and "Intolerance," nevertheless may take steps to replace the pink permit with one of white. He hasn't decided yet. He arrived here yesterday from New York and all of his time—afternoon and until the wee, sma hours of the day—were taken up with the re-premiere, which he described as an unalloyed success.

"Mr. Griffith is pleased with the way New York has received his latest cinema, 'Intolerance,'" said Mr. McCarthy.

The Epoch Producing Company, of which Mr. McCarthy is the leading spirit, is making a film showing the high lights of Governor Whitman's administration. This will be used as campaign propaganda in New York. Governor Whitman is a friend of the movies. He vetoed the Cristman consorship bill.

Variety
New York City
SEP 29 1916

INTOLERANCE POSTPONED.

Chicago, Sept. 27.

"Intolerance" will not be shown at the Colonial here, until "The Birth of a Nation," which opened last Thursday, fails to do business. The picture started off nicely. Claud Saunders came on from New York to manage the Nation exhibition.

Variety
New York City
SEP 29 1916

"The Intruder" (C. & H.) (1st week). Opened Tuesday. Looks good.

"Intolerance" (film) (Liberty) (4th week). The Griffith film that few say lives up to the first Griffith immortal "The Birth of a Nation." "Intolerance" in Liberty for four weeks at $2,000 weekly (rental) with a week to week option then exercisable at same figure. The picture is sure of $2,000 each on Saturday and Sunday. Did about $11,000 first week, $9,300 second and $10,000 last week. Too many stories for picture enthusiasm, according to the general verdict, but picture so big must attract, without becoming, however, a self advertiser.

New Republic
New York City
SEP 30 1916

After the Play

"YES they actually cut a man's head off. You see the sword slice through, and the trunk stands there for a minute, and falls. I can't imagine how it's done."

"Really!"

"That's in the siege of Babylon. It's the most enormous thing I ever saw. Walls at least seventy-five feet high with chariots driving around on the top. And you ought to see the men fall off. Even if they had nets at the bottom, I don't see how they could keep from getting hurt."

It was the account of such wonders that attracted me to "Intolerance." The theatre flaunted a Babylonian warrior and program-maiden in the lobby. Bearded, man-headed lions, with the right fore-leg nobly in advance, concealed the walls. I opened the program. "D. W. Griffith presents the Colossal Spectacle Intolerance, A Sun Play of the Ages." Then two full pages of cast in small type, ending with: "Assyrian, Persian, Median, Roman and French soldiers, militiamen, mill workers, Babylonian dancers, Persians, Ethiopians, East Indians, Numidians, Eunuchs, Roman mobs, people of Jerusalem, Pharisees, Scribes, Publicans, members of the Sanhedrin, ladies in waiting and courtiers at the Court of Charles IX, attendants at the wedding feast of Cana, denizens of the streets of Paris, knights, Huguenots and Guisards, handmaidens of the Babylonian temples, Priests of Bel, Nergel and Ishtar, convicts, camp followers, nobles and subjects of Babylonia."

I looked on the next page for the account of the menagerie and sideshows. These were not mentioned, but I can assure the timorous that there are leopards fearlessly caressed, camels, possibly elephants—I have really lost track of some of the gigantic features—and any number of fine horses. There is a professional strong-man—Elmo Lincoln, "The Mighty Man of Valor," he who lops off the head—and there are a number of babies who smile obligingly at the camera and share the applause with the big things. Audiences always applaud movie babies, just as they always applaud pink scenery.

I had asked my friend whether there was a plot. "Oh, yes," he had replied, "four of them; but I don't remember them very well." Now I understood. "There are four separate stories," reads the program, "each with its own set of characters. Following the introduction of each period there are subsequent interruptions as the different stories develop along similar lines, switching from one to the other as the mind might do while contemplating such a theme." Of course—four rings. You had no sooner found that you were expected to dislike the three reforming ladies in a middle-western city than you were switched over to Babylon and the temple of Bel, watching a flaming idol. This magically dissolved to the streets of Jerusalem, with a bedizened Mary Magdalen in a luxurious litter. Before you really had time to get a good look at her she changed to Catherine de Medici registering hate of the Huguenots. Of course I couldn't swear that this was the actual sequence, but it will do for illustration. And when the various plots thickened, they thickened at cross-purposes, like an indigestible rarebit made by a novice who puts in the beer, the cheese, the eggs and everything else at the same time. The result was indescribably orgiastic to a frugal imagination. Mr. Griffith might really stick a little closer to his pictures by running his four stories simultaneously on different screens. This would at least give the weak-minded a chance to co[illegible].

I do not intend to imply that Mr. Griffith's in[illegible] has not improved on Mr. Barnum's. He has discov[illegible] another great amusement of the American public, and [illegible] exploited it—the moral lesson. An easy generalization—that intolerance is the only sin which keeps earth from being paradise—is richly suggestive. To prove the theme he maintains that Babylon fell before Cyrus on account of the intolerance of the Priest of Bel; he portrays the Christian tragedy of Palestine as the result of religious hatred; he tells the old story of the massacre of St. Bartholomew's Eve; and he shows the activity of an imaginary modern charitable foundation whose chief function seems to be sequestrating babies from unfortunate but deserving mothers. All this would appear dangerous to sensibilities. But it is safe to assume that nobody now takes sides between Bel and Ishtar, and in the other stories Mr. Griffith has hedged. He is careful to placate the Jews; he matches the intolerance of Catherine with the intolerance of the Huguenots; and he explains that his charitable foundation is not representative. All the many individual vices and crimes which form part of his story are traced somewhat obscurely to a vast impersonal Intolerance. The result is comfortable in the extreme. Everybody in the audience can hate his enemy for being intolerant. Everybody can assume that he is never intolerant himself. And everybody can feel such an excess of generous virtue that he can stare without a qualm at the many gorgeous pictures of vice which Mr. Griffith strews before him. In the end the theme is doubly valuable because it makes possible a magnificent flight of angels.

The spectacle's the thing, of course; but only a billposter would do it justice. Imagine everything Mr. Griffith might say about it, and still words would fail. Probably the archaeology is correct to the smallest jewel. Probably more people are on the screen at a given moment than in any other production. There are battles and sudden death, strange ancient engines of war, chariot races, dancing maidens, exotic feasts, scenes in the court of Charles, etc., etc. It ends by the traditional race between locomotive and motor car. Occasionally there flashed a really well composed picture in lovely brown tones. Authorities without number are cited for the sources of the setting. As to the modern story, says the program, "citations can be had from Woodrow Wilson, Ralph Waldo Emerson, John Stewart Mill (sic), Frank P. Walsh, Longfellow, Rousseau, Dr. Charles F. Aked, John Koren and others." But even the spectacle is circussed. The accuracy and the beauty appear to have been employed merely in order to be advertised. The film hurries by so rapidly that nobody has time to evoke any real pleasure from these things. An added sense of the stupendous is the only result.

People who still speak of the movies as a possible form of drama will have to exclude such as film as "Intolerance" from their calculations. The surprising, the enormous, the daring, the sumptuous, in a terrific mêlée of attack on the sensations, eject one from the theatre with the memory of no human emotion except visual amazement and wonder as to how it was done. The attempt is not to stimulate the imagination, but to gorge the senses. Even this attempt is unsuccessful, because the illusion is not played for honestly; one is astounded at the tricks, the expense, the machinery of production, more often than one is shocked by their result. One might enjoy a quarter of it, stretched out to the full time. But as it is, one prefers Messrs. Barnum and Bailey.

G. S.

From Dramatic Mirror
Address New York City
Date SEP 30 1916

MAE MARSH.
Her Work in Griffith's Spectacle, "Intolerance," Stands Out Brilliantly.

Dramatic Mirror
New York City
SEP 30 1916

GRIFFITH SECURES COLONIAL

"Birth of a Nation" and "Intolerance" Scheduled for Showings at Chicago Playhouse

CHICAGO, (Special).—The Griffith people took the Colonial again this week and will test "The Birth of Nation" as a repeater, after which they will present "Intolerance" at that house, having secured the theater for six months' time. "Ramona" was crowded out of the Colonial by this deal. It was doing so well that the management secured the Fine Arts theater where the Clune picture opens again Sept. 30 for a limited stay. The fact that "Ramona" returned at seventy-five cent top prices and did well indicates that "The Birth of a Nation" will prosper.

The Imperial Moving Picture Company has a company at Akron and Cleveland making a film for Firestone Tires in which three Chicago people were placed by A. Miles Bennett, Eugenie Webber, Will H. Crockett, and Bruce Kent.

"Where Are My Children?" continues to play to big business at the La Salle and it is hoped that that picture will remain there all season.

The Kleine-Edison-Selig Exchange recently held its first trade showing last Friday.

Hodkin & Keane, who have several picture houses in Evanston, Ill., are putting "Civilization" in the Evanston Strand for a week.

Review
New York City
SEP 30 1916

Stanley in "Intolerance."

Maskell Stanley is a name that will be generally well known when the Griffith picture "Intolerance" has the world in general as its spectators. Young Mr. Stanley had a principal part in one of the episodes of this feature and he has already received individual notice in New York critics. Mr. Stanley at present is a member of one of the Nature companies at Universal City.

September 30, 1916
MOTION PICTURE NEWS

[illegible] Mack and Helen Hunt in "Intolerance" [illegible]

SEP 30 1916

At The Colonial

Last Performances Of "Birth Of A Nation"

FIRST PERFORMANCE IN BOSTON FOR MAGNIFICENT SPECTACLE FOR FIVE YEARS

[illegible]

SEPTEMBER 30, 1916
THE NEW YORK REVIEW

Stanley in "Intolerance."
Maskell Stanley is a name that will be generally well known when the Griffith picture "Intolerance" has the world in general as its spectators. Young Mr. Stanley had a principal part in one of the episodes of this feature and he has already received individual notice in New York critics. Mr. Stanley at present is a member of one of the Nature companies at Universal City.

SEPTEMBER 30, 1916
THE EVENING POST SATURDAY

[illegible]

From Moving Picture World
Address New York City
Date SEP 30 1916

CALL AND POST * * California's

The Making of a Masterpiece

By Edward Weitzel

Sidelights on How D. W. Griffith Conceived and Executed His Great Motion Picture "Intolerance"

AFTER the curtain has descended upon the last scene of D. W. Griffith's colossal spectacle, now being shown at the Liberty theater, New York City, and the mighty palaces of Babylon, the terrible Massacre of St. Bartholomew, the tragedy on Calvary, the impressive story of a modern day, and all the wizardry of a master producer's art is locked up in the small tin boxes that a man may carry

Scene from "Intolerance" (Griffith).

away under his arm, the theater on Forty-second street becomes the scene of long continued and exacting labors. The chief laborer is D. W. Griffith. Since the opening performance of his great picture he has been at the theater from eight in the morning until two the next morning busily at work. Counting the house attaches, one hundred and thirty-five people are required to give an exhibition of "Intolerance." When this is over, the orchestra begins rehearsing new music or the producer and his staff of electricians and photographic experts try different lighting effects by the use of colored "foots" or "borders," the rapidly changing scenes on the screen being lit up with the same care given a performance on the spoken stage. Between orders and suggestions to his "crews," after the matinee one afternoon last week, the tireless but never ruffled director gave the writer some information as to how he came to conceive his wonderful photoplay. The remark, "You seem to be a very busy man, Mr. Griffith," brought the smiling reply, "Oh, yes, I'm a day-and-night laborer. That is the first duty of a director—to be always on the job."

"How did you come to conceive 'Intolerance'?"

"That is a hard question to answer. It just growed—like Topsy. I didn't want to make it, principally on account of the expense. It cost four and a half times more than 'The Birth of a Nation,' and I felt that, after that achievement, some one else should experiment with such costly productions; but the subject took possession of me, and I thought it out. No scene in was ever made for it, you know.

"Do you mean that you carried all the scenes in your head?"

"Oh, no. I jotted down a general plan and followed it—at times."

"You are not a believer in the perfect scenario, then? The working plan in which every scene, incident and detail of production have been thought out and written down?"

The director's eyes lighted up with an amused smile, as he shook his head. "Hardly. The human equation renders that an impossibility. It is only when the director gets to handling his humans, dogs and men, that he knows what to expect or doesn't know. The spontaneous expression on the face of an actor, a gesture in the leading lady, may give him a new and entirely approved train of thought.

"How did you dare attempt so revolutionary a scheme as running four parallel plots in the same picture?"

"Perhaps because it was revolutionary. I felt that we have not begun to realize the possibilities of the moving picture art, and such a radical departure from the old rules promised novel effects, at least. By the way, have you discovered the secret of how we keep from confusing the four plots in the mind of a spectator? It's by telling such a short portion of each story at a time and by running them all at the same tempo. The rate of speed at which the reel is unwound is a very important factor in showing a picture, you know. Heywood Broun, in his notice in the Tribune, remarked that the racing chariot of the mountain girl of Ancient Babylon and the rushing train and speeding automobile of today seemed to be very close to each other. The characters are all on the same errand, and human hearts have been alike in all ages, only the garments that cover the body differ. Here again, the same tempo helped to bridge the long lapse of time. To return to the question of expense. One of the most costly scenes is the dance of the female slaves on the steps of the palace in Babylon. We had Ruth St. Dennis teaching the movements to the large ballet for days, yet on the screen the scene lasts only a few seconds. Even a close-up often requires hours of work, the right expression being difficult to catch."

"How long were you in getting ready the Babylonian scenes?"

"We had over three hundred workmen on the job from July until the following April. The buildings were made of staff, the same material as that used at the San Francisco exposition. In preparing the Euphrates, we dammed up a river in California, and planted reeds and palm trees on its banks. You would hardly suspect that the scene of the onrush of the army of Cyrus is not far from Los Angeles. Excuse me a moment." Mr. Griffith cast a critical look at the stage. "Those lights won't do, Bob, they are throwing shadows in the corners of the scene. Try a different color."

There was no impatience or indication of worry as the order was given. Mr. Griffith had been at this same work for days, but his smile was as pleasant and his self-control as complete as ever. The secret of his success in handling men and women lies very close to this fact.

"In preparing for 'Intolerance,' Mr. Griffith, did you follow the method of Sir Henry Irving and call in a number of famous antiquarians and painters of ancient historical subjects?"

"Not in the flesh. The scenes and incidents are all authentic, but our information was obtained from the writings of the different wise men. The legends of Creation, the Fall, and the Deluge are all found in the cuneiform writings of Bal, the High Priest, who betrayed Belshazzar and his city to Cyrus, you are aware, of course?"

"What are you going to produce next, Mr. Griffith? Another supreme effort?"

Again the maker of masterpieces smiled that amused smile of his. "I hope not. I'm willing that some one else should try the experiment. I prefer to make some simple five-reel pictures; they do not tie up large sums of money."

"What about the future of the motion picture?"

"We are only at the beginning of this thing. New and important improvements are bound to be discovered, and the farther we attempt to get away from the art of the spoken stage, the more pronounced will be our advancement. Returning to 'Intolerance,' we are attracting all kinds and conditions of men. The other evening a well known priest of this city came to me, between the acts, and said: 'I must tell you, Mr. Griffith, that I had serious doubts about the propriety of coming here. I was afraid the scenes from the life of the Savior might shock me, but they have been handled with due reverence. As for the rest of the picture, it has made me feel like God, as if I had the power to look down upon all humanity.' At the end of the performance a pacifistic friend of mine stopped me in the lobby to say: 'I'm comin' ag'in tomorrer night, Grif! I don't know much 'bout all yer high brow stuff, but there's somethin' 'bout th' show that's got me on me ear!'"

It was long after dinner time when the writer bade Mr. Griffith good bye, and the last words which came through the closing door of the theater were: "That is still the wrong shade. Bob, try another color in your border lights."

A boundless capacity for work and rubber-tired efficiency are important assets in the makeup of David W. Griffith.

CONSTANCE TALMADGE IN D. W. GRIFFITH'S "INTOLERANCE" OR "THE MOTHER AND THE LAW" PHOTOPLAY—COMING TO THE COLUMBIA

SEPT

"INTOLERANCE" IS A MASSIVE PRODUCTION

"Intolerance," or "The Mother and the Law," D. W. Griffith's colossal spectacle and his first and only production since "The Clansman" ("The Birth of a Nation"), will be the opening attraction of the season at the Columbia Theater, where it will begin a limited engagement Monday night, October 9, with daily matinees thereafter, including Sundays.

The purpose of this offering is to trace a universal theme through various periods of the race's history. Ancient, sacred, mediæval and modern times are included in its scope. There are four separate stories, each with its own set of characters. The modern story is laid in a western American city of the present time. It shows the baneful workings of intolerance upon the victims of an earlier uplifters who are financially supported by a self-seeking philanthropist. The theme of the story does not obscure the plea for personal liberty.

The story of the sacred time is laid in Judea, A. D. 27. Jerusalem is the scene of the intolerance of the Roman law which finds its victim in the Man of Man, the greatest exponent of tolerance in all ages, who expires upon the cross "the penalty to be paid by those who do not believe as we believe."

In the mediæval times the scourge of intolerance was sweeping over France, which, after suffering four civil wars within a decade, was the victim of the horror of the massacre of 1572, perpetrated by Catherine de Medici, the evil genius of the law "We must destroy or be destroyed."

The ancient story depicts the destruction of the proud civilization of Babylon—the tragedy growing out of the intolerance of Babylon's high priest of that age in endeavoring to overcome the growing influence of other gods, namely, the god of tolerance, and upon the power of the capital in the conquering Cyrus and his mighty host.

Does this mighty lesson show that man can not give to conquers like in the majority view of this magnificent production, one must go to Babylon to have the conviction of its mighty thrill and pathetic pleas. The contemporary musical score is produced by a large symphony orchestra under the direction of M. Albert Peace.

Herald
New York City
SEP 30 1916

"Intolerance" Ends Its First Big Month

"Intolerance" at the Liberty Theater closes its first month of its engagement with every evidence of remaining at that playhouse for a longer period than its predecessor, that epoch-making production, The Birth of a Nation.

This wonder spectacle is creating undoubtedly attention in artistic circles for its wide departure from the time-worn dramatic conventions. Where thousands accompanied Griffith from city to city, at various times of the theater in the continental population and in new theaters and across a million. The first appearance of Griffith's picture here is a climax to years the whole thing of the drama, commencing as a simple dramatic effort. By illustrating the contemplative theme of the human race the problem has covered a stage of 4000 years. In the present drama, much stress of Nazareth, the sacrifice of authority, jealousy, a to place, passion, hatred, and unfettered friends in the midst of civil war and war-marts, are the high spots which the contrasts with the present reign of modern life in the middle part of America. The story passes in a contrasts with a high note introduced in the Christ in the world and the crucifixion was given on New York stage.

Moving Picture World
New York City
SEP 30 1916

Edward Acker

EDWARD ACKER, the well-known photoplaywright, is hard at work on several big stories for feature companies. Mr. Acker, whose activities have been more or less bound up with the Biograph Company, has had a long and enviable career in the scenario world. As far back as 1908 D. W. Griffith, producer of "Intolerance," then with Biograph, accepted twenty-two stories from his pen—or rather typewriter. Some of these, produced by Mr. Griffith, were: "The Golden Louis," "What Drink Did," The Telephone Girl and the Lady," "A Strange Meeting," "The Jilt," "The Suicide Club," "A Terrible Discovery," "The Old Confectioner's Mistake," "A Cry for Help," and "An Unseen Enemy." It was the last-named story which gave Lillian and Dorothy Gish their initial chance in motion pictures, and sent them bowling long on the path of success. Among other Biograph directors who "put on" Mr. Acker's work were Mark Sennett, Dell Henderson, Edwin Middleton, "Tony" O'Sullivan, Lawrence Marston, Travers Vale, Thos. E. Heffron, J. Farrel MacDonald, David Miles, Wray Physioc, George Rheems, George Morgan and Walter V. Coyle.

Edward Acker.

As a free-lance writer Mr. Acker sold scores of stories to all the companies in the field. When his sales to Biograph had mounted to forty-three stories, he received an offer, which he accepted, of a staff position with Klaw & Erlanger, then combined with Biograph in the making of feature films. Among the many plays he adapted while with K. & E. were, "The Power of the Press," "The Indian," "Madelaine Morel," and "The Smugglers." After K. & E. and Biograph parted company, Mr. Acker accepted a staff position with the latter. In this capacity, during the next three years he adapted to the screen over one hundred of the world's most famous books.

A few months ago Mr. Acker severed his connection with Biograph, and since then has devoted himself to the writing of original features with marked success. Besides being adept in scenario construction, Mr. Acker is also master of a pleasing, striking style of composition, which has enabled him to sell several short stories to the leading magazines.

Motography
Chicago, Ill
SEP 30 1916

Triangle Leaders in New York

And now all the interesting rumors in the film industry are centered about Triangle. All the corners of the company are in New York at present—Griffith, Ince and Sennett. Of course they have business of their own to transact in Manhattan, Griffith and Ince to supervise the presentation of "Intolerance" and "Civilization," respectively, and the genius of Keystone to oversee production. Still there is in the air a whisper of some changes about to be made in Triangle, particularly in distribution methods.

Motography
Chicago, Ill

Mystery

David Wark Griffith, in New York director for the presentation of his "Intolerance" has been [illegible] the Famous Players studio [illegible] It is said that he asked [illegible] to his big [illegible] with overhead stage. But [illegible] of wondering going on in the studio [illegible] wondering what it all

Motography
Chicago, Ill

News
Detroit, Mich
SEP 30 1916

Daily Talks by Mary Pickford

An Epoch in My Life.

At the studio, Wednesday morning.

Last evening was an epoch in my life. I was the guest of Mr. D. W. Griffith for the first New York run of his great masterpiece—"Intolerance."

I would have to build a monument of my feeble little words to attempt to describe this picture. It was a revelation of art, photography, acting and magnificent settings.

The story was constructed in four periods—the fall of Babylon, the beginning of the Christian era, the Huguenot period under the reign of Catherine de Medici and a modern dramatic story.

So well introduced and knit together were these that not for one moment did we lose the continuity of each splendid and spectacular story. It was like reading four serials in one magazine.

After the prologue, there came the deafening demand for Mr. Griffith and the applause thundered for full four minutes until he appeared on the stage and silenced them. His was a very simple speech, but it came from the depths of his heart. He expressed only his gratitude for the appreciation of the audience and told them he was but one spoke in the wheel—that the actors, the camera men and the men who developed the film and cut it, though they were not present, were the ones who deserved the applause and appreciation of the public.

I shall not attempt to describe the picture—it was too colossal for my little column. Then I do not desire to steal from you one moment of the suspense by revealing any of the many angles of the four intricate threads of the plot.

It was a beautiful audience. The women were elegantly gowned in exciting clothes and among them were some of the most prominent actresses of the stage and screen.

Madame Nazimova was there with her handsome, tall, broad-shouldered husband, and we stopped for a few moments to exchange our overwhelming impressions.

"I have learned much," she told me, "of history, art and moving pictures. Nothing I have ever seen on the stage has stirred me more."

Ethel Barrymore joined us. She looked radiantly beautiful in an evening gown.

"I admire her more than any woman I have ever seen," remarked the Cynic, who sat back of me. "She has such poise and womanliness."

Most of the well-known producers were present and voiced with the critics their enthusiasm over the picture.

"The only fault I can find with it," interrupted the Cynic, "is that I wanted to stop the picture at least 50 times during its run. I felt as if I wanted it to stand still for a moment so I could gaze around from the marvelously constructed scenes in Babylon to the palace of Catherine de Medici. The details were so numerous and so exquisite within themselves that I felt something was being whisked by me or I had been turned loose, blindfolded, in the city of my dreams."

"There is only one thing left for you to do," I suggested. "You will have to see the picture many times."

"That is what I intend," Owen Moore remarked. "The first run is for the emotions—the second for the intellect—the third for the details. Then I will be able to reply yes to those who ask me, 'Have you seen "Intolerance"?'"

Mae Marsh, Lillian Gish, Constance Talmadge, Miram Cooper and Bessie Love were among the featured stars of the production and each lent to her role a realism which had been inspired by Mr. Griffith's direction. Bobby Harron and Alfred Paget scintillated among the dozen male stars.

For a year and a half Mr. Griffith labored to produce a film which would live as is the destiny of "The Birth of a Nation." And he succeeded.

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From Motion Picture Mail
New York City
Address
Date SEP 30 1916

Maxfield Stanley is a name that will be generally well known when the Griffith picture, "Intolerance," has the world in general as its spectator. Young Mr. Stanley had a principal part in one of the periods of this feature and he has already received individual notice by New York critics. Mr. Stanley at present is a member of one of the feature companies at Universal City.

From Moving Picture World
New York City
Address
Date SEP 30 1916

D. W. Griffith's mammoth production, "Intolerance," which has made such a sensation in New York will open in Los Angeles in October. A 40-piece orchestra will be a feature of the production.

Motography
Chicago, Ill

Intolerance—the big [illegible] Liberty Theatre, New York [illegible] fighter of the [illegible] theatre [illegible]

Express
Los Angeles, Cal
SEP 30 1916

[illegible]

GRIFFITH SUBTLETY ANNOYED

[illegible]

American
Chicago, Ill
SEP 30 1916

[illegible]

MASSIVE SCENE FROM NEW FILM PLAY

Glimpse of D. W. Griffith's master production, "Intolerance," or "The Mother and the Law," which is coming to the Columbia Theater Monday night, October 9.

SEPTEMBER 30, 1916
SAN FRANCISCO CALL AND POST

NEW GRIFFITH FILM PLAY TO BE SEEN HERE

D. W. GRIFFITH'S master production, "Intolerance," or "The Mother and the Law," will open at the Columbia Theater Monday night, October 9. After the present performance there will be two performances daily, including Sundays.

"It is the first and only production since 'The Clansman' and 'The Birth of a Nation,' will be the opening attraction of the season at the Columbia Theater, where it will begin a limited engagement Monday night, October 9, with daily matinees thereafter, including Sundays.

The purpose of this offering is to show a universal theme through various episodes of the race's history. Ancient, medieval, pastoral and modern times are included in its scope. There are four separate stories, each with its own set of characters. The modern story is laid in a Western American city of the present time. It shows the baneful workings of intolerance upon the minds of an editor, politicians, who are financially engaged, and a self-seeking philanthropist. The third of the story deals with events in the life of Christ.

The story of the period time is laid in France, in St. Bartholomew's Day, the massacre of the Huguenots, in the time of Catherine de Medici, the greatest exponent of intolerance in all ages, who received upon the penalty to be paid for those who do not believe as she believes.

In the ancient time the scenes of Babylonia are passed over, Belshazzar, after suffering from that great intolerance, Cyrus, the king of the record of the conquest of Babylon, in which the priests of Babylon, the priests of Bel, the greatest exponent of the law, are more intolerant than the Babylonians.

The modern story, showing the influence of the present civilization, is in reality the broad moving picture of the consequences of intolerance upon the lives of the people, and upon the price of the conquest of Babylon, the conquest of the Huguenots, and upon the price of the crucifixion of the Nazarene.

Each story is complete within itself, but with the intolerance of the present civilization, of the Huguenots, of Babylon, the Nazarene

5

GREAT FILM IS TO BE SHOWN AT THE COLUMBIA

"Intolerance" Is Declared to Be Greatest of All Screen Spectacles

WINS PRAISE IN GOTHAM

Great Events of History Are Shown in Course of the Massive Production

AFTER having created in "The Birth of a Nation" the greatest picture spectacle ever filmed, D. W. Griffith, is now out with a production even greater in magnitude and cost than his first. It is called "Intolerance," and it will be seen at the Columbia Theater for an engagement which opens Monday night, October 9.

"Intolerance" has been exhibited in New York, and it is one of the few picture productions which has demanded and received the highest consideration. All of the leading critics of the Gotham press "reviewed" the work and all agreed that nothing so stupendous—not even "The Birth of a Nation"—has ever been conceived.

BIG SCENES ARE SHOWN

The story told by "Intolerance" is that of the human family, and it compasses history from the days of ancient, militant Babylon to the present, showing how "intolerance" has been the curse of the race—religious intolerance, political intolerance, moral intolerance and a fanatical zeal to "convert" others to some peculiar manner of thinking. In accordance with this scheme some of the mightiest and most tragic and dramatic events of history are portrayed, and the scenes are conceived on a plane of hitherto unapproached grandeur.

Hundreds of thousands of dollars have been spent on a single "set," as for instance the tremendous vision of ancient Babylon, the area of the vision carrying the sight over miles of territory, backed by massive temples and palaces and peopled by throngs, the costumery of which has been the product of the best experts on ancient history and prehistoric manners and customs.

STARTS NEW PROCEDURE

It is said that Griffith has evolved a new dramatic procedure in this picture-spectacle, which will hereafter become general in the production of motion pictures. The events of the story do not succeed in their chronological order, but are shifted back and forward as they might do before the mind's eye, the sequence of events being less a matter of time than a question of relative importance and dramatic effectiveness.

In New York the picture is being shown at $2 top price, but the Columbia Theater management says that in this city it will be shown at $1 for the last performance.

A large orchestra will interpret the elaborate music which Joseph Carl Breil has arranged and composed specially for this master production.

GREAT SCENE IN NEW FILM, "INTOLERANCE"

Babylonian scene from "Intolerance," or "The Mother and the Law," D. W. Griffith's mammoth million-dollar picture spectacle, coming to the Columbia Theater Monday night, October 9.

From Brooklyn Citizen
Address
Date OCT 3 1916

UNEXCELLED SPECTACLE.

"Intolerance" Is Drawing Well at the Liberty.

"Intolerance," at the Liberty Theatre, closes the first month of the engagement with every evidence of remaining at that playhouse for a longer period than Mr. Griffith's other success, "The Birth of a Nation."

This wonder spectacle is attracting unusual attention in artistic circles for its wide departure from the time-worn dramatic unities. Where Griffith's accomplishment differs from other advanced ideas of the theatre he has combined popularity with his new theories and scored a success. Its four streams of different periods move to a climax in which the whole force of the theme accumulates in a mighty dramatic effect. By dramatizing the contemplative flashes of the human mind the producer has covered a lapse of 3,000 years. In the passing, mammoth views of Babylon, the mighty city of antiquity; Judea, in its atmospheric beauty, and medieval France in the turmoil of civil war and massacre, are the high lights which Griffith contrasts with his gripping realism of modern life in the western part of America.

The whole makes up a spectacle upon a scale never attempted in any theatre in the world until "Intolerance" was given its New York premier.

From Dispatch
Address Pittsburg, Pa.
Date OCT 1 - 1916

GRIFFITH THREATENS TO LEAVE MOVIES FOREVER

THE American motion picture world received a punishing blow last week in the announcement of the immediate retirement from the movies of David Wark Griffith, most famous and successful of all masters of the technique of the screen. At the very crest of his popularity, with two of the most wonderful photo-dramas ever flashed to his own individual credit in "The Birth of a Nation" and "Intolerance," and with [illegible] years of [illegible] right before him, Griffith's latest score is the most startling he could have [illegible]. In the past the Griffith personality has been in the background, for he realized [illegible] the public to the actors [illegible] to bring himself [illegible] the [illegible] of the screen's rise [illegible] a more [illegible] to the [illegible] thought [illegible] the screen.

The announcement comes in the form of a letter to the trade editor of the Dispatch, in which the signature of the man is clearly proved to be that of the man himself. The letter [illegible] that he has [illegible] the motion picture [illegible] the speaking stage. Griffith's principal reason is that he has [illegible] the [illegible] of [illegible] and that [illegible] the [illegible] of the [illegible] the [illegible] of the [illegible] the [illegible] the [illegible]

Times
Seattle Wash.
OCT 1 - 1916

GRIFFITH TRIES HIS HAND IN NEW PLACE

Rumor is busy in the motion picture industry, linking the names of David Wark Griffith and the Famous Players-Lasky Corporation. The whispers began when a visit to the New York Famous Players studio presented the startling spectacle of the producer of "Intolerance" and "The Birth of a Nation" hard at work directing a scene. The only inference to be made was that another merger and reorganization of producing forces had been quietly consummated.

The answer to this tremendous event was contained, upon inquiry of Adolph Zukor and Jesse L. Lasky, the executive heads of the Famous Players-Lasky Company, in the information that Mr. Griffith desired to add a dramatic scene to "Intolerance," and the courtesy of the Famous Players studio had been extended to him for the purpose.

From Journal
Address Columbus O.
Date OCT 1 1916

GRIFFITH TO LEAVE MOVIES

The November issue of The Photoplay Magazine, which is out today, carries the astonishing announcement that David Wark Griffith has made his last picture.

"Intolerance," according to this article, is the last photoplay which Mr. Griffith will create. These are the reasons which he himself gives for his withdrawal from a field in which he has been the most striking personal success:

"It appears that henceforth there will be no middle ground in the pictures; there will be 10, 20 and 30-cent pictures and the big $2 ones.

"The first classification does not attract me and the second offers too many stupid, cruel, costly and apparently ineradicable offensives.

"Of necessity, the stage must tell the truth more freely than any other method of expression. It is the only means existing today of even attempting to portray the truth.

"I have tried to tell the truth in my new picture.

"But I find that what we call the movies are less free now than ever, and are more and more dependent on the censor, and on that account I feel inclined to stop.

"There are but a few means of conveying what we believe to be truth; the college is seriously handicapped, as too many of the universities are endowed by a few rich men.

"The preacher of today is, as always, swayed to some extent by the majority of the sect to which he belongs.

"The newspaper and magazine appeal to a certain clientele which they must please, and are forced to listen, as a rule, to the hydra-headed monster called public clamor, more than to the gentler voice, public opinion.

"But the producer of a photoplay requires thousands or a much larger audience than any of these means, and he is so much more certain to get a big hearing if he sends up to it what the public wants.

"Isn't the duty of a photoplay to amuse a man who is exhausted mentally and not fagged to accept it? Not certainly in the country there should be no objection to the discussion of all subjects.

"What kind of people would one see, one continue to view that a display of discussion?

"No, if the moving picture could admit any ideas, it is impossible for it to take up the subject of religion without the fear of the censors there be raising their eyebrows.

"I have concluded I could be of more service in preaching in the cause of tolerance."

NEW YORK AMERICAN
SUNDAY OCTOBER 1 1916

LIBERTY THEATRE

[illegible]

Times Union
Jacksonville Fla.
OCT 1 - 1916

DAINTY EMILI BARSON, NOW PLAYING AT THE ORPHEUM THEATER.

DAVID W. GRIFFITH WILL RETIRE FROM PICTURES

Master Producer of the World Declares That Intolerance of Authorities Makes It Impossible to Portray Truth—Will See New Opportunities on the Stage.

A brilliant contribution to literature current is the closing installment of Henry Stephen Gordon's remarkable story of the life and career of David Wark Griffith, the world's foremost maker of moving pictures. The author calls his final chapters, in November Photoplay Magazine (out October 1), The Real Story of Intolerance, Griffith's latest and greatest spectacle play, which was two years in course of production, cost five times as much as The Birth of a Nation, and at one time and another employed more than sixty thousand players.

And through Mr. Gordon the statement is made by Griffith that Intolerance is the last photoplay he will create. These are the reasons he gives for retiring from the activities of the camera stage in the very prime of his wonderful career:

"It appears that henceforth there will be no middle ground in the pictures; there will be the ten, twenty and thirty-cent pictures, and the big two-dollar ones.

"The first classification does not attract me and the second offers too many stupid, cruel, costly and apparently ineradicable offensives.

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"There are but a few means of conveying what we believe to be truth; the college is seriously handicapped as too many of the universities are endowed by a few rich men whose brain power has been used only to acquire wealth; these have little or no knowledge beyond their immediate needs; they have never taken the time to gain knowledge of human nature in the little nor in the mass; they have their own ideas of life and deride everything foreign to their own little circles; they know little of the present and less of the past.

"There is very little doubt that most college professors' opinions on morals, politics and even of history, are very different in their private and their public capacities.

"Who can believe that a man dependent on a university will have an opinion for the public which is not more or less sickled with the pale cast of thought about the men who put up the money for the institution?

"The world can hope for no boldness of verity from the colleges.

"The preacher of today is as always, swayed to some extent by the majority of the sect to which he belongs; he can seldom speak as an individual, and of necessity he cannot launch what may seem a new truth that infringes on what was an old truth, and remain in his denomination.

"I wondered recently at the daring of a certain professor Assyriology who said in a little-read magazine that the average normal being of today would find himself with more decent associates and in happier surroundings in Babylon, or ancient Egypt than in any intervening period of the world's history, up to the Eighteenth century.

Examiner
San Francisco, Cal.
OCT 1 - 1916

FAMOUS FILM FOR COLUMBIA.

D. W. Griffith's spectacle, "Intolerance" or "The Mother and the Law," will be the attraction at the Columbia Theatre for a limited engagement starting Monday night, October 9. This is the only production Mr. Griffith has made since "The Clansman." In his new offering he shows four parallel narratives of four ages of the world's history. It tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them. In this Griffith has shown a keen insight into prevalent conditions and in illustration of his theme has painted a picture which will startle the world by its realism.

In joining his modern story to ancient events Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch-back to flash parallel narratives of the fall of Babylon and other events. The historic surroundings of the various periods are presented in elaborate detail. The work of research to give authority to these scenes was carried on by a corps of experts over a period of five years. These writers furnished Mr. Griffith with six volumes of the latest condensations upon the different subjects and it was this data that he worked upon. His Babylonia is said to have been brought up to the very latest discoveries and histories of the leading university expeditions to the ruins that are still giving up their secrets.

Examiner
Los Angeles Cal.
OCT 1 - 1916

Miss Katharine Vedder, a program girl at the Liberty Theater, New York, where "Intolerance" is playing, so impressed D. W. Griffith with her personality that the famous producer has offered her a chance to come to Los Angeles and play in pictures. She will be seen in Griffith's next photodrama.

1er OCTOBRE 1916
COURRIER DES ÉTATS-UNIS

AU LIBERTY THEATRE

"Intolerance" remporte un succès plus grand que "The Birth of a Nation"

Au Liberty Theathe, la grande pièce cinématographique de M. Griffith, vient de terminer son premier mois dans un triomphe. Le succès "d'Intolerance" est plus grand, si possible, que celui remporté l'année dernière par "The Birth of a Nation".

L'habileté merveilleuse que le producteur a déployée pour raconter une histoire du saisissante actualité moderne avec les scènes et modèles des périodes anciennes de l'histoire de l'humanité, est d'une telle nouveauté qu'elle a secoué jusque dans ses fibres le public new-yorkais réputé blasé par tout ce que le théâtre a tout lui a mis sous les yeux.

Son sentiment M. Griffith a apporté de la nouveauté au théâtre, mais il n'est encore surpassé par l'intérêt et la grandeur des scènes qui lui ont permis de mettre en relief une différence profondément humaine et moderne par des perspectives historiques.

Cette production, entière est si intéressante qu'elle assume d'une façon telle que tout en qui a été fait jusqu'ici au théâtre.

Les innovations chronologiques, la prodigieuse scénographie des théâtres qui sont les ordonnés et tout le monde [illegible] "Intolérance".

Public Ledger
Philadelphia Pa.
OCT 1 - 1916

SIR HERBERT BEERBOHM TREE writing in the London Times recently touches upon that seemingly inexhaustible theme, the future of the moving picture. He did some posing himself last winter in one of the big studios outside Los Angeles, and while there he witnessed the making of portions of Mr. Griffith's latest spectacle, "Intolerance," only recently released, and Sir Herbert believes that this work will be the high-water mark in the way of film production.

Huge sums are frequently lost in these enterprises, he writes, and it is probable that the present prodigality of outlay will not be of long duration. I believe the art of moving picture has not yet found its feet. It has hitherto been largely imitative of the theatre. It is likely that a natural cleavage between the spoken and pictorial drama will take place. I believe that the future use of the moving pictures will be largely educational. I believe that in coming generations history and geography will be largely taught through this fascinating medium. On the other hand, I do not think that in great cities the vogue of the cinema will be enduring, as far as the drama is concerned. And a rate for the regular theatre will have been created among the millions who only witness the primitive drama of the screen.

In England we have an competition of the vast influence of the moving picture industry in America, where it has become part of the national life of the people. There is at times a tendency to place at the service such people as Mr. Griffith, whose brilliant talents by which the film of Babylon was embellished, are of course, of the highest order. Mr. James Barrie recently remarked, in a speech, that the moving picture industry is the [illegible] of any new invention to be given to the world since the great invention of printing. Perhaps the industry, which [illegible] the world's [illegible] of [illegible] of [illegible] of the [illegible] of the [illegible] of the

Post
Pittsburg, Pa.
OCT 1 - 1916

David W. Griffith Announces Retirement From "Movies"

Famous Producer to Enter Spoken Drama Realm. Desires Freedom of Stage for Expression.

A brilliant contribution to literature current is the closing installment of Henry Stephen Gordon's remarkable story of the life and career of David Wark Griffith, the world's foremost maker of moving pictures. The author calls his final chapters, in November "Photoplay Magazine," "The Real Story of 'Intolerance,'" Griffith's latest and greatest spectacle play, which was two years in course of production, cost five times as much as "The Birth of a Nation," and at one time and another employed more than 60,000 players.

And through Mr. Gordon the statement is made by Griffith that "Intolerance" is the last photoplay he will create. These are the reasons he gives for retiring from the activities of the camera stage in the very prime of his wonderful career:

"It appears that henceforth there will be no middle ground in the pictures; there will be the 10, 20 and 30 cent pictures, and the big $2 ones.

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"There is very little doubt that most college professors' opinions on morals, politics and even history, are very different in their private and their public capacities.

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"I wondered recently at the daring of a certain professor of Assyriology who said in a little-read magazine that the average normal being of today would find himself with more decent associates and in happier surroundings in Babylon, or ancient Egypt, than in any intervening period of the world's history, up to the eighteenth century.

"The newspaper and magazine appeal to a certain clientele which they must please, and are forced to listen as a rule to the hydra-headed monster called public clamor, more than to her gentle sister, public opinion.

"But the producer of a feature picture depends on a much larger audience than any of these means; he does not have to defer to what Mrs. Smith thinks, or what Mr. Jones believes, for he has a million Mrs. Smiths and a million Mrs. Jones, and he is far more certain to get a fair hearing, or he would be if it were not for the censor.

"Isn't the folly of it all palpable? Because a new idea is expressed people are not forced to accept it. But certainly in this country there should be no objection to the discussion of all subjects.

"What kind of people, what sort of race, can continue to exist that is afraid of discussion?

"The politics of the world is founded on so much hypocrisy that everything is done not for what is right, nor even against what is wrong, but for the effect on a majority of the people.

"That is why all Europe is slaughtering.

"That is why 'Christian' nations will murder Turks and crucify pagans and slay with zest 'foreigners.'

"A 'foreigner' is always a man with a head so dense that he will not think as we think.

"The story of truth as we see it has become barred from the pictures, so that anyone who has a real idea to express should not look to the moving picture as a means, but if he has enough money, to the stage.

"We of the moving picture craft admit our defeat; it is impossible for us to take any big subject of interest without the fear of the autocrats above us taking away our property.

"I now contemplate turning to the stage in making an attempt to find freedom of expression."

THE MORNING TELEGRAPH
SUNDAY, OCTOBER 1, 1916

NEW YORK HERALD
SUNDAY, OCTOBER 1, 1916

Butte Montana
OCT 1 1916

"INTOLERANCE" WORK OF STUPENDOUS DISPLAY

The manifold wonders with which D. W. Griffith has endowed "Intolerance" sufficied to accomplish something in excess of merely fulfilling the expectations of the first-nighters Sept. 5, when the new creation of the producer of "The Birth of a Nation" began its New York run. The audience assembled there was prepared to witness extraordinary and overpowering photographic effects and that their appetites, craving lofty and exalted exhibitions of the motion picture art, were sated speaks volumes in praise of "Intolerance."

So gigantic is "Intolerance" that the spectator's attitude after seeing it is that of bewilderment. One is stunned by a scope and vastness which paralyzes the significance of sounding words and phrases even when written in a spirit of flushed enthusiasm. A work which consumed years in being brought to completion cannot be comprehended in its entirely in one reading, and it is difficult to detail the several miracles of this picture when they all combine to make one great impression whose features are blurred by their own dazzling brilliance. Cogitation upon what has been seen tends only to throw one into a state of wonderment at the fact that such a work could ever be accomplished, granting the ambitious one who conceived it all the time and money available to the most hale and ingenious of men.

"Intolerance" is entirely the work of D. W. Griffith. The idea upon which the picture is based and its visualization owe their being to him. The picture cannot be likened to any other work designed for the theater. Pageantry so moving and of such magnitude is something new under the sun. Described as "a sun play of the ages," "Intolerance" is given to showing that our present society may trace its ills to that evil which proved the source of disaster in every step or age in the history of man.

In depicting this theme Griffith visualizes four separate stories. The fall of Babylon, the Crucifixion of Christ, the massacre of the French Huguenots and a modern melodrama. In his scenario Griffith pays little heed to the accepted dramatic forms, his aim being to show incidents in each of the four periods as they might occur to one reasoning along these lines of comparison. The plots are developed simultaneously, thus the spectator is carried by means of the switchback from the modern to the ancient period and from there to the religious or historical age as an even unraveling of the plot thread requires.

It would naturally be supposed that this manner of telling four separate stories would result not only in confusion to the spectator but also lessen noticeably the dramatic force of each. But in "Intolerance" this is not the case. For, odd as it may seem, one follows the story of each period with concentrate ease and there is the most conclusive evidence to prove that the last ounce of dramatic effect has been wrung from the four plots treated.

As a drama proceeding from the premise that civilization has been and is even now being retarded by the failure of one man to accept, or rather respect the opinions of proprietors of another, "Intolerance" can hardly be considered vital. We were on record that "Intolerance" was the one great gift after seeing "Intolerance" than before the mighty film which Griffith has really reconstructed and presented again, might have fallen to pieces the sound of ambition as much as the pulsing of intolerance for all this portion of the picture pieces to the moment.

The Nativities and the modern for the most striking of the four episodes of the drama yet one can do to wonder's road and ponder at its colossal and thrilling spectacular effects and the latter is a memorable amazing delineation.

Herald
Washington, D. C.
OCT 1 - 1916

THE MORNING TELEGRAPH
SUNDAY, OCTOBER 1, 1916

Chronicle
San Francisco, Cal.
OCT 1 1916

EVEN COLUMBIA IS GOING OVER TO PICTURES

But It's Coming Presentation Suggests Something in Dramatic Phenomena

By WALTER ANTHONY

DISCUSSING the drama in these parts just now is a good deal like garnering poppies on the shores of the Behring sea—a pastime fit only for the most robust imaginations.

But another week and there'll be a different tale to tell, for the drama will then flourish once more on Ellis street. Next Sunday our dramatic aimlessness will be set straight, our theatric vision centered, and our outlook cheered if not inebriated by the Shuberts, who will not long permit us to welter in the trough of an idle season.

No, indeed.

Our steps will be turned aright, our vision beguiled and our perspective chastened in "A World of Pleasure," the plot of which is as yet unrevealed, whatever one may say of the chorus.

But the Columbia! The Columbia, traditionally the home of the drama, with a history, honorable and splendid, reaching back to the days when Warfield was a boy and David Belasco was a mere promise in knickerbockers—the Columbia has gone in for a run in pictures, and a tremendous silence will follow the week of darkness upon which, with this Sabbath day, we are entering.

* * * *

Nevertheless the Columbia's forthcoming presentation suggests something to a reviewer of dramatic phenomena.

It is called "Intolerance," and it is the second effort of one D. W. Griffith to astound the world.

The suggestive element in "Intolerance" rises from out the mass of expert opinion handed down by the wise men of the East, who, of course, do not agree in this any more than other wise men from the East or West agree on anything.

One thing is made clear in the reviews of "Intolerance," and that is that the producer has departed from the canons of usual picture productions; that he has made an effort to establish new laws in the art of motion photography. He has attempted to disclose a four-strand story, the quarter of the elements of which are shifted before the vision as thoughts flit over the horizon of the mind, regardless of chronological sequence. It is as though the one witnessing the production were already familiar with all the facts, and were merely contemplating the episodes, haphazard as they came up in his memory. A phantasmagoria, it seems to be, in which the usual factors of dramatic effect are thrown out of the window.

The setting rendered in the East are not at all determinate. One settle finds the scheme bewildering; another finds it inspiring and suggestive. All agree, however, on the stupendous qualities of the production, which displays against Babylon, the pageantry of France and splendor of the massing.

FAMOUS FILM FOR COLUMBIA

Times Picayune
New Orleans, La.
OCT 1 - 1916

D. W. Griffith, Great Producer, Announces His Plan to Give Up Making Motion Pictures.

DAVID WARK GRIFFITH, the great director who won his chief fame in the production of "The Birth of a Nation," is to quit the motion picture game. This announcement is made in the final chapters of the Henry Stephen Gordon story of the life of Griffith, to be found in the November issue of the Photoplay Magazine.

This announcement will cause various sensations in the motion picture world. To those who love only the spectacular, the immense, in motion pictures, his going will represent a distinct calamity, for there have been none who approached Griffith in the conception of great film works. To those who just love the common things of life—the simple stories and the heart-interest stuff, his going will not matter so much. Griffith is a big man in the motion picture field. He never did fool with small or inconsequential things. The person who may be lead to believe that he has time to devote to the ordinary affairs of the studio is more credulous than sensible, and, in the end, will pay dearly for any amateurish attempts to gain his attention.

In his statement as to his reasons for leaving the screen, he laments that the best in photoplays is not enough to give scope to his producing genius and therefore he is to seek wider or, at least, more inviting fields.

And through Mr. Gordon the statement is made by Griffith that "Intolerance" is the last photoplay he will create. These are the reasons he gives for retiring from the activities of the camera stage in the very prime of his wonderful career:

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Times Union
Jacksonville
OCT 1 - 1916

ART.

The serious side of the mov ture appeal is thus shown by critic of the New York Worl

Since Intolerence is the su these comments, let us begin b a little intolerant ourselves.

Let us be intolerant of the s who, in spite of the photograph ic of the Griffith picture at th ty theater, still argues that genius—restricted art, but art theless—has not yet asserted i the field of the motion camera ever having witnessed Into makes such a claim either delud self or deliberately trifles w truth.

Genius has a stealthy way o ing among us unawares. The m picture machine is scarcely te old, yet the hand of genius turns its crank. The artist w invoke from the cold pages of visions of ancient Babylon in cendent hour and of the imper of antiquity in the mighty pa its downfall, is nothing less genius. Imagination on the d stage has never dared so stup a task. All this has been accom with splendor and magnificen that are beyond description in t tion spectacle of "Intolerance creation of D. W. Griffith.

But when the screen drama a to present more than a specta the eye, when it sets out to de the philosophy of the facts of it betrays its limitations. It again that the camera is a m which is still groping to fin medium.

As a comparative philosophica of the bigotry of four widely se and disassociated eras, which "Intolerance" pretends to be, it is crude and false. Its picture strangely incongruous and its s ing becomes clouded and then o The political intolerance of an is confused first with the religi intolerance of the beginning Christian Era and then with Church's cruelty in the Middle and Realty, all three with the intolerance of the present ti attempting to weave these four into A single story, which he calls the character of the interest of All nations, of which has allowed the great history of humanity.

Though "Intolerance" pretends to present the proof of intolerance through the medium of authentic facts, what it actually presents the work of a fanatic, who, in his zeal to prove his theory, has allowed the great history of humanity.

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Republican

Under a double bill of D. W. Griffith's "Intolerance" and "Hearts of the World" at the Majestic last week, the Majestic Theater broke records in attendance. The first film is to be issued on the Pacific Coast during the month, also were the sequels for the pictures.

OCTOBER 1, 1916.
NEW YORK TRIBUNE.

"Intolerance," the Griffith picture, will continue its run at the Liberty.

SAN FRANCISCO CHRONICLE, OCTOBER 1, 1916

GREAT SCENE IN NEW FILM, "INTOLERANCE"

Babylonian scene from Intolerance," or "The Mother and the Law," D. W. Griffith's mammoth million-dollar pictur spectacle, coming to the Columbia Theater Monday night, October 9.

AFTER having created in "The Birth of a Nation" the greatest picture spectacle ever filmed, D. W. Griffith, is now out with a production even greater in magnitude and cost than his first. It is called "Intolerance," and it will be seen at the Columbia Theater for an engagement which opens Monday night, October 9.

"Intolerance" has been exhibited in New York, and it is one of the few picture productions which has demanded and received the highest consideration. All of the leading critics of the Gotham press "reviewed" the work and all agreed that nothing so stupendous—not even "The Birth of a Nation"—has ever been conceived.

The story told by "Intolerance" is that of the human family, and it compasses history from the days of ancient, militant Babylon to the present, showing how "intolerance" has been the curse of the race—religious intolerance, political intolerance, moral intolerance and a fanatical zeal to "convert" others to some peculiar manner of thinking. In accordance with this scheme some of the mightiest and most tragic and dramatic events of history are portrayed, and the scenes are conceived on a plane of hitherto unapproached grandeur.

Hundreds of thousands of dollars have been spent on a single "set," as for instance the tremendous vision of ancient Babylon, the area of the vision carrying the sight over miles of territory, backed by massive temples and palaces and peopled by throngs, the costumery of which has been the product of the best experts on ancient history and prehistoric ... and customs.

It is said that Griffith has ... a new dramatic procedure in the picture-spectacle, which will ... become general in the production of motion pictures. The events of the story do not appear in their ... logical order, but are shifted back and forward as they might ... the mind's eye; the sequence of ... being less a matter of time than ... question of relative importance ... pictorial effectiveness.

In New York the picture ... shown at $2 top prices, but ... Columbia Theater management ... that in this city it will be ... $1 for the best reservations.

A large orchestra will ... elaborate score, which ... Brett has arranged and ... especially for this massive ...

A Recent Massacre in California

In Which Thousands of Lives Were Lost—on the Screen

Times Picayune
New Orleans, La.
OCT 1 - 1916

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This announcement will cause various sensations in the motion picture world. To those who love only the spectacular, the immense, in motion pictures, his going will represent a distinct calamity, for there have been none who approached Griffith in the conception of great film works. To those who just love the common things of life—the simple stories and the heart-interest stuff, his going will not matter so much. Griffith is a big man in the motion picture field. He never did fool with small or inconsequental things. The person who may be lead to believe that he has time to devote to the ordinary affairs of the studio is more credulous than sensible, and, in the end, will pay dearly for any amateurish attempts to gain his attention.

In his statement as to his reasons for leaving the screen, he laments that the best in photoplays is not enough to give scope to his producing genius and therefore he is to seek wider or, at least, more inviting fields.

And through Mr. Gordon the statement is made by Griffith that "Intolerance" is the last photoplay he will create. These are the reasons he gives for retiring from the activities of the camera stage in the very prime of his wonderful career:

"It appears that henceforth there will be no middle ground in the pictures; there will be the ten, twenty and thirty-cent pictures, and the big two dollar ones.

"The first classification does not attract me, and the second offers too many stupid, cruel, costly and apparently ineradicable offensives.

"Of necessity the stage must tell the truth more freely than any other method of expression. It is the only means existing today of even attempting to portray the truth. I do not mean the drama as it is known to Broadway, but the drama as it is known to dramatists.

"I have tried to tell the truth in my new picture.

"But I find that what we call the photoplays are less free now than ever, and are more and more dependent on the censor; and on that account I feel inclined to stop.

"There are but a few means of conveying what we believe to be truth; the college is seriously handicapped, as too many of the universities are endowed by a few rich men whose brain power has been used only to acquire wealth; these have little or no knowledge beyond their immediate needs; they have never taken the time to gain knowledge of human nature in the little nor in the mass; they have their own ideas of life and decide everything foreign to their own little circle; they know little of the present and less of the past.

"I wondered recently at the daring of a certain professor of Astrology, who said in a little-read magazine that the average normal being of today would find times, with more decent amusements and in happier surroundings to Babylon, or another place, then in our interesting period of the world's history, up to the eighteenth century.

"The history of the world is founded on so much hypocrisy that everything is done not for what is right, and even against what is wrong, but for the effect on a majority of the people.

"That is why all Europe is slaughtering.

"That is why 'Christian' nations will murder Turks and crucify pagans and slay with zest 'foreigners.'

"A 'foreigner' is always a man with a head so dense that he will not think as we think.

"The story for truth as we see it has become barred from the pictures, so that anyone who has a real idea to express should not look to the moving picture as a means, but if he has enough money, to the stage.

"We of the moving picture craft admit our defeat; it is impossible for us to take any big subject of interest without the fear of the autocrats above us taking away our property.

"I now contemplate turning to the stage in making an attempt to find freedom of expression."

Times Union
Jacksonville
OCT 1 - 1916

ART.

The serious side of the mov ture appeal is thus shown by critic of the New York Worl

Since Intolerance is the su these comments, let us begin b a little intolerant ourselves.

Let us be intolerant of the a who, in spite of the photograph ic of the Griffith picture at th ty theater, still argues that genius—restricted art, but art theless—has not yet asserted i the field of the motion camera ever having witnessed Into makes such a claim either delud self or deliberately trifles w truth.

Genius has a stealthy way o ing among us unawares. The r picture machine is scarcely te old, yet the hand of genius turns its crank. The artist w invoke from the cold pages of visions of ancient Babylon in cendent hour and of the imper of antiquity in the mighty pa its downfall, is nothing less genius. Imagination on the d stage has never dared so stu a task. All this has been accom with splendor and magnitude that are beyond description in t tion spectacle of "Intolerance creation of D. W. Griffith.

But when the screen drama a to present more than a specta the eye, when it sets out to de the philosophy of the facts of it betrays its limitations. It again that the camera is a which is still groping to fin medium.

As a comparative philosophica of the bigotry of four widely se and disassociated eras, which tolerance pretends to be, it is crude and false. Its picture strangely incongruous and its ing, bizarre conceit and then political intolerance of an is confused first with the religi tolerance of the beginning Christian era and then with Church's cruelty in the middle and finally all three with the intolerance of the present ti attempting to weave these four

A single view, which ha the interest of all pictures, "Intolerance" has missed the great opportunity.

Though intolerance threatens to destroy the magic of screen illusion, the skillful cutting has kept the story moving with a rapidity that has caught the interest of the spectator. Yet, after all, the story has missed the great opportunity of history.

Though intolerance threatens to destroy the magic of screen illusion, the skillful cutting has kept the story moving with a rapidity that has caught the interest of the spectator. Yet, after all, the story has missed the great opportunity of history.

SAN FRANCISCO CHRONICLE, OCTOBER 1, 1916

GREAT SCENE IN NEW FILM, "INTOLERANCE"

Babylonian scene from Intolerance," or "The Mother and the Law," D. W. Griffith's mammoth million-dollar pictur spectacle, coming to the Columbia Theater Monday night, October 9.

AFTER having created in "The Birth of a Nation" the greatest picture spectacle ever filmed, D. W. Griffith, is now out with a production even greater in magnitude and cost than his first. It is called "Intolerance," and it will be seen at the Columbia Theater for an engagement which opens Monday night, October 9.

"Intolerance" has been exhibited in New York, and it is one of the few picture productions which has demanded and received the highest consideration. All of the leading critics of the Gotham press "reviewed" the work and all agreed that nothing so stupendous—not even "The Birth of a Nation"—has ever been conceived.

The story told by "Intolerance" is that of the human family, and it compasses history from the days of ancient, militant Babylon to the present, showing how "intolerance" has been the curse of the race—religious intolerance, political intolerance, moral intolerance and a fanatical zeal to "convert" others to some peculiar manner of thinking. In accordance with this scheme some of the mightiest and most tragic and dramatic events of history are portrayed, and the scenes are conceived on a plane of hitherto unapproached grandeur.

Hundreds of thousands of dollars have been spent on a single "set," as for instance the tremendous vision of ancient Babylon, the area of the vision covering the eight over miles of territory, backed by massive temples and palaces and peopled by throngs, the costumery of which has been the product of the best experts on ancient history and prehistoric man and customs.

It is said that Griffith has evolved a new dramatic procedure in the picture-spectacle, which will soon become general in the production of motion pictures. The events of history do not appear in their chronological order, but are shifted back and forward as they might fit in the mind's eye; the sequence of events being less a matter of time than a question of relative importance and pictorial effectiveness.

In New York the picture is being shown at $2 top prices, but the Columbia Theater management says that in this city it will be shown at $1 for the best reservations.

A large orchestra will furnish elaborate music, which Joseph Bratt has arranged and composed especially for this massive production.

Republican

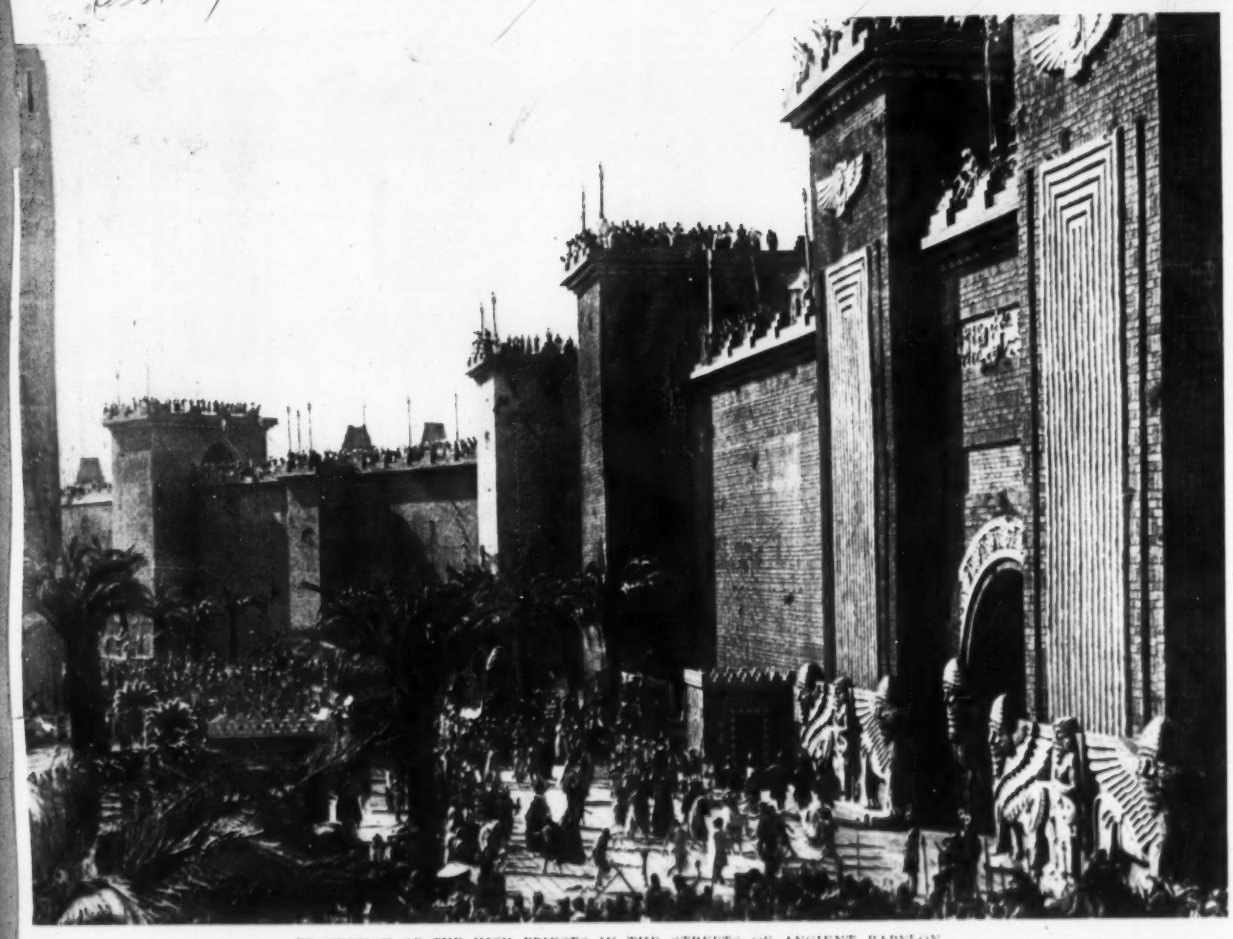
Lillian Gish, star of D. W. Griffith's "Intolerance" film, will be here to introduce her sister Dorothy in person, the first time to be heard out of the Frank Lloyd studio, Mrs. Griffith also will visit the studio for the pictures.

OCTOBER 1, 1916.
NEW YORK TRIBUNE.

"Intolerance," the Griffith picture, will continue its run at the Liberty.

A Recent Massacre in California

In Which Thousands of Lives Were Lost—on the Screen



PROCESSION OF THE HIGH PRIESTS IN THE STREETS OF ANCIENT BABYLON

SCENES IN GRIFFITH'S NEW MOTION PICTURE "INTOLERANCE" AT THE LIBERTY

From Gazette
Address Little Rock Ark
Date OCT 1 - 1916

Big Pay Envelope Comes From Amusing the Public

You are young, you are about to begin your life's work. You have decided to go after "the big money."

Where is it?

No longer in Wall street. Not in the great trusts, nor at the bar, nor in government even in war brides, nor in society.

TODAY IT'S IN AMUSING THE AMERICAN PUBLIC.

An acrobatic show receives the largest salary in the world. Clowns less acrobatic are being paid salaries double and treble that of the president of the United States and of the steel trust. A comic movie begins, two years ago, to gather in more money annually than the salary and housing of the chief of the four largest trust companies in New York, added together.

In other days we heard of the million-dollar annual salary of Charles Schwab, who is earned the Andrew Carnegie, who had made the magnificent gift of $100,000 a year for life to his employee, who had taken up his own life work, and who had made it possible for the steel industry to become the great thing it is today.

Today we hear of Charlie Chaplin, who has taken up his own life work, and who has made it possible for the movies to become the great thing they are today, who has given to the world a laugh, and who has made the world laugh as it never laughed before

Herald
Chicago, Ill
OCT 2 - 1916

Times
Washington D. C.
OCT 2 - 1916

Seen on the Screen

By LOUELLA O. PARSONS.

ONE thing I learned in my interview with David W. Griffith yesterday at the LaSalle Hotel is that his heart and mind are engrossed with "Intolerance" to the exclusion of everything else—Triangle included.

Thomas H. Ince, Mrs. Ince and Mack Sennett came Saturday and left for the coast at night. Mr. Griffith spent Sunday in Chicago and declared emphatically that he knew nothing about Triangle. In the face of the rumors which state that the meeting of Ince, Sennett and Griffith was for the purpose of adjusting Triangle matters this can mean only one thing. Either Griffith has withdrawn from Triangle or he never was associated with it any more than in name.

"I haven't seen a Triangle picture in four months," said Mr. Griffith. I have never produced a Fine Arts production and the words 'supervised by David W. Griffith' were put on the screen without my knowledge. My time has been spent making 'Intolerance,' which has occupied all my waking hours. It has been received in New York by people of every nationality and of every creed.

"I wanted to show the heart of the people who lived long ago. I wanted to impress upon the minds of every one who saw my production that the Babylonian period was fraught with just as much pain, sorrow and joy as is this period in which we now live. There are four distinct periods, and I have tried to reveal the human heart in each."

That "Intolerance" is very precious to its creator no one can doubt after hearing the tender, almost reverent way in which he speaks of his great picture. After the last scene was assembled Mr. Griffith in his weariness said, "I shall never make another big picture." He had made a fortune with "The Birth of a Nation." Much of this he put into "Intolerance," and some of his admirers gasped and felt that he was too venturesome, for they did not believe he could again equal his first stupendous success.

But now that "Intolerance" has been received in New York in the same spirit that "The Birth of a Nation" was welcomed, Mr. Griffith may be induced to change his mind.

"Is 'Intolerance' your last work? Are you through with films?" I asked him.

"I did say I would never make another big picture," he said, "but, of course, never is a long time."

While he would not admit "Intolerance" would have a successor, he did say he had been visited by some prominent Catholics, Episcopalians and Baptists who urged him to put "The Passion Play" on the screen.

"Wouldn't it make a wonderful screen play?" he asked, forgetting his grim resolve to put film features outside his life.

Before Mr. Griffith went West last night he went to see "The Birth of a Nation." "You see," he said, "I haven't seen it for almost a year and I am getting homesick for it."

A statement will arrive some time today from the Triangle offices in New York which Thomas Ince believes will straighten out matters. So far as he and Mack Sennett are concerned, everything has been settled and Triangle will continue to make pictures. This will be welcome news to many exhibitors who have found the Triangle releases a racing proposition and were regarding the ominous rumors with anxiety.

DAVID W. GRIFFITH.

om Examiner
ldress Chicago, Ill
ate OCT 2 - 1916

DAVID W. GRIFFITH

BY JUANITA GRAY.

DAVID WARK GRIFFITH'S connection with the Triangle Film Corporation already has been so long that it seems almost like a life time. The end of his work in the Fine Arts Studios in Los Angeles is in sight. The last film he has produced there is a movie of contemporaneous life, entitled "The Mother and the Law," which is now being cut and titled. The film is expected to be ready for release in a few weeks. It is the last film to be produced in the Fine Arts studios. The last film he produced there was "The Martyrs of Alsace." Mr. Griffith is now in New York where he is supervising the cutting of his film, "Intolerance," which is being shown at the Liberty theater. Mr. Griffith is expected to return to Los Angeles in a few days. He will then begin the work of closing the Fine Arts studios. Mr. Griffith is now in Chicago where he is supervising the showing of his film, "The Birth of a Nation," which is being shown at the Auditorium theater. Mr. Griffith is expected to return to Los Angeles in a few days. He will then begin the work of closing the Fine Arts studios. Mr. Griffith is now in Chicago where he is supervising the showing of his film, "The Birth of a Nation," which is being shown at the Auditorium theater.

Griffith Deserts Photoplay To Produce Dramas on Stage

Man Who Made "Birth of a Nation" Says Censors Drove Him From Film.

KILLED FREEDOM OF ACTION

Scathing Denunciation of Censorship in Statement Announcing Retiremet.

"Intolerance that I have met with and fought with in 'The Birth of a Nation' makes it impossible to ask investment of the tremendous sums of money required for a real feature film with the result dependent on the whim or the lack of brains of a captain of police."

In these terms David W. Griffith announces his intention to foresake motion picture work for the stage in a statement published today with his authority in the October issue of the Photoplay Magazine.

The name of Griffith stands for all that is idealistic and artistic in the world of motion pictures. He is credited with having raised the picture play from a mere mechanical photographic to a real form of artistic expression.

A native of Kentucky, a university graduate, when his ventures as a playwright were unsuccessful and he entered motion picture work first because it gave him a livelihood. He immediately saw the possibilities of photoplay production and turned his attention to artistic presentation of real dramatic ideas.

Denounces Censors.

The success attained by Griffith, well known to most patrons of pictures, reached its climax in the production of "The Birth of a Nation." His last big photoplay, "Intolerance," has just been presented in New York. It is in connection with the presentation of this picture that he makes announcement of his retirement from pictures.

In his announcement Griffith delivers a scathing denunciation of censorship, which he declared has driven him from the picture field. Some of his reasons he states in these terms:

"It appears that henceforth there will be no middle ground in the pictures; there will be the 10, 20 and 30 cent pictures, and the big $1 ones.

"The first class theating does not attract me, and the second offers too many stupid, cruel, costly, and apparently inexplicable affronts.

"If necessity the stage must tell the truth more freely than any other method of expression. It is the only means existing today of even attempting to portray the truth.

"I have tried to tell the truth in my new picture. But I find that what will call the 'movies' are less free now than ever, and are more and more dependent on the money and on that account I feel incident to stop.

Few Ways to Tell Truth.

"There are but a few means of conveying what we believe to be truth. . . . The newspaper and magazine appeal to a certain element which they must please, and are forced to depend as a rule to the broad-browed manner called Public Opinion, more than to her sister, virtue, Public Opinion.

"But the producer of a picture depends on a much larger element than any of these means. He has a million Mrs. Smiths and a million of Mr. Jones, and he is far more certain to get a fair hearing or he would be, if it were not for the censor.

"The story for Truth as we see it has become barred from the pictures, so that any one who has a real idea to express should not look to the moving picture as a means, but if he has enough money, to the stage.

"We of the moving picture craft admit our defeat; it is impossible for us to take any big subject of interest without the fear of the autocrats above us taking away our property.

"I now contemplate turning to the stage in making an attempt to find freedom of expression."

DAVID W. GRIFFITH,
Producer of "Birth of a Nation" and most famous of all motion picture directors, who announces he has quit the photoplay because of censors' restrictions.

CHRONICLE, MONDAY, OCTOBER 2, 1916

Remarkable Film to Be Seen at Columbia

D. W. Griffith's Latest Creation to Open Next Monday

The seemingly impossible has at length been achieved by D. W. Griffith in his latest creation, "Intolerance; or, The Mother and the Law," which will be the opening attraction of the season at the Columbia Theater, beginning next Monday night with daily matinees thereafter. It will require all of this week to install the stage settings and effects for this massive production.

In the colossal cast are many of the favorites who are seen in "The Clansman."

EXAMINER— OCTOBER 2, 1916

NEW GRIFFITH FILM TO-NIGHT

"Intolerance; or, the Mother and the Law" to Open Run at Columbia.

"Intolerance; or, The Mother and the Law," the great spectacle produced by D. W. Griffith, will begin its engagement at the Columbia this evening.

This production, the first presented by Griffith since "The Clansman" became a remarkable success, shows the gradual development of that idea of the world's history, the idea that has led from barbarism to civilization and culture of a higher order, and the idea that has led from the dark ages to the present time. The story is told in four parts, each part being a complete story in itself, but each part being a part of the story of the world's history

THE HUMANITARIAN Oct. 3-16

A MARVELOUS MOTION-PICTURE SPECTACLE

"INTOLERANCE"

D. W. Griffith's motion-picture play "Intolerance" is marvelous. But greater than the stupendous production itself are its lessons to mankind. It points out that real progress is only that which cures evil and not that which merely changes it from one form to another.

The play shows the horrible untrustworthiness of circumstantial evidence.

It exposes the fact that capital punishment prevents opportunity to correct errors.

It shows the hypocritical charity of men who give to the poor only a small percentage of that which rightfully belongs to the masses in the first place.

The play will have a deep effect on the public, and the seed sown will bear fruit, principally because it makes people think.

From Examiner
Address Los Angeles, Cal.
Date OCT 3 - 1916

"The Eyes of the World"

Some confusion has arisen about the date of "The Eyes of the World," Mr. Clune's new photoplay being shown.

It was announced for this week, but since then Mr. Clune booked Mr. Griffith's picture, "Intolerance," for his Auditorium, for October 16, and he decided to postpone its appearance until after the Griffith picture when "The Eyes of the World" will take the stage.

It will have the same elaborate production given to "Ramona," "The Clansman" and other big pictures shown at the Auditorium.

Christian Science Monitor
From Christian Science Monitor
Address Boston Mass.
Date OCT 3 - 1916

The plays which have been forced to cut their New York runs short because they have been unable to find theaters in which to continue after new pieces have come in according to contract are: "The Silent Witness," "The Amber Empress," "The Guilty Man" and "Somebody's Luggage." "Intolerance," heavily advertised, now is drawing well. The Ince picture, "Civilization," is in its fifth month. "Very Good Eddie," having occupied three theaters in Thirty-ninth street, now goes back to the Princess, where it began its long run.

OCTOBER 3, 1916.

The Evening Telegram

At the Liberty Theatre D. W. Griffith's latest film sensation "Intolerance" eclipses "The Birth of a Nation" in popularity.

From Christian Science Monitor
Address Boston Mass.
Date OCT 3 - 1916

MOTION PICTURE NEWS

Miss Mary Pickford has begun work on her second picture under her own management. While John Emerson, who directed the taking of "Less Than the Dust," is cutting and assembling it, Maurice Tourneur will direct the photographing of the second.

David W. Griffith, in the course of an interview printed in the November Photoplay magazine, declares that he will turn to the stage soon as a medium of expression. The stage, he says, offers a freedom for the man with a message that he no longer finds in the film field because of the increase in motion picture censorship activities. Because of the censorship, he says he will not undertake to produce another feature on the scale of "Intolerance." He cannot ask bankers to invest hundreds of thousands in a film which some police captains may so mutilate as to impair the effect sought, with the result that there may never be a return on the investment.

Deutsches Journal
Address New York City
OCT 3 1916

„Intolerance" ladet deutsche Vereine ein.

Griffith-Film von Deutsch-Amerikanern indossiert. Attraktion in Loew Theatern.

Nachdem in letzter Woche Henry Weismann, Christian Rebhan, Dr. G. Scholer, Dr. L. Haupt und viele andere bekannte Deutsch-Amerikaner sich den Griffithschen Riesenfilm „Intolerance" angesehen und in ihm ein vortreffliches Kampfmittel gegen den Geist des Muckertums, der Prohibition und des Nativismus erkannt haben, sind soeben an die deutschen Vereine von Groß New York Einladungen ergangen, den Film in Corpore zu besuchen. Den Vereinen werden besonders günstige Offerten gemacht.

„Intolerance" zeigt, wie Leute, denen man das harmlose Bier nimmt, dann heimliche Sklaven des Schnapses werden. Es zeigt, wie junge Leute, denen man harmloses Vergnügen, wie ein Tänzchen nicht verlangt, heimlich Leidenschaften fröhnen, die ihnen früher fern und fremd waren. Er zeigt, wie seit Anbeginn der Welt die Unduldsamkeit der Menschheit Jammer und Elend gebracht hat. Der Nationalbund hat in „Intolerance" eine nicht zu unterschätzende Waffe in seinem Kampfe gegen diese unduldsamen Geister, und die Deutsch-Amerikaner sollten Griffith in seinem mutigen Unterfangen tatkräftig unterstützen.

Oregonian
Portland, Ore.
OCT 3 1916

. . .

D. W. Griffith directed part of his masterpiece, "Intolerance," from a balloon.

. . .

He says "Intolerance" is his last and that he will take up the stage as a means of finding an audience.

THE BULLETIN: SAN FRANCISCO
, THURSDAY, OCTOBER 5, 1916.

Movie Queen Glad She Doesn't Have to Die

May Marsh Says She Feels a Heroine.

Mae Marsh, who will see herself in "Intolerance" on Monday for first time.

AFTER working for the past week in San Francisco Mae Marsh, who plays the leading roles in "Intolerance," a photo play that will be given at the Columbia Theater Monday night, is resting for a few days at the St. Francis Hotel. She will remain here to see herself for the first time in the new Griffith spectacle. Miss Marsh looks more like a school girl than she does the greatest favorite of both the theatrical and film worlds.

"Do you ever get stage fright going appearing before such large audiences?" she was asked. A quaint smile crept into her face as she replied:

"Not now. I do not think I have played in the City many times before and the public seems to like [illegible] work. But I have been in the large auditoriums in Boston, Los Angeles, Australia, Paris and other parts of the world. I am glad though that I am going to play in the same room in Paris, Lyric, and partly, I do, because it is this instance [illegible]

Bulletin
San Francisco, Cal.
OCT 4 1916

AN EPOCH IN MY LIFE.

(At the studio, Wednesday morning.)

LAST evening was an epoch in my life. I was the guest of Mr. D. W. Griffith for the first New York run of his great masterpiece, "Intolerance."

I would have to build a monument of my feeble little words to attempt to describe this picture. It was a revelation of art, photography, acting and magnificent settings.

The story was constructed in four periods—the fall of Babylon, the beginning of the Christian era, the Huguenot period under the reign of Catherine de Medici and a modern dramatic story.

So well introduced and knit together were these that not for one moment did we lose the continuity of each splendid and spectacular story. It was like reading four serials in one magazine.

After the prologue there came the deafening demand for Mr. Griffith and the applause thundered for fully four minutes until he appeared on the stage and silenced them. His was a very simple speech, but it came from the depths of his heart. He expressed only his gratitude for the appreciation of the audience and told them he was but one spoke in the wheel—that the actors, the camera men and the men who developed the film and cut it, though they were not present, were the ones who deserved the applause and appreciation of the public.

From
Address New York City
Date
OCT 4 - 1916

"That girl in the box on the right looks like Constance Talmadge. You know her, the girl who is the Mountain Girl in 'Intolerance?' Wasn't she splendid and spirited and attractive?" Mabel Taliaferro, who was seeing "Caroline" with me, spoke. And they say actresses are unable to praise each other. When I want unstinted, wholehearted praise of a performance or a performer I take an actress with me to the play. I wonder, for instance, whether any little bird bore on friendly wings to Lina Abarbanell the praise that Lillian Russell whispered in the box from which she saw captivating Flora Bella.

Times
Los Angeles, Cal.
OCT 4 - 1916

Clune's Auditorium.

D. W. Griffith's big spectacular film, "Intolerance," will open at Clune's Auditorium the 16th inst. That the feature will have a phenomenal run is assured from its success in New York.

Following the presentation of "Intolerance" will come the showing of the new W. H. Clune production, "The Eyes of the World." This feature is practically finished, but its showing has been postponed until the run of the Griffith feature. A large number of inquiries have been received by the Clune management regarding the premiere of this feature, as a mistaken idea seems to have existed that it was to open next week.

Oregonian
Portland, Ore.
OCT 4 1916

New York is suffering from an adjective famine. The critics used the all up on "Intolerance."

His Last Picture.

"Is 'Intolerance' truly to be your last picture?" Griffith was asked.

"It is," he replied. "Intolerance th I have met with and fought with my other picture ('The Birth of a Nation') makes it impossible to ask investment of the tremendous sums money required for a real feature fil with the result dependent on the whi or the lack of brains of a captain police."

San Francisco Examiner, Oct. 4 '16

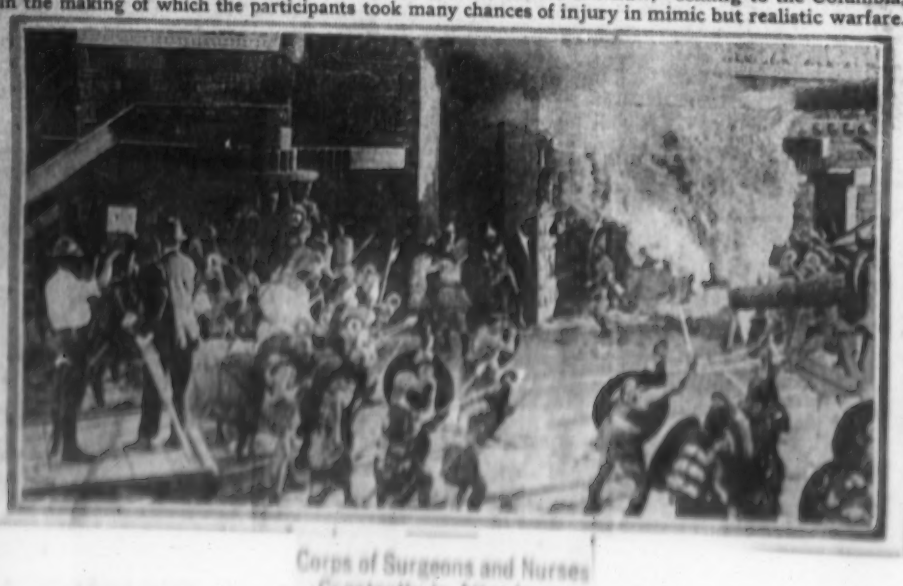
"Intolerance" Here Next Mon

MISS CONSTANCE TALMADGE IN 'INTOLERANC

THE SAN FRANCISCO CALL AND POST OCTOBER 4, 1916

MAKING OF HUGE SPECTACLE ATTENDED BY MANY HAZARDS

Scene from D. W. Griffiths' "Intolerance," or "The Mother and the Law," coming to the Columbia, in the making of which the participants took many chances of injury in mimic but realistic warfare.



Corps of Surgeons and Nurses Constantly in Attendance in Field Hospital

Griffith to Present Another Film at Columbia; New

"INTOLERANCE," or "The Mother and the Law," just given to the public by D. W. Griffith, producer of "The Clansman," is to begin an engagement at the Columbia Theatre next Monday evening. This for it has been presented only at the Liberty Theatre, New York.

As was the case with "The Clansman," this new work will be presented only in first-class theatres and at the customary prices of these houses. The Columbia is the second theatre to which it has been released, the Liberty in New York being first.

Amazing magnitude, the most elaborate settings ever placed and built after their work the producers of this masterpiece. Thousands upon thousands of people, set against fantastic backgrounds, are handled with an expertness unknown and a perfection of detail unknown before. All the world and centuries are in the record and centuries are in the record of the Clansman. The Mother and the Law, Intolerance, is a stupendous lesson in the brotherhood of man, the Christ idea and love of the neighbor.

Chronicle
San Francisco, Cal.
OCT 5 1916

Griffith's "Intolerance" Next Week

Columbia to Show Big Spectacle

Every Seat to Be Reserved Until Its Stay Is Ended

THE Columbia Theater will open its doors next Monday night with D. W. Griffith's latest and biggest production, "Intolerance," or "The Mother and the Law," as its attraction.

During the stay of this great photo-spectacle at the Columbia every seat will be reserved, and judging from the sensational success achieved by Griffith's only other spectacle, "The Clansman," or "The Birth of a Nation," the management believes that the popularity of the forthcoming attraction will assume stupendous proportions.

The picture is a visualization of the theme "Intolerance," which is the subject of historical and pageant presentation.

Ancient, sacred, medieval and modern history provides the stories, of which there are four, each a distinct narrative.

"Intolerance" attempts to show that through the ages the same passions and the same fanaticisms have been shown and the same results have been revealed to mankind. The scene which brings the story down to present times is laid in an American city and shows the results which follow when so-called reformers attempt to stifle personal liberty. The story of Judea is told, ending with the crucifixion of Christ. In the medieval period the story of the massacre of St. Bartholomew is shown and ancient history yields up the story of Babylon's fall.

Marjorie Wilson as "Brown Eyes" in the mammoth spectacle, "Intolerance," which will be seen next week at the Columbia.

Times
Los Angeles, Cal.
OCT 5 - 1916

RIALTO.

News and Gossip.

STAGE AND STUDIO.

TRIANGLE CHIEFS BACK FROM EASTERN TRIP.

By Grace Kingsley.

With his carpet-bag full of glowing press notices anent "Intolerance," D. W. Griffith, director-general of the Fine Arts Triangle forces and producer of the two biggest screen successes which the film world has known, returned from New York yesterday. He spent last night here, but will leave today for San Francisco, where he will complete arrangements for the showing of "Intolerance" at the Columbia Theater. The film will open Monday night.

Griffith states that he finds the public and even the censors, so far, in hearty accord with the spirit of "Intolerance," which is a pitiless revealment of hypocrisy and of the tendency of humanity to multiply the laws concerning even strictly personal affairs.

"Every time a barber trims a man's beard, if he cuts it a little shorter than the custom, somebody will run out and demand a new law governing the cutting of beards," said Mr. Griffith. "The tendency is all toward bossing other people instead of ourselves—an imposing of outward rules rather than a training of inner nature.

"Intolerance" bids fair to have an even longer stay in New York than did "The Birth of a Nation."

Mr. Griffith states that while he means ultimately to begin work on a new feature, it will not be for several months, as he will return to New York immediately following the launching of "Intolerance" here, at Clune's Auditorium, October 16. Already he has received big offers from foreign countries for the film and he will attend to these during his next New York trip.

Herald
Los Angeles, Cal.
OCT 5 - 1916

GRIFFITH TO GO IN SECLUSION FOR REST

David Wark Griffith, master film producer, is back in Los Angeles. He is here to present "Intolerance," the picture that startled blase New Yorkers.

"I want to see what Los Angeles will say about my picture," he said today. "New York thought it was wonderful. At least I judge so. Los Angeles, the home of motion pictures, will give me the final word."

Griffith is not flushed with the success of his picture. Somehow he gives you the impression that he knew it all along, that he was assured that the people would like it.

"JUST TRAIL BLAZER"

When Griffith talks about "Intolerance" and tells of the success it scored in New York it does not sound egotistical.

"Does 'Intolerance' mark the crest of the popularity of the movies?" he was asked.

"No; it simply blazes the trail for something bigger."

Grifith said the same thing when "The Clansman" scored its success. He said it was but a stepping stone to something better. That something must have been "Intolerance."

"People say the movies are on the wane."

"That is not true or logical," observed the master producer. "They turned away 4000 people last week at the theater at which 'Intolerance' is being shown."

"Do you consider 'Intolerance' to be a far greater picture than 'The Clansman'?"

"The critics and the people say it is," he answered, and he smiled quietly as he said it.

"And what are you going to do now?"

TO TAKE LONG REST

"After 'Intolerance' is produced in Los Angeles I am going to some lonely spot where I can be all by myself and rest. I am going to do a lot of thinking and I must have rest."

"That thinking should result in something."

"I hope it does, but I cannot say now that I have plans for a new picture. I am going away to be alone where I can rest and possibly hit upon an idea for a new picture. But right now I am without a plan for the future."

"Los Angeles is certainly being advertised by 'Intolerance.' In New York the people say that Los Angeles must be a wonderful place because they know the picture was produced here, and they have seen the wonderful settings. They are an incredulous lot. They won't believe that we spend thousands of dollars to make the scenes for the pictures just as we want them.

"Miss Mae Marsh, who is the star of 'Intolerance,' is the favorite in New York now. Everyone is talking about her. They have compared her to Sarah Bernhardt, the theatrical man thought to secure her services so that she might play a pantomime part in a production written especially for her."

Eve. Public Ledger
Philadelphia Pa.
OCT 5 - 1916

[illegible]

Examiner
Los Angeles, Cal.
OCT 5 1916

[illegible]

Oregonian
Portland, Ore.
OCT 6 1916

D. W. [illegible]

Oregonian
Portland, Ore.
OCT 6 1916

Miss Katharine Vedder, a programme girl at the Liberty Theater, New York, where "Intolerance" is playing, so impressed D. W. Griffith with her personality that the famous producer has offered her a chance to come to Los Angeles and play in pictures. She will be seen in Griffith's next photodrama.

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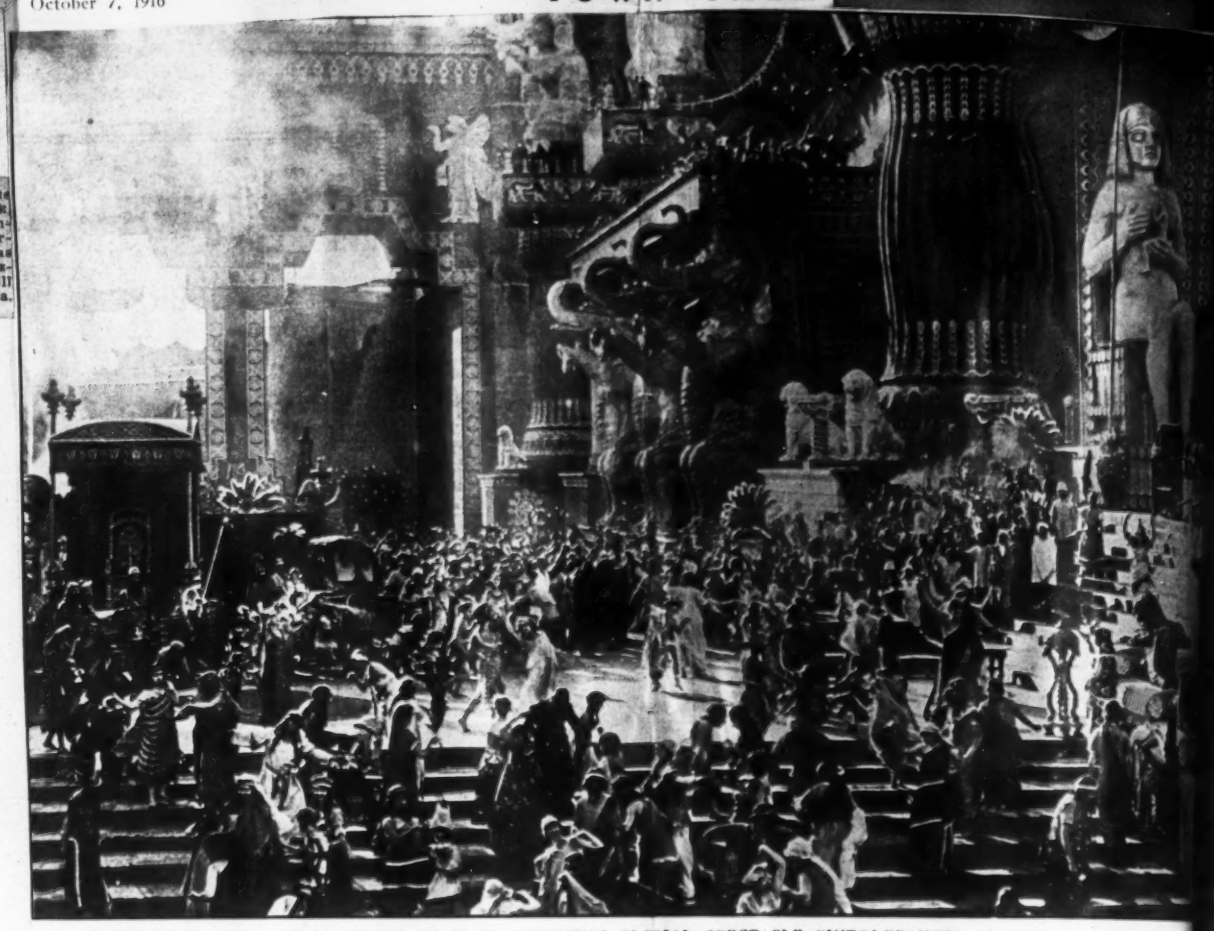
OCT 7 1916

Miss Katharine Vedder, a programme girl at the Liberty Theater, New York, where "Intolerance" is playing, so impressed D. W. Griffith with her personality that the famous producer has offered her a chance to come to Los Angeles and play in pictures. She will be seen in Griffith's next photodrama.

AUDITORIUM ATTRACTION

D. W. Griffith's master production, "Intolerance," or "The Mother and the Law," will be the attraction at Clune's Auditorium beginning Monday night, October 16. After the premier performance there will be two performances daily excepting Sundays. This is the first and only production that Mr. Griffith has made since "The Clansman" ("The Birth of a Nation"). It will never be presented in any but the highest class of theaters and at prices customarily charged for first-class attractions.

October 7, 1916 TOWN TALK



ONE OF THE MANY SPECTACULAR SCENES IN D. W. GRIFFITH'S COLOSSAL SPECTACLE "INTOLERANCE" OR "THE MOTHER AND THE LAW" AT THE COLUMBIA THEATRE BEGINNING MONDAY, OCTOBER 9

The New Griffith Film

D. W. Griffith's master production "Intolerance" or "The Mother and the Law" will be the opening attraction at the Columbia. On Monday night, October 9, will begin the limited engagement of this colossal spectacle. After the premier performance there will be two performances daily including Sundays. This is the first and only production that Mr. Griffith has made since "The Clansman." It will never be presented in any but the highest class theatres and at the prices charged for first class attractions. Griffith's new offering carries four parallel stories of different ages of history. Some of the greatest characters in the world's development are pictured at war with the irresistible currents of thought which dominated their times. Thousands upon thousands of people, set against tremendous backgrounds, are handled with an unequalled precision and a perfection of detail, nowhere outdone, and permeating all is the touch of nature. Griffith has rebuilt and repeopled Babylon. He has recreated Judea in the days of the Nazarene. He has reconstructed Paris during the Middle Ages, in its entirety "for breaks" in paperchase.

SAN FRANCISCO CALL

Screen Offerings

"INTOLERANCE" IS EXPRESSION OF BIG IDEA

Columbia

FILM OFFERINGS NEXT WEEK

News
Grand Rapids Mich.
OCT. 7 - 1916

Griffith's "Intolerance" Is a Great Spectacle.

In his new cinematograph spectacle "Intolerance," David W. Griffith seems again to have proven his genius in this field of production. The picture also is declared to be one of the most important productions ever made and far more massive and effective than Griffith's "Birth of a Nation." Griffith was four years making this picture and he is said to have brought out something which departs from all form of construction that has been followed heretofore in the theater.

The movitating theme is of the twentieth century and realistically portrays phases of every day life. Paralleled with it are three additional stories which trace back through the earlier periods of the world's development. The ancient periods show medieval France during the reign of Charles IX when his mother Catherine de Medici dominated his career; Jerusalem at the time of the Christian era, and Babylon at about 539 B. C. when Belshazzar's forces were overpowered by the Persian forces under Cyrus.

In writing of this spectacle Dorothy Dix said, "To call such a production a 'movie,' is as absurd and inadequate as to call Niagara 'cute.'"

From Dramatic Mirror
Address New York City
Date OCT 7 - 1916

"INTOLERANCE" AT LOS ANGELES

"Intolerance" opens at the Clune Auditorium at Los Angeles, Cal., Oct. 16, for an indefinite run. It takes the date originally set for the showing of the new Clune film, "The Eyes of the World," the opening of which will be postponed. The newest Clune film is believed to be a little long and will be cut down before it is shown. The runs of such features at the Clune Auditorium is generally about ten weeks.

From Eve. Globe
Address New York City
OCT 7 - 1916

LIBERTY.—D. W. Griffith's sun play of the ages, "Intolerance," at the Liberty Theatre, has turned into its second month of success. It remains at this playhouse with increasing interest being aroused.

THE NEW YORK REVIEW,
SATURDAY, OCTOBER 7, 1916.

Second Big Month of "Intolerance"

D. W. Griffith's sun play of the ages, "Intolerance," at the Liberty Theatre, has turned into its second month of success. It remains a this playhouse with increasing interest being aroused in its various studies of modern socialogy, together with its parallel reproductions of the scenes in Babylon, the Holy Land and in medieval France during the romantic days of the swashbucklers.

In addition to its telling pictorial realization of a universal theme, "Intolerance" is impressive because of its massive reproductions of scenes that could never be seen under any other form of art. With thrills piled upon its more exciting episodes, it meets all the intrinsic dramatic requirements a thousandfold, and then embellishes these with a grandeur of background never achieved on any stage in the world.

News
...apolis Minn.
OCT 7 - 1916

GRIFFITH HAS NEW ONE

"Intolerance" Portrays Man's Unwillingness to Harbor New Ideas.

"Intolerance," the new "sun-play," as it is called, reflects in its name the entire purpose and scheme of the pictures. David Griffith is the producer. It consists of several narratives showing that intolerance, or bigotry—the unwillingness of the mind to take in new ideas—plays a very important part in the development. Various episodes in it are laid in Paris of the 16th century, showing the massacre of St. Bartholomew, another in Judea in the days of Christ, and one in Babylon, showing the reign of Belshazzar.

Every effort was made to have accuracy in all historic scenes, of which there are a great number.

The cast will be very nearly that of "The Birth of a Nation." Henry Walthall will not be in it.

From Musical America
Address New York City
Date OCT 7 - 1916

"In California I met D. W. Griffith, the celebrated motion-picture producer. In fact, I became acquainted with many of the 'movie' stars, notably Charlie Chaplin, and to go from extreme comedy to the height of tragedy, Sir Herbert Tree. I earned the distinction of being the first person to see 'Intolerance,' the great motion picture—spectacle, with the exception of Mr. Griffith and the cast. Mr. Griffith invited me to his private projection room and made me give my word that I would reveal to no one what I saw. He placed two guards outside the door to insure absolute secrecy. I was so impressed that I lay awake reflecting upon the grandeur of the picture and the enormity of the conception. Because of my unique experience, I became known in California as the 'Godfather of "Intolerance."' Mr. Griffith and I became fast friends and frequently discussed the growing importance of music as a factor in the success of the photoplay."

HARRY BIRNBAUM.

From Moving Picture World
Address New York City
Date OCT 7 - 1916

Colonial.—Beginning Thursday, September 28, "The Birth of a Nation" (D. W. Griffith) will succeed "Ramona" for a short run, when it will be succeeded by "Intolerance." The admissions for "The Birth of a Nation" are: Matinees, 25 cents to $1; nights, 25 cents to $1.50. N. E. Fields, the popular house manager, will have charge of the Colonial theater forces. "Ramona" closed Sunday, September 24, and the house will be dark until September 28.

From Motion Picture News
Address New York City
Date OCT 7 - 1916

STOCK COMPANIES BEING REDUCED ON WEST COAST

Special to Motion Picture News
Los Angeles, Sept. 23

For the past several weeks a change has been in process among the west coast producing companies. With but one or two exceptions the larger studios have reduced their stock organizations. At the American plant at Santa Barbara reduction was started first. The latter part of June there were fourteen companies working there, while at the present time there is not more than six. This change was made because of a change of policy, which provides for the discontinuance of one, two and three reel subjects. As soon as the last scenes of "Intolerance" were made at the Fine Arts plant, many of the guarantee and stock people, who had been retained to work in scenes for this and other Fine Arts productions received their notice. The Ince studio at Culver City is far ahead of release, and one director and a number of stock and guarantee players were released recently. A change has also been effected at the Keystone, where the stock company has been slightly reduced.

The largest reduction to be made recently was that at Universal City this week when seven directors discontinued work, reducing the number now actively engaged to twenty-six. It is the intention of the Universal to make the major portion of its productions during the summer months when the days are longest, and there are far less outdoor bright sunshine.

While some companies have been reducing their stock organizations others have been increasing. The latter applies to the Ince and Lasky companies. Ince now has fifty companies at work and Lasky eight.

From Dramatic Mirror
Address New York City
Date OCT 7 - 1916

"INTOLERANCE" BREAKING RECORDS

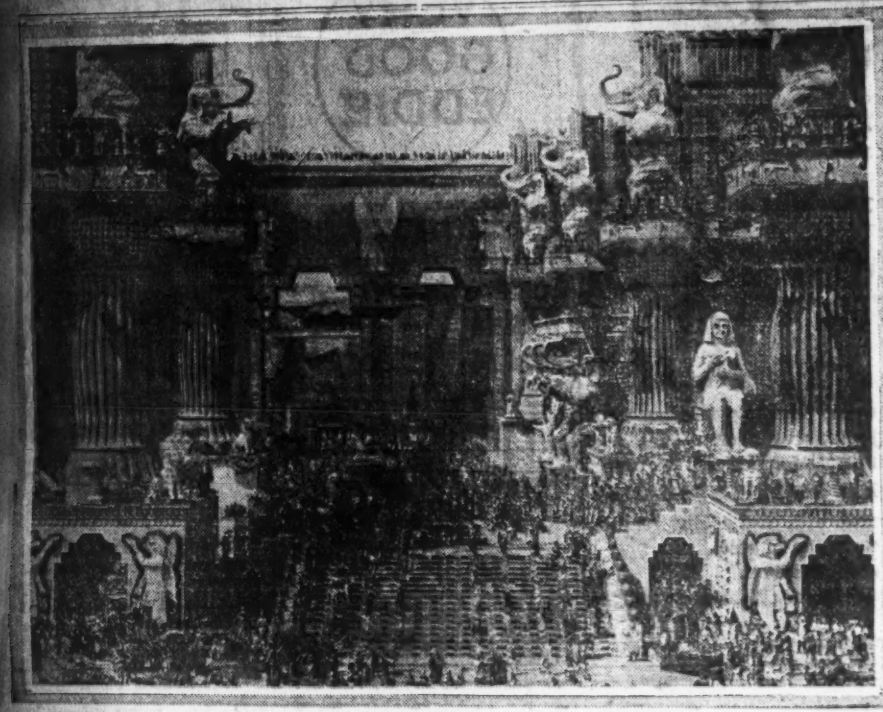
"Intolerance" at the Liberty Theatre closes the first month of its engagement with every evidence of remaining at that playhouse for a longer period than Mr. Griffith's other success, "The Birth of a Nation." This wonder spectacle is attracting unusual attention in addition to its claim for its wide departure from the time worn dramatic method. Mr. Griffith's accomplishment differs from other advanced ideas of the theater in that it deals especially with his new theme and proved a success. His first attempt at a big production was in a school in which form of the drama contributes to the elaborate dramatic effect by demonstrating the impossibility of the human mind the practicability of a production of a school play. The success of this production was shown in the New York theater.

BULLETIN: SAN FRANCISCO, SATURDAY, OCTOBER 7, 1916.

At the Columbia Theater.

NEW YORK AMERICAN, SUNDAY, OCTOBER 8, 1916

"Intolerance" Attracting Capacity Crowds



A scene from "Intolerance" at the Liberty Theatre.

IN "Intolerance," the latest and greatest picture show invented by D. W. Griffith, the father of "The Birth of a Nation," the rules which are supposed to govern drama have been defied.

In the free and easy way of "Intolerance" Mr. Griffith jumps audaciously from a story of modern life to ancient history. But the creator of that vast and bewildering spectacle, or play, or illustrated narrative, had no desire to pose as a rival of regular dramatists. Rightly or wrongly, he refuses to believe that there need be more than the most slight analogy between drama, as we find it in Schiller or Sardou, and what he calls "sun plays."

In "Intolerance" Mr. Griffith has chosen to work out four distinct and separate plots. Such unity as there may be in his achievement is due to the existence of one thought in his four stories.

Through all there runs one vital and beautiful leit-motif, showing charity and mercy denouncing intolerance.

Mr. Griffith shows us in his modern and melodramatic tale of two unhappy mill hands in his presentation of the tragedy of Christ, in his Babylonian epopee and in his revival of the story of the Huguenots, that since the world first was intolerance has been its deadliest curse.

He does not give us the assurance that things will change much in the days to come. He contents himself with pointing out the evil.

By comparison with the purpose of "Intolerance," the means by which that purpose is attained becomes insignificant. As you watch the unfolding of each strange and thrilling plot you forget dramatic rules and customs. You fix your mind, for the time being, on each scene, each wonderful incident presented. Your eyes grow dim with tears as you see the Saviour shied the "woman taken in adultery" from her enemies. You shudder at the massacre of the Huguenots. And your heart seems to stand still at the siege of Babylon. No doubt, if you are not too spoiled by theatre-going, you will find plenty to excite and grip your interest in the story of Mr. Griffith's Boy and Girl, joint victims of smug, pitiless mock-philanthropists.

THE SUN, SUNDAY, OCTOBER 8, 1916.

Mae Marsh in "Intolerance" at the Liberty Theatre

New York City
OCT 8 - 1916

Wandelbilder.

Direktor D. W. Griffith führt im Liberty Theater seinen neuen Kolossalfilm "Intolerance" vor. Er hat vier Jahre daran gearbeitet. Das Motiv ist dem 20. Jahrhundert entnommen: aufregende Phasen aus dem Alltagsleben. Damit verquickt sind aber Vorgänge, die bis zu früheren Perioden der Menschheits-Entwicklung zurückgehen. Man sieht z. B. Frankreich zu Anfang der Neuzeit im Zeitalter Karls des Neunten und der Katharina von Medici, man sieht Jerusalem zur Zeit der ersten Christen und das Babylon des Belsazaar; alles historisch treu wiedergegeben. Das Photodrama will Visionen veranschaulichen, wie sie durch das Menschenhirn in einer Schicksalsstunde zucken. Ein Orchester aus Metropolitan Opera-Musikern spielt die speziell komponierte Geleitmusik. 100 Personen hinter der Szene geben den Bildern Resonanz.

Springfield Mass
Oct 8/16

LA GERALDINE'S NEW FILM.

In practical seclusion in California for more than three months, Geraldine Farrar, the Metropolitan opera prima donna, completed a short time ago a motion picture version of the story of Joan D'Arc. The greatest secrecy has surrounded Miss Farrar's newest film production, which rivals as an ambitious motion picture "The Birth of a Nation," "Intolerance" and "Civilization" in length and elaborateness.

The production was made under the direction of Cecil B. DeMille, who exclusively has directed all of Miss Farrar's previous films for the Jesse L. Lasky Feature Play Company including "Carmen," "Temptation," and "Maria Rosa." The new spectacle photo-play based on the story of the Maid of Orleans will be presented by Jesse L. Lasky, its first showing taking place probably in New York some time this autumn at a Broadway Theater.

The theme of the production is said to have been Miss Farrar's own as she has always had an ambition to appear as Joan, either in grand opera or in pageant. In the conception of the film version the star gave to the authors, Mr. DeMille and Miss Jeanie MacPherson, valuable assistance. For years she has studied and loved the character of the peasant woman who still lives as a saint in the memories of the French people.

It is announced that the photo-play is one of the most costly ever produced. Some of the scenes of battle show several thousand men and horses. Several whole cities were built for scenic purposes on a ranch not far from Los Angeles.

From Item
Address New Orleans, La.
Date OCT 8 - 1916

Constance Talmadge, sister of the highly-popular Norma, is to come into her own with the appearance of the Triangle-Fine Arts production of "Hugs," which is now being completed at the Los Angeles studios. In this production she will co-star with Wilfred Lucas. Constance has appeared in several Triangle productions along with her better known sister, but her parts have been small ones. However, in the D. W. Griffith production of "Intolerance" she was given a part of importance and her work has attracted great attention from the critics in the east. This persuaded the directors at the Fine Arts studios that she should have better parts in future productions and it is promised that in "Hugs," in which she is a girl with the postage stamp collecting fad, that she will prove that she is as capable an actress as her sister. All we have to say is that if she does, she will rank with the greatest on the screen.

From
Address
Date

Opportunity, the goddess of the movies, is a more generous jade than her sister of the legitimate drama. She is always looking for types for the screen and when she finds them the reward is swift. When D. W. Griffith returns to Los Angeles this week to complete arrangements for showing his new film, "Intolerance," there he will be accompanied by Katharine Vedder, one of the young women who have been serving as program girls at the Liberty. Miss Vedder came from her home in Langtry, Mich., recently in seek fame or fortune, or both. When she took the job at the Liberty she had no thought that the famous director would single her out for a role in his next picture.

MORNING TELEGRAPH,
SUNDAY, OCTOBER 8, 1916.

"INTOLERANCE" AT LIBERTY.

At the Liberty Theatre D. W. Griffith's spectacle, "Intolerance," continues to excite wide audiences. The magnitude of the play, its dramatic power and the great work of the production combine to make it one of the most popular attractions in New York.

From
Address
Date

"Intolerance" von Griffith
Previous Half Million

D. W. Griffith Incidentalen Regisseur und Direktor von Cecil B. DeMille Hat Gefeiert.

[illegible]

From
Address
Date

Oregonian
Portland, Ore.
OCT 8 1916

How much did it cost to film "Intolerance," the new Griffith feature to [illegible] the critics are crowding the palace? This picture of "Intolerance" cost five times as much as "The Birth of a Nation."

But what the latter cost no one but those who paid the bill knew.

The press agents [illegible] claimed an outlay of figures from $500,000 to half a million.

[illegible]

Herald
OCT 8 1916

[illegible]

Times-Advertiser
Trenton, N. J.
OCT 8 1916

[illegible]

NEW YORK AMERICAN
OCTOBER 8 1916

LIBERTY THEATRE

[illegible]

From

Address

Date OCT 8 - 1916

David Wark Griffith Quits Because of the Censorship

Asserts That He Cannot Work Out His Ideas as They Should Be Presented and That "Intolerance" Will Be the Final Picture Which He Will Direct.

His Last Picture

"Is this truly to be your last picture?" Griffith was asked.

"It is," he replied. "Intolerance that I have met with and fought with in my other picture ("The Birth of a Nation") makes it impossible to ask investment of the tremendous sums of money required for a real feature film with the result dependent on the whim or the lack of brains of a captain of police."

A brilliant contribution to literature current is the closing installment of Henry Stephen Gordon's remarkable story of the life and career of David Wark Griffith, the world's foremost maker of moving pictures. The author calls his final chapters, in November Photoplay Magazine (out October 1), "The Real Story of 'Intolerance,'" Griffith's latest and greatest spectacle play, which was two years in course of production, cost five times as much as "The Birth of a Nation," and at one time and another employed more than 60,000 players.

And through Mr. Gordon the statement is made by Griffith that "Intolerance" is the last photoplay he will create. These are the reasons he gives for retiring from the activities of the camera stage in the very prime of his wonderful career:

"It appears that henceforth there will be no middle ground in the pictures; there will be the 10, 20 and 30-cent pictures and the big $2 ones.

"The first classification does not attract me, and the second offers too many stupid, cruel, costly and apparently ineradicable offensives.

"Of necessity, the stage must tell the truth more freely than any other method of expression. It is the only means existing today of even attempting to portray the truth.

"I do not mean the drama as it is known to Broadway, but the drama as it is known to dramatists.

"I have tried to tell the truth in my new picture.

"But I find that what we call the movies are less free now than ever, and are more and more dependent on the censor; and on that account I feel inclined to stop.

"There are but a few means of conveying what we believe to be truth; the college is seriously handicapped, as too many of the universities are endowed by a few rich men whose brain power has been used only to acquire wealth; these have little or no knowledge beyond their immediate needs; they have never taken the time to gain knowledge of human nature in the little nor in the mass; they have their own ideas of life and deride everything foreign to their own little circles; they know little of the present and less of the past.

"There is very little doubt that most college professors opinions on morals, politics, and even of history, are very different in their private and their public capacities.

"Who can believe that a man dependent on a university will have an opinion for the public which is not more or less sickliied with the pale cast of thought about the men who put up the money for the institution?

"The world can hope for no boldness of verity from the colleges.

"The preacher of today is as always swayed to some extent by the majority of the sect to which he belongs; he can seldom speak as an individual, and of necessity he cannot launch what may seem a new truth that infringes on what was an old truth, and remain in his denomination.

'I wondered recently at the daring of a certain professor of Assyriology who said in a little-read magazine that the average normal being of today would find himself with more decent associates and in happier surroundings in Babylon, or ancient Egypt, than in any intervening period of the world's history, up to the eighteenth century.

"The newspaper and magazine appeal to a certain clientele which they must please, and are forced to listen as a rule to the hydra-headed monster called Public Clamor, more than to her gentler sister, Public Opinion.

"But the producer of a feature picture depends on a much larger audience than any of these means; he does not have to defer to what Mrs. Smith thinks, or what Mr. Jones believes, for he has a million Mrs. Smiths and a million of Mr. Jones, and he is far more certain to get a fair hearing, or he would be if it were not for the censor.

"Isn't the folly of it all palpable? Because a new idea is expressed people are not forced to accept it. But certainly in this country there should be no objection to the discussion of all subjects.

"What kind of people, what sort of race, can continue to exist that is afraid of discussion?

"The politics of the world is founded on so much hypocrisy that everything is done, not for what is right, nor even against what is wrong, but for the effect on a majority of the people.

"That is why all Europe is slaughtering.

"That is why 'Christian' nations will murder Turks and crucify pagans and slay with zest 'foreigners.'

"A 'foreigner' is always a man with a head so dense that he will not think as we think.

"The story for Truth as we see it has become barred from the pictures, so that any one who has a real idea to express should not look to the moving pictures as a means, but if he has enough money, to the stage.

"We of the moving picture craft admit our defeat; it is impossible for us to take any big subject of interest without the fear of the autocrats above us taking away our property.

"I now contemplate turning to the stage in making an attempt to find freedom of expression."

Herald
Washington D. C.
OCT 8 - 1916

Griffith's Decision.

David Wark Griffith—"Griffith, the Great"—is through with the shadow stage, he announces in a current statement. Censorship is the reason, or to quote Griffith's own words, he refuses to longer subordinate art to "the whim of a captain of police."

Perhaps Griffith will carry out his threat to leave the pictures, but the army of his followers have difficulty accepting the statement.

With the universe for a stage, Griffith has not found the universe too large for his imagination, as witness "The Birth of a Nation" and "Intolerance," but it seems difficult to believe that Griffith will find the restrictions of the speaking stage less binding than "the whim of a police captain."

The movies are still too adolescent to be left to their own devices; Griffith has put across two masterpieces despite the police captains, and even granting the right of officialdom to curtail and emasculate his productions, a whole movie world awaits Griffith's return to the field of "Home, Sweet Home," or, to hark back to the old Biograph days, "The Musketeers of Pig Alley," should the battle for truth, staring Truth proves too much for him.

"Intolerance" Brooklyn Records

[illegible]

Star, Lincoln Nr.
OCT 8 1916

Public Leaders Are Opposed to Truth in Movies Says Griffith

One of the most interesting announcements of the day appeared in Photoplay Magazine this week. Namely the announcement that David Work Griffith had directed his last picture. Through Henry Gordon the statement is made that "Intolerance" is the last photoplay that he will create. These are the reasons the producer of "The Birth of a Nation" gives for retiring from the activities of the camera stage in the very prime of his career.

"Is this truly to be your last picture? Griffith was asked.

"It is," he replied. "Intolerance that I have met with and fought with in my other picture ("The Birth of a Nation) makes it impossible to ask investment of the tremendous sums of money required for a real feature film with the result dependent on the whim or the lack of brains of a captain of police."

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Better in Babylon.

"I wondered recently at the daring of a certain professor of assyriology who said in a little-read magazine that the average normal being of today would find himself with more decent associates and in happier surroundings in Babylon or ancient Egypt than in any intervening period of the world's history, up to the eighteenth century.

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"But the producer of a feature picture depends on a much larger audience than any of these means; he does not have to defer to what Mrs. Smith thinks, or what Mr. Jones believes, for he has a million Mrs. Smiths and a million of Mr. Jones, and he is far more certain of a fair hearing, or he would be if it were not for the censor.

"Isn't the folly of it all palpable? Because a new idea is expressed people are not forced to accept it. But certainly in this country there should be no objection to the discussion of all subjects.

"What kind of people, what sort of race, can continue to exist that is afraid of discussion?

"The politics of the world is founded on so much hypocrisy that everything is done, not for what is right, nor even against what is wrong, but for the effect on a majority of the people.

"That is why all Europe is slaughtering.

"That is why 'Christian' nations will murder Turks and crucify pagans and slay with zest 'foreigners.'

"A 'foreigner' is always a man with a head so dense that he will not think as we think.

"The story for Truth as we see it has become barred from the pictures, so that any one who has a real idea to express should not look to the moving pictures as a means, but if he has enough money, to the stage.

"We of the moving picture craft admit our defeat; it is impossible for us to take any big subject of interest without the fear of the autocrats above us taking away our property.

"I now contemplate turning to the stage in making an attempt to find freedom of expression."

CHRONICLE, SUNDAY, OCTOBER 8, 1916

SIERRA OWEN ✦ COLUMBIA ✦ PHOTO

COLUMBIA

The first local presentation of D. W. Griffith's masterpiece photo-play, "Intolerance," at "The Mother and the Law," will be offered tomorrow night at the Columbia Theater. It will be seen throughout the week with matinees every day, beginning at 2:15. The evening presentations begin promptly at 8:15.

It is said that in this production, which not only is darkest now, but revolutionary as well, one sees one of the most important events in all history as from a mountain top. The process of lateral revolve enables a producing an effect quite different in any that has ever been achieved on the screen or on the legitimate stage.

The work actually is distinct and separate as far as pictures go, and yet it shows Babylon in the days of Belshazzar, and shows Paris in the night after the massacre of Huguenots, and shows Christ in the hours after his death, and shows modern America, and has a modern American story, which relates the lessons that come from many instances.

Accompanying the presentation of the picture is a great group of large paintings, which will be integrated in a large orchestra.

BULLETIN, SAN FRANCISCO, MONDAY, OCTOBER 9, 1916

Columbia to Present Film Play "Intolerance"

[illegible]

Examiner
Los Angeles, Cal.
OCT 8 1916

Coming

D. W. Griffith has completed arrangements to show his new colossal spectacle, "Intolerance" or "The Mother and the Law," at Clune's Auditorium, beginning Monday night, October 16, with daily matinees thereafter excepting Sundays. This is the first and only production made by Mr. Griffith since "The Clansman," known in the East as "The Birth of a Nation." Mr. Griffith has been at work on this story, which he designates as a sun play of the ages, for over five years. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today. In this production Mr. Griffith has set a new mark and created his most ambitious achievement. Greater backgrounds have been made for his action than were ever revealed before. In his principal scenes he has utilized more people than were ever seen in any production.

Tribune
Los Angeles, Cal.
OCT 8 1916

Intolerance

D. W. Griffith's colossal spectacle, Intolerance, or The Mother and the Law, is coming to Clune's Auditorium for a limited engagement starting Monday night, October 16, with daily matinees thereafter excepting Sundays.

In his new offering Mr. Griffith shows four parallel narratives of four ages of the world's history. It tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in a whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them. In this Griffith has shown a keen insight into prevalent conditions and in illustration of his theme has painted a picture which will startle the world by its realism.

In joining his modern story of ancient events Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switch-back to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572. In each locale he introduces analagous characters to the protagonists of his modern story and shows them swept into the same vortex of intolerant opinions which are the negative forces in the main theme. The historic surroundings of these various periods are presented in elaborate and accurate detail. The work of research to give authority to these scenes was carried on by a corps of experts over a period of five years. These writers furnished Mr. Griffith with over six volumes of the latest condensations upon the different subjects and it was this data that he worked upon. His Babylonia is brought up to the very latest discoveries and histories of the leading university expeditions to the ruins that are still giving up their secrets. His scenes in Jerusalem and other parts of Judea give a pictorial tour to the Holy Land that surpasses the work of Tissot.

Times
Los Angeles, Cal.
OCT 8 - 1916

Prodigious.

STORIES RUN PARALLEL.

Remarkable Feat in Photoplay Construction is Achieved in Big Griffith Spectacle, "Intolerance," Which is to Open Here Next Week.

D. W. Griffith's colossal spectacle, "Intolerance" or "The Mother and the Law" will be the attraction at Clune's Auditorium for a limited engagement starting Monday night, the 16th, with daily matinees excepting Sunday. This is the first production Mr. Griffith has made since "The Clansman."

In his offering, the famous director shows four parallel narratives of four ages in the world's history. The story is one of striking color and stirring detail depicting the suffering and adventures of a young couple caught in a whirlpool of so-called social reform.

In joining his modern story with ancient events Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the "switch-back" to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea, and the Massacre of St. Bartholemew in Paris in 1572. In each locale he introduces character analogous to protagonists of his modern story and shows them swept into the same vortex of intolerant opinions which are the negative forces in the main theme.

The historic surroundings of these various periods are presented in elaborate and accurate detail, and the work of research to give authority to these scenes was carried on by a corps of experts over a long period of time.

Star Eagle
Newark, N. J.
OCT 9 - 1916

Griffith Forsakes Pictures

David Wark Griffith, master photoplay builder, has turned from pictures to the moving stage, according to an article in the Photoplay Magazine.

"It appears," he declares, "that henceforth there will be no middle ground in the pictures; there will be the ten, twenty and thirty-cent pictures and the big two-dollar ones.

"The first classification does not attract me and the second offers too many stupid, cruel, costly and apparently ineradicable offensives.

"Of necessity the stage must tell the truth more freely than any other method of expression. It is the only means existing today of even attempting to portray the truth.

"I do not mean the drama as it exists in Broadway, but the drama as it is known to dramatists.

"I have tried to tell the truth in my new picture.

"But I find that what we call the movies are less free now than ever and more and more dependent on the censor. On that account I am inclined to stop."

"Is this truly to be your last picture?" Griffith was asked.

"It is," he replied. "Intolerance that I have met with and fought with in my other picture ("The Birth of a Nation") makes it impossible to ask investment of the tremendous sums of money required for a real feature film with the result dependent on the whim or the lack of brains of a captain of police."

Free Press
Detroit, Mich.
OCT 9 - 1916

David W. Griffith, whose name has been identified with the largest undertakings in motion pictures, and whose crowning achievement was "The Birth of a Nation," is about to turn his back on the screen field, and seek expression of his views on the speaking stage. The reason?

"Intolerance that I have met with and fought with the 'Birth of a Nation' makes it impossible to ask investment of the tremendous sums of money required for a real feature film with the result dependent on the whim or the lack of brains of a captain of police," declares Mr. Griffith, in an official presentment of his intention just made public. He delivers a scathing denunciation of censors, and their attitude toward his latest production, "Intolerance," and concludes:

"The story for Truth as we see it has become barred from the pictures, so that anyone who has a real idea to express should not look to the moving picture as a means, but if one has enough money, to the stage.

"We of the moving picture craft admit our defeat; it is impossible for us to take any big subject of interest without fear of the autocrats above us taking away our property.

"I now contemplate turning to the stage in making an attempt to find freedom of expression."

BULLETIN: SAN FRANCISCO, MONDAY, OCTOBER 9, 1916.

"Intolerance" Starts at Columbia Tonight

At the Columbia Theater tonight will be shown for the first time outside of New York D. W. Griffith's colossal spectacle, "Intolerance," or "The Mother and the Law." There will be daily matinees thereafter, including Sundays.

CHRONICLE, MONDAY, OCTOBER 9, 1916

New Griffith Film To Open at Columbia

Love's Struggle Throughout the Ages Is Portrayed

Tonight will be given at the Columbia Theater the first presentation outside of New York city of D. W. Griffith's "Intolerance," or "The Mother and the Law," showing love's struggle throughout the ages.

The theme is of the twentieth century and realistically presents some stirring phases of contemporary life. Running parallel with this are three other stories of earlier periods of the world's development.

The older periods show medieval France during the reign of Charles IX, when his mother, Catherine de Medici, dominated his career; Jerusalem and other parts of Judea when the Nazarene taught, and Babylon, about 539 B. C., when Belshazzar was overthrown by the Persian hosts under Cyrus the Conqueror.

THE EVENING POST:
OCTOBER 10, 1916.

Moving Picture Shows.

"Intolerance" is in the second month of its showing at the Liberty Theatre, where crowded houses greet it at every performance.

Union
New Haven, Conn.
OCT 9 - 1916

"Intolerance," the new Griffith film at the Liberty Theatre, has drawn goodly audiences ever since its first showing. Indeed, from casual glances at the crowds who throng the lobby of the theatre as the hours for the performance approach, it would seem that this newest film drama is bound to last a long time. As yet I have been unable to see the production. As has been said "there's an epidemic of farces in town."

Oct 9th

SAN FRANCISCO CALL AND POST

"Intolerance" to Open Tonight At Columbia

At the Columbia Theater tonight will be shown for the first time outside of New York D. W. Griffith's colossal spectacle, "Intolerance, or, the Mother and the Law." There will be daily matinees thereafter, including Sundays.

In "Intolerance" Griffith has departed from the old and outworn forms of drama and has created a new form of art expression, whose reach is boundless, taking one from today to Judea, from Judea to Babylon, to medieval France and back again even as thoughts flash across the mind.

Laughter, thrills and suspense fill the evening. "Intolerance" is not another "Birth of a Nation." As has been said, Griffith's first big picture "is to 'Intolerance' what the old one-reel motion picture is to the present day feature."

It is impossible to express in words the sky-soaring stupendousness of this offering. Nothing like it has ever been seen on any stage. A symphony orchestra plays a remarkable score that is highly interpretative.

Deutsches Journal
New York City
OCT 10 1916

Deutsche Vereine besuchen „Intolerance".

Die von den Führern des Deutschtums inszenierte Film-Kampagne anerkannt.

Nachdem die bekanntesten Vertreter des hiesigen Deutschtums, wie es sich in den deutschen Organisationen darstellt, das Liberty Theater besucht und den neuen Riesenfilm des Herrn D. W. Griffith, „Intolerance" betitelt, gesehen haben, herrscht in deutschen Vereinen New Yorks sowohl wie Brooklyn ein reges Interesse für die Bekämpfung von Prohibition, Muckertum und Nativismus durch das neue Medium des weißen Mannes. Führende Vereine haben bereits den gemeinschaftlichen Besuch des Theaters beschlossen.

In diesem Zweck ergeht an sämtliche deutsche Körperschaften der Stadt eine Einladung. Das Griffithsche Gemälde gewinnt auf alle Anwesenden Eindruck durch seine Riesenfaktoren, den gewaltigen automatischen Apparat und allen Mitteln technischer Art. Eine Menge und Mannigfaltigkeit bietend, Bewegung, und Handlung anbetet, Schauspieler Fanatismus, Liebe, Hoffnung, Ehrgeiz, die mächtigen Kampfmittel dieser Welt und Menschen gestalten, gut und Tugendhaft, Liebe und Hoffnung Brunde, Bis Rüstungen, Ferne Unterdrückung, Ungerechtigkeit, Liebe.

Times Herald
Waco Texas
OCT 10 1916

ANOTHER GRIFFITH MASTERPIECE.

D. W. Griffith, responsible for "the Birth of a Nation," has been for a year and a half at work on another production, just now released in New York City. It is called "Intolerance." The story is constructed in four periods—the fall of Babylon, the beginning of the Christian era, the Huguenot period under the reign of Catherine de Medici and a modern dramatic story. Mary Pickford tells the San Francisco Bulletin that Owen Moore says he wants to see the picture several times. "The first run," says Mr. Moore, according to Mary, "is for the emotions; the second for the intellect, and the third for the details." Miss Marsh, Lillian Gish, Constance Talmadge, Miriam Cooper and Monte Blue are among the featured stars of the production. It is a great drama. The cross of the world is the spirit of intolerance. The Gods of Liberty have had to fight that old monster at every turn. We have in America intolerance-organizations that go back from this evil spirit, but it makes its appearance from time to time in the great half of all the people. We do know that this latest Griffith production will help to exercise this particular devil.

Tremendous Spectacle "Intolerance" Opens at the Columbia

Daring Imagination of Griffith Soars to Riotous Limits

Scenes from Griffith's big spectacle play "Intolerance," as "The Mother and the Law," which was shown on the big s[illegible] shows a Babylonian festival, a[illegible]

Most Majestic Thing Yet Recorded by Art of Motion Picture Director

By WALTER ANTHONY

I WISH somebody else had my job tonight. I feel very much the same as when I came back from the first fight I had to write about.

I have had an emotional orgy, and that's poor preliminary for an attack upon this black and white typewriter.

The orgy was at the Columbia Theater, where "the movies" moved into limousine row last night.

It was the occasion of the first presentation in this city of D. W. Griffith's newest spectacle, "Intolerance," at once the most majestic and the most daring thing that has ever been recorded between the clicking of the shutters.

There is a grandeur which in nature takes the breath away—a glimpse at Niagara, a view of the Yosemite, a stone canyon or the Canyon of the Colorado is there, I'm told, to strike the beholder to tears or silence, or both.

GASP AT THE IMMENSITY

There is something of that quality in "Intolerance." You gasp at its vast immensity and mockery how to the daring and the vision of the man who conceived it and reduced it to the proportions of a narrow strip of celluloid.

If I were in the motion picture business, I think I'd undertake to organize a company to provide money to subsidize Mr. Griffith.

It is likely to ruin the business. With his subtlety, his vision and his command of resources he produces a picture which makes me regret, for one, that I am not a "movie fan." The man succeeds in "Intolerance" more like a Beethoven or a symphony—more to a poem. It makes "Ca[illegible]" look like a silent poem. [illegible] that's the way you spell it.

In the Babylonian scene, his intolerance has run to its most riotous form. The audience cheered last night at the scene of Cyrus reversing the laws the Babylonian king, and the Babylonian king, and the Babylonian king, that upset his slavery law.

THE BATTLE SCENES

[illegible]

THROUGH ALL AGES

From Babylon to Judea, from Judea to New York, and from New York to Paris were the anachronisms of the picture play, while from prehistoric times to the present day, and from the present to the sixteenth century and back again to the opening of the Christian era were the anachronisms there and they were both anathematized. The effect became the glorification of a marvelous innovation. Griffith turned the camera on his cast and "Intolerance" is the result.

As to the effects, how shall one describe such an array. There might have been 1000, and that at a glance the spectator was regarding a mile away on the edge of the horizon. [illegible] of this scene I shall not be [illegible] unless I return and the [illegible] Mark, in the [illegible] of the play, is the picture. [illegible] is emotional motion [illegible] as one is [illegible].

A short piece of [illegible] [illegible] the [illegible] of [illegible] [illegible] the [illegible] and appeal to [illegible] [illegible] [illegible]

Oct. 10th

THE SAN FRANCISCO CALL AND POST

of Society and the Th

Mae Marsh, clever and versatile screen actress, who surpasses all her previous efforts in D. W. Griffith's stupendous photo-spectacle, "Intolerance, or The Mother and the Law," which had its first San Francisco showing at the Columbia last night.

"Intolerance" at Columbia Sets New High Mark in Film Drama

The first of telling four stories of love, ranging back and forth through the ages in the hand of D. W. Griffith, culminating in his new film, "Intolerance, or, the Mother and the Law," given its first showing in San Francisco last night at the Columbia. It is safe to say that no audience in this city has ever listened to a more varied and powerful appeal.

Griffith has his production, "The Clansman," has generally taken at a disadvantage, not compared with his latest work. The "Clansman" was powerful and authentic. "Intolerance" is in a class apart. Regardless of its merits, it is a work which will stand with the best of production, and perhaps attention is apart that puts it too high mark in the film drama.

"Intolerance" is a film drama, a pictorial problem, the theme, the art of human nature. With plots, counterplots, the passions of men, the passions of women, the passions of the gods, woven in the three tales. The show is Griffith's greatest effort, and the most original conception of the film art and various problems of intolerance presented in the years of film drama. It is not a film, it is the drama of a mind, and it must be the greatest art.

Nothing has been done since the universe, and was thought greater than the Greek tragedy has been given. Nothing has been given of human passions and passions and of human sympathies and feelings and of human intolerance, and yet the film has given it

THE SAN FRANCISCO EXAMINER—OCTOBER 10, 1916

'Intolerance' Is a Bewildering Spectacle Throngs Marvel at New Griffith Film

Mammoth Production Portraying Thrilling Events in History Opens at Columbia.

BY THOMAS NUNAN.

SO stupendous is it and so bewildering in all that it presents to the mind, "Intolerance," the new Griffith photoplay spectacle at the Columbia Theatre, should be reviewed only after it has been seen several times and carefully studied.

Last night we met Mr. Griffith, who is here personally to superintend the production, and just as he began to tell us his own impressions of the great production the lights were lowered, the orchestra began its preliminary music, and in a moment the keynote of the play was presented in the pictured cradle at which a woman sat as the guider of the destinies of men—the men of all ages.

For three hours we watched the rapid and overwhelming succession of scenes—scenes of allegorical significance and tremendous historical interest; and now that the show is over, the things most vivid in the memory as this account is being written with a speed like unto that of the pictures, are the troubles of the little mother impersonated by Mae Marsh in the modern story, the unbelievably vast scenes in the assault of Babylon, the rapid advance of the armies of Cyrus, and that cradle eternally rocking.

Most vividly of all is the cradle eternally rocking. Therein are the poem and the sermon of the play.

MODERN DRAMA SHOWN.

Such scenes as the strike, the trial of the innocent man, the automobile racing to overtake the train and obtain a reprieve from the governor, the ascent of the scaffold and all the rest of the incidents in the modern narrative were familiar, both in actual life and in the screen productions. The glimpses of the French court and the horrors of St. Bartholomew massacre are not so very different from the pictures well-drawn and minutely detailed in history, not to mention the illustrative efforts of opera and drama.

The views of Babylon, however, with the splendor, the vastness of everything, the Bacchanalian episodes, the war scenes, the moving towers and huge implements used in the assault upon the walls, the camp of Cyrus, the advancing myriads of soldiers, the astonishingly realistic combats—these were as new as they were thrilling. Recently unearthed records enabled Mr. Griffith to present history that few of us have had earlier opportunity to learn.

Were it not for what I have called the keynote of the photoplay, my memory would arrange itself particularly with these recreated scenes of the olden time, but as they recur in my recollection, now one and then another, each dissolves into that more humble picture of the cradle eternally rocking.

LILLIAN GISH STAR.

It is Lillian Gish who in these [illegible] and

[illegible] rocks the cradle.

"Twixt of Here and Hereafter,"

and when I quote these lines of Walt Whitman, [illegible] Mr. Griffith took the idea that he has used so effectively, it will not be necessary to go further into the philosophy here suggested.

[illegible] of Miss Gish and the [illegible] reference to Mae Marsh across a connection between "Intolerance" and the preceding Griffith production, "The Clansman." There is not much else, except the name of the producer, to establish the connection. "Intolerance" looms so big and so meaningful that the earlier film work is not in its class. Such scenes as those in the new production were never pictured before. Nor will another play of similar magnitude be soon attempted. One of the things that Mr. Griffith told us last night in the lobby of the Columbia was that however successful "Intolerance" may be, even though it surpass "The Clansman" in extended runs throughout the country, it will never pay back the money expended on it. After you have seen the pictures you will readily believe that.

TWO STARS OF "INTOLERANCE"
Constance Talmadge and Elmer Clifton.

Examiner
San Francisco, Cal.
OCT 12 1916

SECOND WEEK "INTOLERANCE."

The second week of D. W. Griffith' superb photoplay, "Intolerance," wil begin Sunday afternoon at the Columbia. Owing to the length of this imposing spectacle, the orchestra prelude by the large symphony orchestra will begin promptly at 2 o'clock each afternoon and at 8 oclock each evening.

Never before has there been such a production as this one.

Home News
New Brunswick N.J.
OCT 13 1916

"BIRTH OF A NATION" STILL BEST PICTURE

(By W.)

Almost every big picture produced lately has been termed "greater than 'The Birth of a Nation'," by the rushed-to-death press agent. And yet we have yet to see a film that equals the latter, let alone surpass it.

"Civilization," the greatest picture Thomas H. Ince has ever made, is truly a wonderful spectacle and worthy of all the commendation it received. But it does not equal "The Birth of a Nation." There is something lacking in "Civilization." The featured players are not as forceful, and the picture lacks the punch contained in Griffith's first big feature. Thomas Dixon made a wonderful picture when he produced "The Fall of a Nation," but no critic has yet put it on the same plane with "The Birth of a Nation." Griffith's new picture "Intolerance" is pronounced his best and yet it lacks the real, gripping heart interest contained in his first masterpiece. The assassination of Lincoln, the fighting in the Civil war, the trying period of reconstruction and the highly exciting rides of the Klu-Klux-Klan make material for a film spectacle that hardly could be excelled anywhere.

With all due respect to Ince, Dixon and the others who have produced great and wonderful pictures, and also with respect to those who are now endeavoring to make "the greatest motion picture spectacle," it will be well nigh impossible to surpass D. W. Griffith's first big picture.

Examiner
Los Angeles, Cal.

[illegible]

Oct. 13. '16

The Evening Post

D. W. Griffith's "Intolerance" began its ninth week at the Liberty Theatre yesterday, and indications are that it will remain there all winter.

"The Birth of a Nation," another Griffith spectacle, is to be seen this week at the Montauk Theatre in Brooklyn.

"The Havoc of Life," with Hale Hamilton, Beverly Bayne, and [illegible]

INTOLERANCE

—THE BLUE PERIL

[illegible]

From Motography
Address Chicago, Ill.
OCT 14 1916

Belshazzar summoned to war. Scene from D. W. Griffith's mighty creation "Intolerance," the "man play of the year."

THE NEW YORK REVIEW,
SATURDAY, OCTOBER 14, 1916.

"Intolerance" Still Crowds the Liberty

D. W. Griffith's spectacle, "Intolerance," continues at the Liberty Theatre, where its run has started out finely. The great massive scenes of Babylon as it was before its fall and the picturesque atmosphere of mediæval France, contrasted with the Titanic-like scenes from Judea, are the pictorial backgrounds which lend historical charm and interest to this work. The modern story, in which is maintained the main theme of Mr. Griffith's epical narrative, possesses that hold realism which is the essential quality of a present-day stage appeal. Nothing quite like it has ever been seen in a theatre before.

From Motography
Address Chicago, Ill.
OCT 14 1916

"Intolerance" at the Liberty theater, New York, closed the first month of the engagement with every evidence of remaining at that playhouse for a longer period than Mr. Griffith's other success, "The Birth of a Nation."

From Women's Wear
Address New York, N.Y.
Date OCT 14 1916

David W. Griffith certainly "screens slams," the "up-lifters" and reformers, and never loses an opportunity to point the finger of ridicule and scorn at hypocrisy in general. He also is an educator of some ability, for didn't he send everybody diving into their dictionaries when he announced the name of his new film triumph—"Intolerance"

Women's Wear, Saturday, October 14, 1916.

Liberty Theatre.

D. W. Griffith's "Intolerance" continues at the Liberty. The massive scenes of Babylon as it was before its fall and the picturesque atmosphere of mediæval France contrasted with the Titanic-like scenes from Judea, are the pictorial backgrounds which lend historical charm and interest to this work. The modern story, in which is maintained the main theme of Mr. Griffith's epical narrative possesses that hold realism which is the essential quality of a present-day stage appeal. Nothing quite like it has ever been seen in a theatre before.

From Bulletin
Address San Francisco, Cal.
OCT 14 1916

At the Columbia Theater.

[illegible]

Chicago Abend Post
Date OCT 14 1916

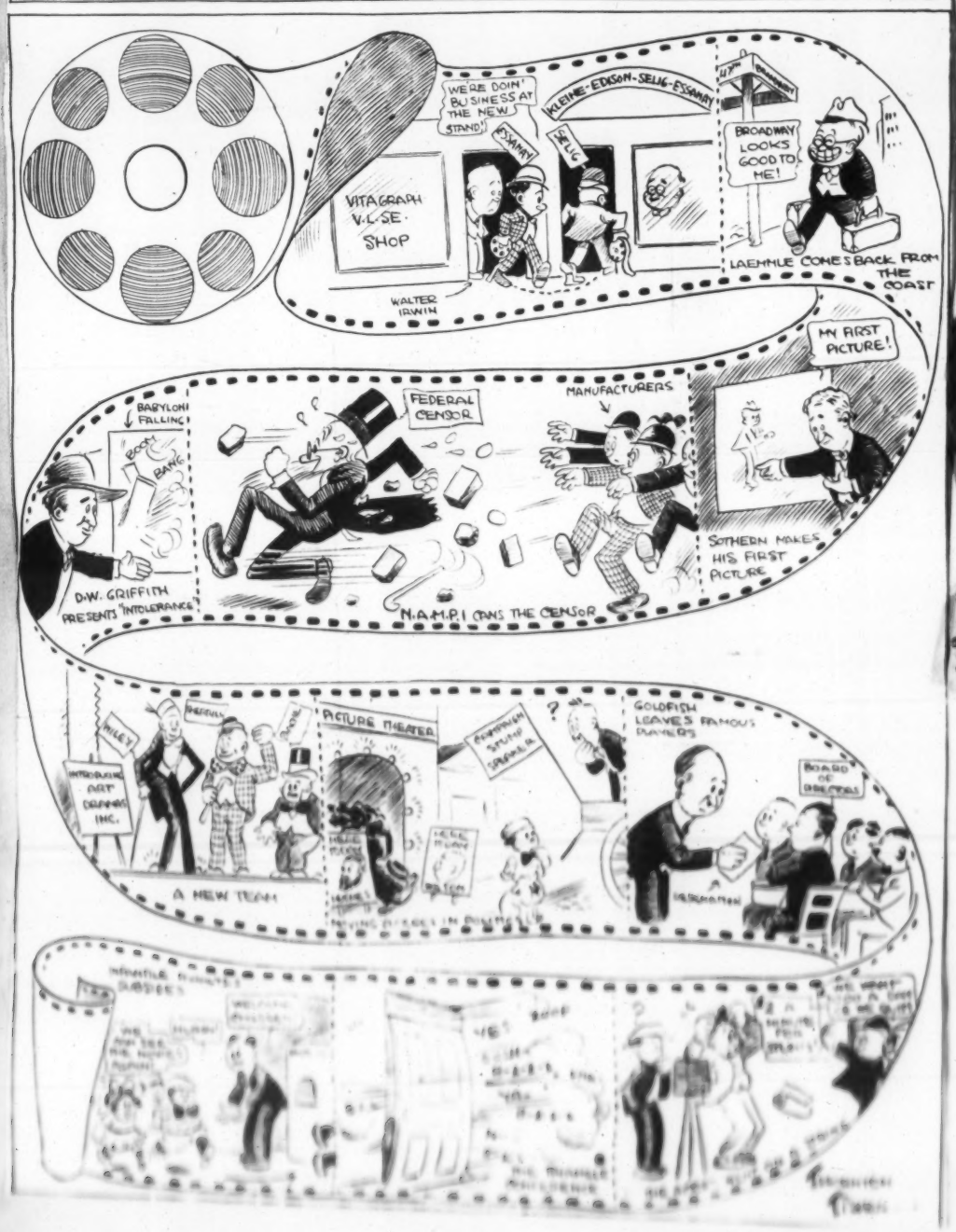
[illegible]

Los Angeles Times
Date OCT 14 1916

[illegible]

From Moving Picture World
Address New York City
Date OCT 14 1916

MOVING PICTURE WORLD NEWS REEL for ..SEPTEMBER..



Herald
Los Angeles, Cal.
OCT 14 1916

AT last Los Angeles is to see "Intolerance," or, as the epoch-making Griffith masterpiece was originally titled, "The Mother and the Law."

The event—and it is an event of the utmost importance to the motion picture industry, and particularly to Los Angeles, for the big film was made here—will take place at Clune's Auditorium Tuesday night.

The house is now practically sold out for the premiere.

Seats have been reserved by almost every star of the films and a roll call of the lower floor that night would come close to making a Morocco-bound edition of "Who's Who Before the Theatergoing Public."

It is quite reasonable and plausible to assume that the master producer (himself—not a motion picture) will be on deck and will let loose some of his silvery-tongued oratory. Great as the picture production is, it would be a deep disappointment to many to be deprived of seeing the man who made the spectacle possible.

"Intolerance" is greater by all odds than "The Birth of a Nation," say those who have viewed it, and if that is true it is only in accordance with the upward trend of the history moulding Griffith genius.

Herald
Oct 14
Los Angeles, Cal.

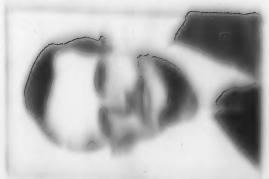
"INTOLERANCE" AT CLUNE'S

At Clune's Auditorium for three weeks beginning Tuesday night the attraction will be D. W. Griffith's new spectacle, "Intolerance," or "The Mother and the Law." During this limited engagement there will be two performances daily excepting Sundays after the opening performance.

Aside from his wonderful group of dramatic effects, Griffith possesses the faculty of creating widespread discussion of everything he presents upon the stage. The dramatic innovation of paralleling four stories in one sweeping spectacle has attracted the attention of writers all over the country. It shows that the traditions of the stage can be deserted for and yet hold an audience by the thrilling and exciting details of drama. The deeper significance of the sentimental story of modern time which is the main theme of the production has naturally caused a flurry in these circles. Just as one could hardly be expected to pick up a Sunday school lesson in Sanskrit, the same holds good of the modern play wherein are shown the vast huge of machine forces in the jaws of contemporary life. The contrast of attacking anti-preachism and the great moving force of ancient scripture made "Intolerance" an achievement in story so apart different from anything that has ever before been shown in the theater.

Intolerance: A Vice of the Musical

An Indictment of Those Who Mention a Pursuing Attitude Toward Nothing in Music of Which They Do Not Hear
[illegible] Impartial Review of Such Bigotry



N.Y. American
Oct. 15th

SUNDAY, OCTOBER 15, 1916.

THE MORNING TELEGRAPH,

LILLIAN DENNIS IN "INTOLERANCE"
LIBERTY THEATRE
33 PHOTO BY WHITE

Berliner Journal
New York City
OCT 15 1916

Liberty Theater.

Im Liberty Theater wird immer noch der packende Riesenfilm „Intolerance" gegeben und von Tag zu Tag steigt die Zahl der Besucher. Noch nie ist auf der weißen Wand etwas derartig Großartiges gezeigt worden wie der Fall Babylons und die schreckliche Bartholomäusnacht in Paris. Tausende von Statisten sind bei den Massengruppierungen verwandt worden und weit über eine Million Dollars hat das ganze Unternehmen gekostet. D. W. Griffith, der geniale Schöpfer des Wunderstückes, hat fünf Jahre seines Lebens dem Studium für den Film gewidmet. Für die Deutsch-Amerikaner ist der Film aus dem Grunde interessant, weil er energisch und kräftig gegen die Prohibitionisten, Heuchler und Blauer Front wendet.

THE MORNING TELEGRAPH,
SUNDAY, OCTOBER 15, 1916.

D. W. Griffith's spectacle, "Intolerance," continues at the Liberty Theatre. The massive scenes of Babylon as it was before its fall and the picturesque atmosphere of medieval France, contrasted with the scenes from Judea, are the pictorial backgrounds which lend historical charm and interest to this work. The modern story, in which is maintained the main theme of Mr. Griffith's epical narrative, possesses bold realism.

Union
New Haven, Conn.
OCT 15 1916

"BIRTH OF A NATION" STILL BEST PICTURE

(By W.)

Almost every big picture produced lately has been termed "greater than 'The Birth of a Nation'," by the rushed-to-death press agent. And yet we have yet to see a film that equals the latter, let alone surpass it.

"Civilization," the greatest picture Thomas H. Ince has ever made, is truly a wonderful spectacle and worthy of all the commendation it received. But it does not equal "The Birth of a Nation." There is something lacking in "Civilization." The featured players are not as forceful, and the picture lacks the punch contained in Griffith's first big feature. Thomas Dixon made a wonderful picture when he produced "The Fall of a Nation," but no critic has yet put it on the same plane with "The Birth of a Nation." Griffith's new picture "Intolerance" is pronounced his best and yet it lacks the real, gripping heart interest contained in his first masterpiece. The assassination of Lincoln, the fighting in the Civil war, the trying period of reconstruction and the highly exciting rides of the Klu-Klux-Klan make material for a film spectacle that hardly could be excelled anywhere.

With all due respect to Ince, Dixon and the others who have produced great and wonderful pictures, and also with respect to those who are now endeavoring to make "the greatest motion picture spectacle," it will be well nigh impossible to surpass D. W. Griffith's first big picture.

Tribune
Los Angeles, Cal.

Good Notices

Griffith's [illegible] received the best newspaper notices of any film on play in New York in a decade. It is far greater than The Birth of a Nation and will rival that score easily.

Examiner
Los Angeles, Cal.
OCT 15 1916

Examiner
Los Angeles, Cal.
OCT 15 1916

Los Angeles Times
OCTOBER 15, 1916.-

Morgan Cooper in "Intolerance," Clune's Auditorium.

Clune's Auditorium.

D. W. Griffith's huge production, "Intolerance," will be the attraction at Clune's Auditorium, beginning Tuesday night. The great spectacle will be shown for three weeks. After the premiere performance there will be two showings daily except Mondays. "Intolerance" is the first and only production Mr. Griffith has made since "The Clansman," and during the past two months, while it has been shown in New York, it has been duplicating the success of the former sensational feature.

Griffith's new offering carries four parallel stories of different eras of human history. Some of the greatest characters in the world's development are pictured at the work the greatest forces of thought which dominated their age.

The entire production is partial. The amazing magnitude of the production, including the most pretentious settings ever devised and the use of thousands of persons, combined with the thrilling and heroic story, is sure to make the picture a pleasing one. Another feature is shown here in regard to the [illegible] and Paris of the middle ages is reproduced as the set inside.

LIBERTY THEATRE.

D. W. GRIFFITH'S spectacle "Intolerence" continues at the Liberty Theatre, where its run has started out finely. The great, massive scene of Babylon as it was before its fall and the picturesque atmosphere of medieval France contrasted with the Tissot-like scenes from Judea are the pictorial backgrounds which lend historical charm and interest to this work. The modern story in which is maintained the main theme of Mr. Griffith's epical narrative possesses that bold realism which is the essential quality of a present-day stage appeal. Combined, the entire production is both unique and thrilling. Nothing quite like it has ever been seen in a theatre before.

Tribune
OCT 15 1916

MONDAY, OCTOBER 16, 1916

NEW YORK AMERICAN

"INTOLERANCE" AT LIBERTY.

D. W. GRIFFITH'S film spectacle, "Intolerance," registered another week yesterday with capacity audiences as usual.

Oct. 15th

Los Angeles Sunday Times.

Huge Time-spaning Film Drama.

In the Babylonian Marriage Market.

Mae Marsh, heroine of the modern story.

Catherine De Medicis and Charles IX

Babylonian Scene.

Scenes from Griffith's "Intolerance."

Latest motion picture sensation which will open Tuesday evening at Clune's Auditorium.

OCTOBER 17, 1916.

The Evening Telegram

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Oct. 15

MORNING TELEGRAPH,

TUESDAY, OCTOBER 17, 1916.

A Third "Intolerance."

The third company to present "Intolerance" on tour will open in Los Angeles to-night. In San Francisco the second company is already presenting the big film spectacle.

Orchestras for three other organizations are now being assembled. D. W. Griffith will arrive in New York early next week to complete arrangements for the presentation of the film in Boston, Philadelphia and Chicago.

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EVENING WORLD, TUESDAY

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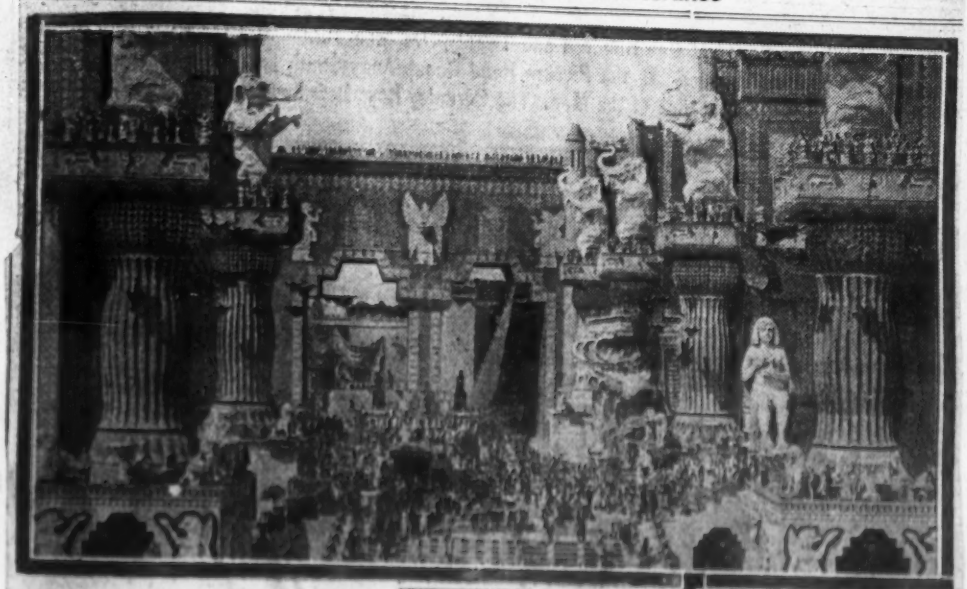
Los Angeles Examiner----The Great Newspaper of the Great

GRIFFITH TELLS WHERE HE GOT THE IDEA OF MAKING "INTOLERANCE"

One of the Great Scenes in 'Intolerance'



IN a recent interview D. W. Griffith, creator of "Intolerance" or "The Mother and the Law," became reminiscent and told about "The Sands o' Dee," the first picture which he ever attempted in which the theme was based upon a poetic idea.

"There have been many since, but none lingers in my memory quite so affectionately," mused Mr. Griffith.

"The idea of making the picture was due to what we are prone to call an inspiration. Our little company of players was in California making another movie of the sort then in vogue. This was about six years ago. One evening after the work had been finished I was strolling about trying to locate some pretty backgrounds for future use. Across a meadow I spied the figures of Miss Marsh and Bobby Harron standing beside each other and looking out over the Pacific Ocean. They were just a girl and boy then. Why the familiar lines of 'The Sands o' Dee' should have popped into my head at this sight I do not know, but they came tumbling into my thoughts rather confused, in a way that suggested the mystery of the sea. The idea of doing the picture took possession of me and at the first opportunity I set to work upon it. Of course you do not know it, but this same pair, in another tradition of life, started me on the primal idea of 'Intolerance.'

"Several seasons back I came across Miss Marsh and Mr. Harron browsing around in an out-of-the-way section of the underworld in a Western city. They were making what we call 'life studies.' They seemed so detached from the strange undercurrents of this locality. The thought came to me of putting them into a picture which would reveal the heart of Young America tossed about by the world's old passions, joys and sorrows that add to the contemporary life's complexities. In developing the idea the study became so absorbing that before I realized it in the scope of the theme I began running back through the centuries. This was the beginning of 'Intolerance.'

"We are required to take better care today than when 'The Sands o' Dee' was made, but you will see there is a connection between the inspirational forces which suggested the two stories.

"I admit that 'Intolerance' is so much bigger that it is stretching the comparison a little, and of course it has caused a far greater stir and has stirred up more excitement. However, it is pleasant to learn that the first little poetic fancy is still remembered."

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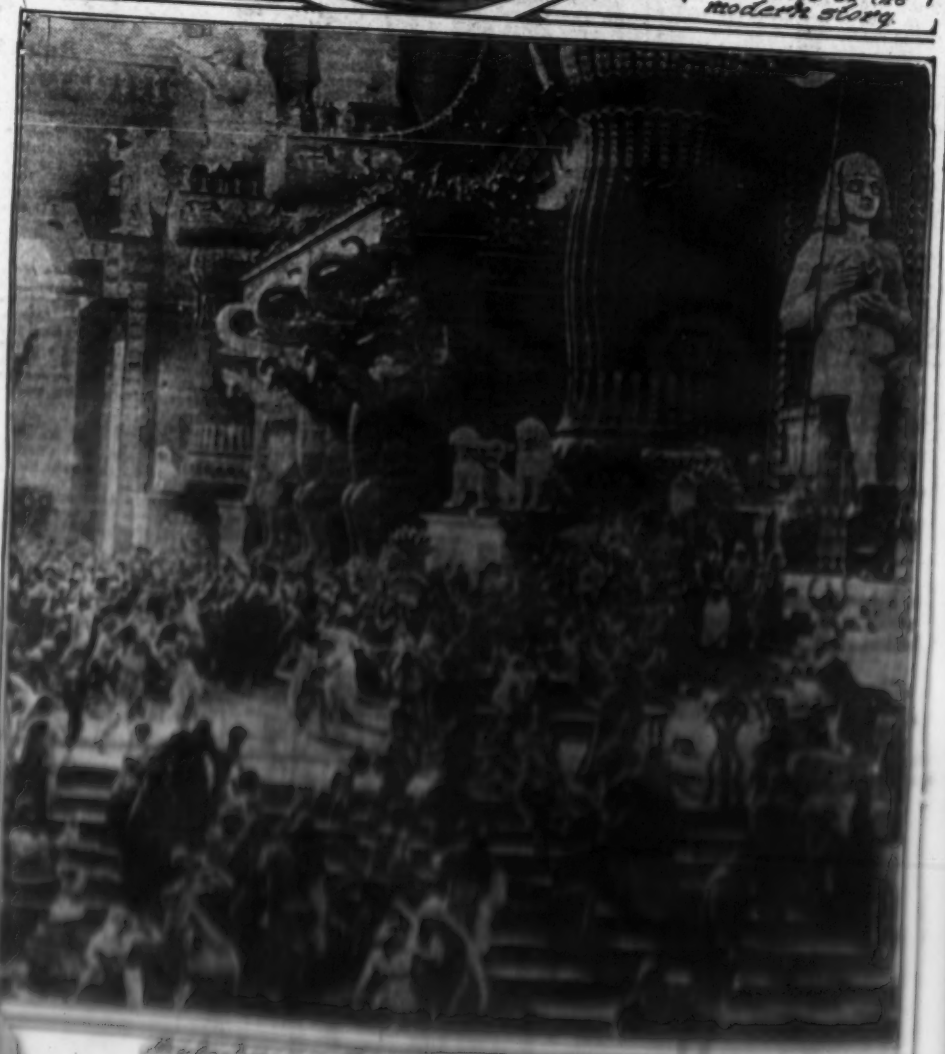

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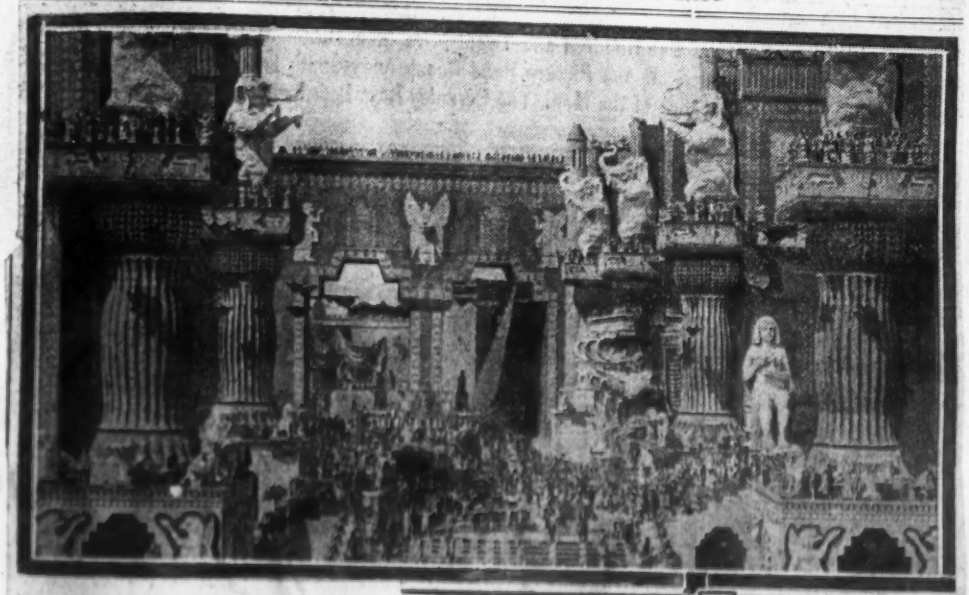

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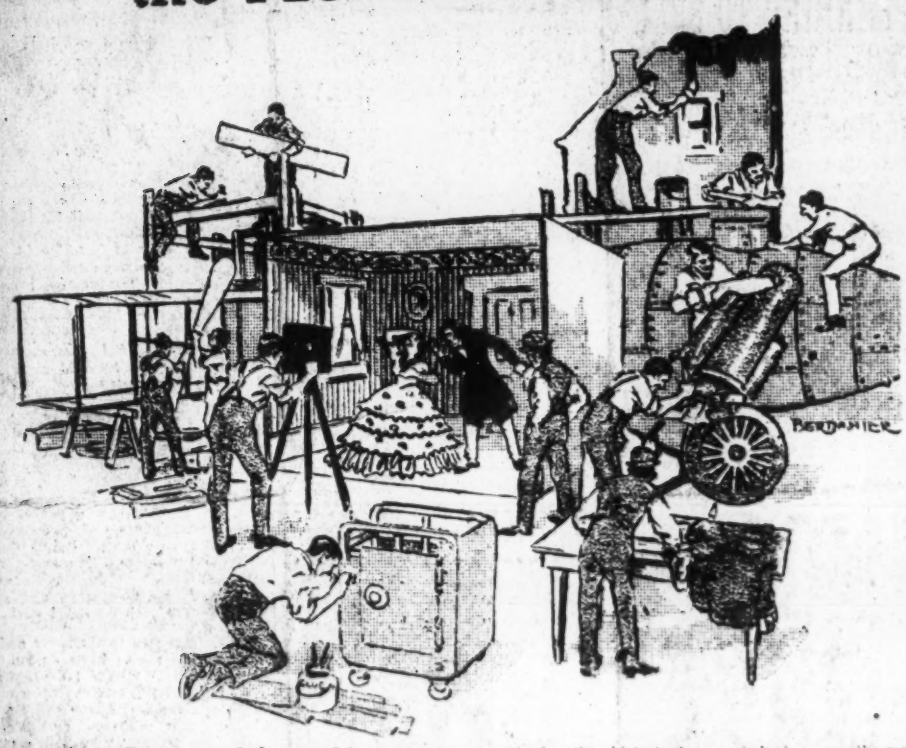
Gazette, Little Rock, Oct. 15th

What Mechanics Do to Make the Movies a Success



Astonishing Resourcefulness of the Artisans in the Workshops of the Great Producing Companies Enables Them to Reproduce All Sorts of Scenes With Great Fidelity to Detail.

The audience is tense with excitement as the hero in the film play struggles frantically with the control apparatus of a submarine that is fast sinking to the ocean bottom, because of the constantly rising water in its hold. And as he struggles at his post the water pours in on him through an ugly gash made in the conning tower of the craft by an enemy destroyer. Perhaps it is the climax in a gripping drama; then again, it may be the big scene of "punch" in a hilarious comedy. But however that may be, the realism of the scene has had the desired effect on the audience. What dangers these motion picture folk incur in their daily work! is the general comment of the public.

Several months ago the scene in question was acted, not, as might be supposed, in the interior of a submarine, but in a quiet corner of a motion picture studio. The "submarine" was an elaborate structure of wood, metal and sheets of paper, intended to be seen for only a split-last length of film to represent the participation of a prominent personage in the picture story.

For weeks the artisans of the studio workshops had worked in building this mock submarine, and before the cameras began, even longer, the technical director had gone over every detail of its construction to make sure that it functioned accurately the interior of a modern submarine. Then the studio hands built a tank around the craft. The tank, as the scenario of a photo play is called, was ready for the studio.

The studio, being ready to carry on the program of photographing an entire scenario in consecutive scenes on a certain day in spite of rain or cloudy light, decided to stay at the studio and photograph the various scenes called for in the scenario or working plan of the photo play. This necessitated the adoption of the photograph every scene, the lights turned on and the scenes run off on the film in the order of its release. In the scenario of the drama one of the stage hands chosen on the deck of the submarine, putting a heavy iron after-gate which is placed in the opening of the conning tower, and it then through the tank and

passed down upon the actor playing the part of the hero-sailor struggling with the control mechanism of an underwater craft. The water, sounded on all sides by the improvised tank of wood and rubberized canvas, slowly arose in the "submarine" interior. The camera, which all the while was recording the action, was naturally so focused as to take in only the desired portion of the setting—the sides of the tank did not show in the film. The scene was a success.

Typical of the striving of all American producers for realism is the foregoing instance. A half dozen years ago the audience of the average picture house was not as critical as the audience of today. Formerly, a director depended solely upon a good story and fair acting to make a film production a success; whereas today the director strives to substitute these two essentials with almost realism of scenery. It is imperative, say the producers, that the picture should be replete with realism; the audience must not be permitted for a single moment to realize the fact that after all the scenes are but imaginary backgrounds and the necessary pieces of furniture taken from the stockroom of property room of the studio. In brief, the audience must be made to forget the mechanical end of picture production and to this end every effort is made to have even the most insignificant details accurate and consistent.

No motion picture studio would be complete without its carpenter shop and staff of expert workmen. There are so many things that must be built specially for the pictures that a complete equipment of woodworking and metal working machinery and a corps of artisans are an absolute necessity.

[illegible]

historical or period plays usually mean much work for the studio artisans, for it is often necessary to construct all manner of things that cannot be purchased in the open market.

In the war play, "The Fall of a Nation," four huge siege guns figure conspicuously in the battle scenes between defenders and invaders. Each gun is a faithful reproduction of the famous Krupp 28 centimetre siege howitzers, mounted on caterpillar wheels. On the screen even a military man would be apt to mistake the guns for their counterpart busily engaged on European battlefields. As a matter of fact, however, these "guns" are made of wood and represent perhaps one of the most intricate pieces of work yet turned out by the film artisans. They are a faithful copy of the actual piece, down to the recoil cylinders, which actually work. It is stated that these guns cost the producers of the film some thousands, and although the amount appears rather high, nevertheless it serves to accentuate the great amount of preliminary research work and designing that had to be carried out before the actual construction began.

The producers of a submarine story which, in its main essentials, closely followed the theme of John Vance's "Fresh in Thousand Leagues Under the Sea," recently engaged to devote the lease of a United States submarine from the navy yards near Seattle, in the state of Washington for six weeks to build a gate opening of three feet, with a length of one foot by a depth of 11 feet and a height of 1 foot. The shell had to be of sufficient strength to withstand a pressure of 30 feet deep, the depth it looks the submarine would take on when in action. In order that there should be no leakage, the gate was provided with a rubber gasket, which was compressed all tight when the gate was in place. The submarine was then towed to a suitable place in a navy yard, where the gate was placed in the water, and the water was pumped in to the depth of 30 feet. The submarine was then towed to a suitable place in the harbor, where the gate was opened and the water was pumped out. The gate was then closed and the water was pumped in again, and the process was repeated several times. The gate was then

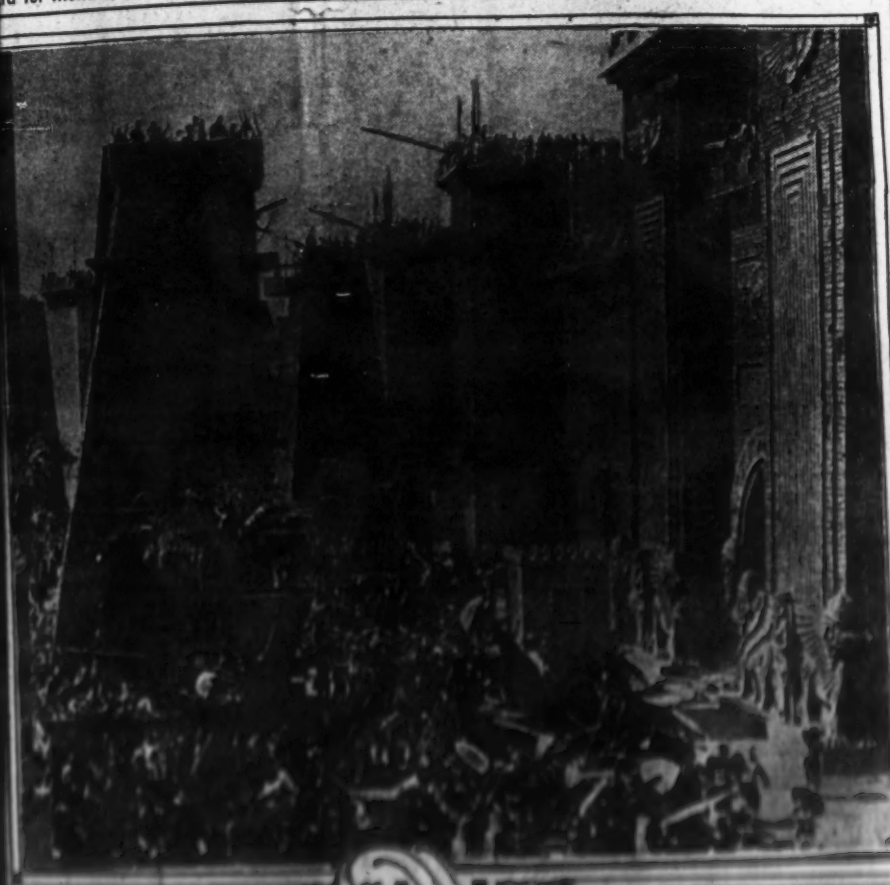
SUNDAY TRIBUNE
INDEPENDENT ☆ LOS ANGELES ☆ PROGRESSIVE
SUNDAY MORNING OCTOBER 15 1916

YSTERY OF BABYLONIAN "SETS" REVEALED

☆ ☆ ☆ ☆ ☆ ☆

REAT SCENES FILMED FOR INTOLERANCE

WO of the stirring scenes in D. W. Griffith's greatest film spectacle, Intolerance, which is to have its first Los Angeles presentation Tuesday. Top—Soldiers massed on the lofty walls Babylon, and below them the attacking horde. Lower picture—A scene outside the walls Babylon before the battle. These "sets" have been conspicuous sights on Sunset boulerd for months, but the public saw only the rear of them—the rough scaffolding.



Sixty-Seven Among Thousands Taking Part in Spectacle Injured; Hazards Numerous in Staging Big Play

FIELD HOSPITAL USED TO CARE FOR WOUNDED

THE PHARISEES IN "INTOLERANCE" CLUNE'S AUDITORIUM

THOUSANDS of people who in the past two years have seen the towering "s boulevard that Griffith studios the l that section of countr their curiosity relieved conserning the office of the colossal structures.

Seldom has their vicinity shown much animation to the passerby. But behind the curtained wall which screened the elephantine figures big things were happening—bigger than anyone conceived who was not familiar with the details of Griffith's work.

When this great director's crowning achievement, the photo-spectacle Intolerance, or The Mother and the Law, has its Los Angeles premiere at Clune's Auditorium on Tuesday next, the revelation of what has been going on at the Hollywood studios will astonish the most fervid imagination.

Babylon Depicted in Its Glory

Vast scenes in which thousands of people took part, depicting Babylon in its days of greatest glory; others showing the reign of terror in France in the days of Catherine de Medici, and others to the number of thousands will be shown on the screen for the first time Tuesday.

Then those who have passed these "sets" and wondered will see how far short their imaginings were in picturing the doings of Griffith and his hosts during these two years. New York papers—the spectacle is now in its second month in the metropolis—describe the masterpiece as overwhelming in its bigness and splendor, and, indeed, too great for description in words.

The making of a huge spectacle like Griffith's Intolerance, or The Mother and the Law, was attended by many hazards. During the filming of the big battle scenes on the walls of Babylon and in the streets and palaces of that great city it was necessary to have a full corps of surgeons and nurses and a large number of ambulances to look after the injuries received by those taking part in this mimic but realistic warfare.

Field Hospital Was Erected

A field hospital was also erected near the scene of action. When it is remembered that much of this is represented that hand-to-hand fighting took place on walls 150 feet high, on which moved chariots and drawn models of chariots, and through contending throngs, it is remarkable that only sixty-seven people were injured and none of these seriously.

From the tops of these walls hundreds of gallons of liquid fire were poured on the besiegers below. Hundreds of men were in the interior of huge stone towers that topped the battlements of the walls, and others battlements were overthrown with a sledgehammer.

In all of this dashing story imagination of our known in the interest was brought into play.

While attacking those scenes Griffith brought back to many chapters of history as for the opening battle, for which he devoted much of the action from a prologue, to most other scenes he was in the midst of the fighting.

Cost of Structures Heavy

There were also many hazards in the building of these structures, the largest having the largest stage ever built for such use.

For the construction of the Babylonian buildings over 50,000 board feet of lumber was used. Thousands of barrels of lime and cement were used in the structures. Hundreds of men were employed in the construction of Babylon and thousands of people were employed in the scenes in the time of the Huguenots.

Many of the best artists of Hollywood were employed in the work of painting the scenes along the walls, the interior of Babylon and the scenes of the massacre of Huguenots. Hundreds of men were employed in the work of painting the scenes and in the construction of the Babylonian scenes and in the time of the Huguenots and in the time of the Nazarene.

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INTOLERANCE, or The Mother and the Law, will be the D. W. Griffith attraction at Clune's Auditorium for a limited period of three weeks, beginning next Tuesday night with daily matinees thereafter except Sundays.

In the stupendous spectacle Griffith shows four periods of "Man's inhumanity to man." As in a vision one looks back into the far distant past and sees Belshazzar in Babylon the magnificent. In another moment a powerful, thrilling story of modern life is realistically shown. The cradle "endlessly rocking" again turns back the hands of time to the middle ages when the Huguenots of Paris were being massacred by thousands. Again one sees the humble Nazarene in Cana and Jerusalem. These swift changing scenes keep the interest of the spectator keyed to the highest tension.

In every respect Intolerance is absolutely different from anything ever before shown on the stage or the screen. It has been said that Babylon and New York go well together and it is difficult to tell whether the suspense of the spectator is greater while following the maddening ride of the mountain girl in a chariot along the banks of the Euphrates or the frenzied rush of a modern racing car speeding after a fast receding train. The scenes in Paris are like the pages of Dumas come to life. The episodes of Jewish history appear like vivified paintings of Tissot. To convey any idea of the Babylonian scenes will probably never be attempted for neither the pages of history or of fiction, nor masterpieces of great painters have ever made so real the splendor and magnificence of that mighty city of the past. An orchestral score, akin to grand opera, is played by a large symphony orchestra at Clune's.

CHARITY AS THE GRIFFITHS SEE IT

The Photographs.

Upper Left—Mrs. Griffith.

Center—Mr. Griffith's Conception of Charity.

Upper Right—Mr. Griffith.

Mrs. Linda A. Griffith.

Lower Right—Mr. Griffith's idea of charity.

they had "handed Griffith a lemon," but he took it, and the play was for the Biograph its first showing in New York city.

At that time, instead of the "movies" being the low-brow all-theatrical persons, they were looked upon only as the means of killing ever hard luck times.

No Thousand Dollar Salaries.

"We didn't have the present good days of weekly salaries running into the thousands, automobiles, California bungalows, suites at the Claridge or Riverside Drive apartments; but they were, nevertheless, the good days—the days that were to shape the careers of the biggest stars and foremost directors of the present day.

"Times were the good old days in a better and a higher sense, the days when we worked for work's sake, with little remuneration and no publicity whatever. We soon began to sense that these moving pictures were going to amount to something some day and we had just continue to be ashamed to tell our friends how we were earning our living. We were pioneers in every sense of the word, and our growing faith in the crude, flickering shadows first thrown on the screen gave us the courage to endure the indifferent public, far the motion picture public of today didn't go in a 'movie' show eight years ago.

"I played mostly sympathetic parts, the trusting girl, the devoted mother-wife and the fond young mother. Once I played a French girl—a nasty, catty one—but mostly I died. I played every dying part, whether it was a white woman or an Indian. It made my mother very unhappy to see me always dying on the screen and they wrote me from San Francisco that they wished I wouldn't die so much.

"Mr. Griffith would work out his story, using his whole company. But he knew what he wanted and the camera man never began to grind until every little detail satisfied him. He would sometimes rehearse three or four of us in a part and then make his selection.

The Filming of "Pippa Passes."

"In 1909 Mr. Griffith was considering a production in a moving picture of Browning's 'Pippa Passes.' For some while he had felt that there must be a transition from old methods and subjects. The methods of picture taking he was revolutionizing day by day by the introduction of the close-up, switchback, light effects, proper make-ups, a better dressing of parts and a quality of screen acting that could be mentioned in the manner in which human beings might be expected to deport themselves in the various complexities, struggles and sorrows of life. Artistically Pippa Passes' was the opening wedge for a new kind of motion pictures.

"With the advent of the ten-dollar-a-day actor at the old Biograph seven years ago we seemed to have acquired a new, quiet dignity, and the old five-dollar-a-day actors, most of whom were getting the same old five, looked with varying feelings of resentment and delight at the entrance of the high priced newcomers. There was hope for all in that ten dollars a day.

"Mr. Griffith was always known on the dramatic stage as Lawrence Griffith, but on the plays and stories he wrote he always used his good name of David W. The two names would get mixed up at times and I tried to persuade him to use the David W. in his picture work. But he always turned a deaf ear to all persuasion and would invariably reply, 'Well, when I am a great playwright I don't want it known that I ever worked in moving pictures, so I will not be David W. in pictures,' all of which goes to show how foolish it is to say, 'What you will' and 'What you won't.'"

Figuras de la Nueva Escena

"El peligro amarillo" obtiene un gran triunfo en los Estados Unidos.—El público lo aclama como uno de los grandes actores de la escena muda.— Pronto saldrán para la América Latina varios ejemplares de esta serie.

Por ALBINO DOVAL

EVENS, a cuyo cargo estuvo el papel de en "El peligro amarillo," la serie en que acaba de ofrecer en el extranjero Trading Company, nació en California tros actores renombrados de la escena la. El relato de sus peripecias y libro bien nutrido. Al concede con la mayoría de los zan de prestigio, ni es hijo familia anduvo jamás tros teatrales.

primera vez intentó ga- como cualquier otro no hizo sus prime- ninguna compañía sino que obtuvo ho en un banco de poco tiempo pudo de que el destino servado gran por- campo de las finan- números le abruma- operaciones de alta entusiasmaban a sus os de oficina se le an- sertaciones en sanscrip- uence.

de lo encontramos de ca- una mina de Arizona, los mineros y el elemento de la frontera tenían por e dilucidar muchas cuestiones a s y balazos, sus negocios marcha- nto en popa hasta que se le ocurrió se en guerra al jefe de una tribu de que había sentado sus reales en el cer- alle de San Carlos. Una hermosa mañana cayó sobre la mina la horda de salvajes, endo o robando toda la maquinaria y aperos. idos todos sus ahorros con la incursión de los apaches, ó empleo de explorador al servicio del gobierno y después abandonaba la vida del campo para radicarse Francisco, donde consiguió plaza de cantante en una iglesias.

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En "El peligro amarillo," su primera aparición ante el lente, Edwin Stevens ha logrado afianzar bien su prestigio, colocándose a la vanguardia entre los actores dramáticos norteamericanos. Si el interés de la obra no decae por un momento en el transcurso de los diez y seis episodios en que se halla dividida, esto obedece en gran parte a la labor intachable del privilegiado artista, verdadero maestro de cuanto se caracterización, que sugestiona al espectador desde que sale a escena.

Dentro de muy poco, según las noticias que nos llegan, los públicos de la América Latina tendrán ocasión de examinar el trabajo de este actor, y puede vaticinarse desde ahora que no tardará en convertirse en uno de los favoritos más aplaudidos. "El peligro amarillo," por su índole melodramática y situaciones folletinescas, se presta admirablemente para un actor como Stevens, cuyas facultades excepcionales le permiten mantener en su labor una aureola misteriosa que fascina al público y lo atrae al teatro noche tras noche hasta el final de la serie.

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Edwin Stevens en el papel de Alí Singh.

Escena bélica del episodio No. 6. Considerada como una de las situaciones de más realismo que hasta la fecha se han incorporado en películas de serie.

Escena del episodio No. 10.

Escena del episodio

CHARITY AS THE GRIFFITHS SEE IT

The Photographs.

Upper left—Mr. Griffith.
Centre—Mr. Griffith's Conception of Charity.
Upper right—Mr. Griffith.
Mrs. Linda A. Griffith.
Lower right—Mr. Griffith's view of

Cine-Mundial - Oct. 15, 1916.

"Intolerancia"

Harto difícil resulta describir la última producción de Griffith. El efecto que surte en el ánimo del espectador, aunque su oficio consista en juzgar películas, es aplastante. Sería necesario inventar un nuevo repertorio de adjetivos, excluyendo los que se hubieran aplicado a trabajos análogos. "Intolerancia" no admite comparaciones. Es la cúspide del arte cinematográfico. Supera en absoluto a "El nacimiento de una nación," "El infierno de Dante" y empequeñece a "Cabiria." Se destaca por encima de cuanto se ha "filmado" hasta hoy en Francia, Italia y los Estados Unidos. "Intolerancia" representa en la actualidad el esfuerzo supremo del teatro mudo: no tiene paralelo.

La trama es compleja, tanto que existe el temor bien fundado de que algunos públicos no lleguen a comprenderla. Esta desventaja, si puede dársele tal nombre, no habrá de influir en el éxito financiero: compréndase o no la trascendencia del tema, el espectáculo tiene a la fuerza que conmover y deslumbrar a todo el que no sea ciego.

Cuatro argumentos distintos (en Tierra Santa, Babilonia, la corte de Carlos IX de Francia y una ciudad moderna de los Estados Unidos), desarrollados con maestría singular hasta su lógico desenlace, forman la película. A través de todas las escenas de las distintas secciones resalta constantemente la tesis a demostrar: que la intolerancia, el fanatismo religioso, ha sido la causa principal de muchas injusticias y algunos de los grandes desastres de la humanidad.

A principios de su gobierno, Woodrow Wilson nombró una comisión para investigar las causas del encono latente entre patronos y obreros. Los investigadores señalaron, entre otras cosas, el efecto nocivo de permitir a los grandes capitalistas fundar y sostener instituciones científicas y filantrópicas, alegando que de este modo los inmensos tesoros acumulados mediante la explotación del pueblo se destinaban en parte después a ganarse el elemento culto—profesionales distinguidos, clero, hombres de ciencia, etc.—ejerciendo a la larga un dominio absoluto sobre la sociedad. En este dictamen oficial se basa la parte moderna de la obra, que culmina en un climax trágico de espeluznante intensidad. Durante aquella escena final del cadalso parecía que el público congregado en la ancha sala del "Liberty" dejaba de respirar. Sólo se oían los acordes tenues del acompañamiento.

Escena de "Intolerancia" (Griffith).

El tema público emociona e instruye. Los detalles son sublimes. Se observan las costumbres de los fariseos y el tributo que exigían a la hipocresía imperante. En sus interminables textos, siempre en público, cuantas personas encontraban a su alrededor tenían que suspender todas sus faenas hasta que concluyera la oración; y los vemos luego, al pasar junto al Cristo, sacudirse los vestidos en señal de desprecio. Cambia la escena y desfila el delegado imperial de Roma con todo su séquito, en actitud majestuosa aunque impregnada de sonriente hastío. El actor que hizo este papel merece elogios. En sus enérgicas acciones imbuídas por el esplín se cree adivinar el pensamiento del patricio, cuyo mando en Judea se le antoja destierro entre bárbaros. De vez en cuando, con acertada parquedad, el lienzo se ilumina con escenas cortas, a manera de ráfagas, de la gran tragedia. Sin verlo nos imaginamos el calvario de Montananza.

El argumento que se desarrolla en Francia nos traslada a la corte del imbécil Carlos IX y Catalina de Médice, aquella florentina que tan sangriento rastro ha dejado en la historia. Se reproducen las intrigas palaciegas, las escenas en calles y plazas donde se clamoreaba el pueblo parisién, las conmemoraciones y asambleas de católicos y hugonotes. Se presiente la catástrofe. Y a través de la trama toda corre sin cesar el hilo de un idilio destinado a triste fin. Se observan las tretas de que se valía Catalina de Médice para subyugar a su hijo, el rey de Francia. Le insta a firmar el célebre decreto; Carlos IX se niega en rotundo, dando un fuerte puñetazo sobre el pergamino. Catalina no ceja; llora, suplica con ademan de angustia; increpa luego y se desata en una tempestad de insultos. El rey se defiende, montando en cólera por instantes, y nos da la ilusión de una fiera enjaulada que el domador martiriza hasta el paroxismo. Lo vemos erguirse enfurecido, preso de un verdadero arrebato de ira, y desplomarse luego sobre

Vista parcial del gran salón donde Baltasar celebra su festín. Se construyó expresamente para "Intolerancia" y tenía cerca de dos kilómetros de fondo. Para formarse idea de su magnitud obsérvese el tamaño de los soldados y sacerdotes que se agrupan en las cornisas con el de los elefantes.

el trono, echando espumarajos por la boca, derrotado en absoluto por una voluntad superior. Con mano trémula, lanzando maldiciones mezcladas con sollozos, firma el documento. Reflejos de alegría cruel pasan por la faz de la reina. Los cortesanos se inclinan. Hincado de rodillas en primer

Escena de "Intolerancia" (Griffith).

término, en afectada actitud, hay un personaje cuyos modales estrámboticos, por no darles otro nombre más expresivo, llaman la atención del público. Viste traje de raso de inmaculada blancura, y ciñe coquetona espada con pomo cuajado de brillantes; de una de sus orejas pende un gran zarcillo de perlas y se entretiene a ratos acariciando perritos lanudos o mirándose al espejo con sumo regocijo. Los zapatos que calza, también de raso, llevan tacones altos análogos a los que gastaban las damas de la época. Es Monsieur de la France, Duque de Anjou, el último vástago de la Casa de Valois, elegido más tarde rey de Polonia y que bajo el título de Enrique III de Francia murió asesinado por un fraile dominico.

Cruza luego por el telón la soldadesca desbordada y comienza la matanza de San Bartolomé.

Escena de "Intolerancia" (Griffith).

Llegamos ahora al cuarto tema. La cinta nos revela a Babilonia, fuente del saber y símbolo del poderío en la antigüedad. Reina Nabucodonosor allá en los principios del año 606 antes de Jesucristo. Lo vemos entrar en la ciudad después de invadir a Siria, derrotar al Faraón Necho y contrarrestar la influencia egipciaca en Asia. Destruye a Jerusalén y se inicia la era del fanatismo con las interpretaciones de Daniel y el culto a la imagen áurea. Nabucodonosor pierde el juicio y el trono. Reina Baltasar y asistimos al festín inmortalizado por la leyenda. Es tan inmensa esta parte de la cinta, es tan colosal la concepción, que resulta de todo punto imposible trasladar a las cuartillas las sensaciones que se experimentan. El asalto a las murallas de Babilonia constituye el espectáculo más grandioso de la cinematografía mundial. Jamás ha intentado director alguno retratar un efecto semejante. Para formarse una idea de la magnitud de las murallas bastará citar que la gran sala, cuya vista parcial reproducimos, tiene cerca de dos kilómetros de fondo y queda eclipsada ante las proporciones gigantescas de aquellas

No hay palabras para reseñar lo que se siente cuando la hordas de medos y persas, al mando de Ciro, entran a saco e la ciudad durante la noche, mientras la corte se entrega a la más bestial orgía; las enormes llamaradas que despiden hac el cielo las fortalezas incendiadas; el derrumbe de los ja dines colgantes, una de las siete maravillas del mundo; el suicidio de Baltasar y su mujer, que antes mata con sus pr pias manos a las esclavas favoritas; los sacerdotes aquell que sacrifican un animal tras otro, cuyas entrañas examin antes de arrojarlos al fuego sagrado, invocando la interc sión de los dioses, como si las deidades tuvieran tiempo pa amparar al que no sabe protegerse.

Una cuna que se mece sin cesar, proyectada a intervalo sobre el telón, forma el estribillo.

La obra no se desarrolla en el orden adoptado aquí par bosquejarla. El director salta de un asunto a otro. Quier probar los males del fanatismo y con esta idea fija lleva a público de la mano por las distintas edades de la historia

Escena de "Intolerancia" (Griffith).

Las escenas y situaciones, aunque bien hilvanadas con respecto a la idea básica, no se ajustan a regla alguna de continuidad teatral. El espectáculo no es un fotodrama en la verdadera acepción de la palabra; más bien puede calificarse de relato gráfico.

Se invirtió un año en hacerla y sólo los edificios que ostenta costaron un tesoro. En los Estados Unidos reportará sumas fabulosas, quizás millones de dólares. Las pretensiones de la casa productora, justificadas hasta cierto punto, tal vez impedirán por mucho tiempo su envío a la América Latina. Y esto es una lástima. Su exhibición eliminaría en

Escena de "Intolerancia" (Griffith).

un instante cuantos prejuicios existen sobre la producción yanqui. Con toda sinceridad puede afirmarse que las cintas más soberbias y aparatosas de Europa quedan relegadas a la insignificancia ante la estupenda obra de Griffith.

F. G. Ortega.

ACTIVIDADES DE PATHE.

a la Empresa Astra para reforzar el programa.— do desarrollo de la sucursal norteamericana.— enta con rem[illegible] de sus lectores de la escena muda.

Hace el rá[illegible] incremento que viene tomando la [illegible] norte[illegible]ana [illegible] Empresa Pathé. [illegible] fundó [illegible]s de se[illegible] la **Astra Film Company,** [illegible]ncia de Luis J. Gasnier, con el único [illegible] aquel [illegible]rama, y ya en la actualidad [illegible]nsiderá c[illegible] una de las casas pro[illegible] más importantes no solo de este país sino del mundo [illegible]

[illegible]enuro que la mayoría de nuestros lectores desconoce [illegible] en que opera [illegible] ta los Unidos la gran [illegible]dad [illegible] nuestra declaración de [illegible], en [illegible] al uno, limitándose exclusiva- [illegible] de otras compañías. Cual- [illegible] o director de escena que dis- [illegible]rla sin estrenar puede dirigirse a [illegible] que compran todos los derechos en el [illegible] si el ma[illegible] lo justifica.

[illegible]ste méto[illegible] sta la fecha magníficos resultados. [illegible] ofrecen luego al público bajo las [illegible] cintas ac[illegible] sólo los empresarios duchos y [illegible]rentes mar[illegible]

Luis J. Gasnier, presidente de la compañía.

[illegible]tros interesados del ramo están al tanto de quienes son [illegible]os verdaderos productores. Es notorio que desde el prin- [illegible]ipio de la guerra la sucursal norteamericana es mucho más [illegible]mportante que la matriz de París, al extremo de que un gran [illegible]orcentaje de las películas que con esta marca se exhiben en [illegible]Europa y la América Latina proceden de los Estados Unidos [illegible] tanto los argumentos como los directores y actores son [illegible]orteamericanos.

La Empresa Astra, que como hemos dicho antes es la últi- [illegible]na compañía que se forma para abastecer el programa de [illegible]Pathé, cuenta con un personal artístico de primer orden y en [illegible]u elenco se destacan algunas de las figuras favoritas de la [illegible]escena muda norteamericana. Secundan la labor de Mr. [illegible]Gasnier, el presidente, los directores Eduardo José, Donald [illegible]Mackenzie, George Fitzmaurice y el autor de "La Garra de [illegible]Hierro," George B. Seitz.

EL CI[illegible]AL[illegible]RAFO Y LA MODA.

Otra innovación [illegible] plan[illegible] por la Casa de Pathé.—Alianza del cine y la [illegible] moda.—Florence Rose se [illegible] nuevo departamento.

La Casa [illegible] Pathé (rama norteamericana) no pierde oportu[illegible] de establecer [illegible]ciones, sin escatimar gasto [illegible] cuando el asunto lo merece. Por lo general [illegible] presentaciones cinematográficas de las modas, [illegible] predilecto del elemento femenino, se han veni[illegible] cuando sin acertar los [illegible]lles arti- ticos. Por este motivo, los cronistas [illegible] de la prensa neoyorquina, que se [illegible] agregaron recientemente [illegible] el salón de proyecciones de Pathé, tuvieron una [illegible] sorpresa du- rante la exhibición de mil quinientos pies de película cuyo argumento se limita a reproducir los diversos estilos de la próxima temporada invernal.

Nos abstendremos de extendernos en detalles sobre las diferentes prendas que se exhibieron, ya que no estamos ver- versados en la materia y nos expondríamos a decir [illegible]. Baste decir que la cinta contiene una descripción gráfica de toda clase de trajes, desde los de gran [illegible] para bailes y recepciones hasta las batas sencillas de [illegible]

Se trata de editar una cinta análoga en [illegible] encargarse de esta labor la **Compañía** Pathé [illegible]

Escena de "Las modas de Florence Rose" (Pathé).

a Florence Rose, la eminente modista de alta sociedad, directora de la revista "L'Art de la Mode." Simultáneamente con la exhibición en el lienzo, algunos de los diarios importantes de Nueva York describirán con todo el lujo de pormenores que el asunto requiere los distintos vestidos que se muestren.

Con esta innovación se obtienen dos ventajas importantes: la del vendedor, que hará una considerable "reclame" a su mercancía, y la del empresario que conseguirá sin gran esfuerzo atraer las damas al teatro.

Es de esperarse que en este nuevo campo la **Casa de Pathé** alcance un éxito completo.

Es casi seguro que toda la la "serie elegante" editada por Florence Rose se exhiba en la América Latina, aunque su despacho a aquellas plazas no sea directo, sino por conducto de la central de Pathé en París.

George B. Seitz. George Fitzmaurice. Donald Mackenzie. Edward José.

The Photographs.

Upper Left—Mrs. Griffith.
Center—Mr. Griffith's Conception of Death.
Upper Right—Mr. David W. Griffith and Mrs. Linda A. Griffith.
Lower Right—Mr. Griffith's Idea of Charity.

they had "handled Griffith a lemon," but he took it, and the play was for the Biograph its first showing in New York city.

At that time, instead of the "movies" being the lure for all theatrical persons, they were looked upon only as the means of tiding over hard luck times.

No Thousand Dollar Salaries.

"We didn't have the present good days of weekly salaries running into the thousands, automobiles, California bungalows, suites at the Claridge or Riverside Drive apartments; but they were, nevertheless, the vital days—the days that were to shape the careers of the biggest stars and foremost directors of the present day.

"These were the good old days in a better and a higher sense, the days when we worked for work's sake, with little remuneration and no publicity whatever. We soon began to sense that these moving pictures were going to amount to something some day and we need not continue to be ashamed to tell our friends how we were earning our living. We were pioneers in every sense of the word, and our growing faith in the crude, flickering shadows first thrown on the screen gave us the courage to endure the indifferent public, for the motion picture public of today didn't go to a 'movie' show eight years ago.

"I played mostly sympathetic parts, the trusting girl, the devoted mother-wife and the fond young mother. Once I played a French girl—a nasty, catty part—but mostly I died. I played every dying part, whether it was a white woman or an Indian. It made my sisters very unhappy to see me always dying on the screen and they wrote me from San Francisco that they wished I wouldn't die so much.

"Mr. Griffith would work out his story, using his actors like chessmen. But he knew what he wanted and the camera man never began to grind until every little detail satisfied him. He would sometimes rehearse three or four of us in a part and then make his selection.

The Filming of "Pippa Passes."

"In 1908 Mr. Griffith was considering a production in moving pictures of Browning's 'Pippa Passes.' For some while he had felt that there must be a departure from old methods and subjects. The methods of picture taking he was revolutionizing day by day by the introduction of the close-up, switchback, light effects, proper make-ups, a better dressing of parts and a quality of screen acting that could be considered as the manner in which human beings might be expected to deport themselves in the various complexities, struggles and sorrows of life. Artistically 'Pippa Passes' was the opening wedge for a new kind of motion pictures.

"With the advent of the ten-dollar-a-day actor at the old Biograph seven years ago we seemed to have acquired a new, quiet dignity, and the old five-dollar-a-day actors, most of whom were getting the same old five, looked with varying feelings of resentment and delight at the entrance of the high priced newcomers. There was hope for all in that ten dollars a day.

"Mr. Griffith was always known on the dramatic stage as Lawrence Griffith, but on the plays and stories he wrote he always used his good name of David W. The two names would get mixed up at times and I tried to persuade him to use the David W. in his picture work. But he always turned a deaf ear to all persuasion and would inevitably reply, 'Well, when I am a great playwright I don't want it known that I ever worked in moving pictures, so I will not be David W. in pictures,' all of which goes to show how foolish it is to say, 'What you will' and 'What you won't.'"

Figuras de la Nueva Escena

El artista de "El peligro amarillo" obtiene un gran triunfo en los Estados Unidos.—El público lo aclama como uno de los grandes actores de la escena muda.— Pronto saldrán para la América Latina varios ejemplares de esta serie.

Por ALBINO DOVAL

EDWIN STEVENS, a cuyo cargo estuvo el papel de protagonista en "El peligro amarillo," la serie en diez episodios que acaba de ofrecer en el extranjero la Atlas Film Trading Company, nació en California al igual que otros actores renombrados de la escena norteamericana. El relato de sus peripecias y aventuras llenaría un libro bien nutrido. Al contrario de lo que sucede con la mayoría de los artistas que hoy gozan de prestigio, ni es hijo de cómico ni su familia anduvo jamás mezclada en asuntos teatrales.

Cuando por primera vez intentó ganarse la vida como cualquier otro hijo de vecino, no hizo sus primeras armas en ninguna compañía teatral famosa sino que obtuvo humilde empleo en un banco de California. Al poco tiempo pudo convencerse de que el destino no le tenía reservado gran porvenir en el campo de las finanzas. Los números le abrumaban y las operaciones de alta banca que entusiasmaban a sus compañeros de oficina se le antojaban disertaciones en sanscripto o vascuence.

Más tarde lo encontramos de capataz en una mina de Arizona. Aunque los mineros y el elemento maleante de la frontera tenían por costumbre dilucidar muchas cuestiones a puñaladas y balazos, sus negocios marchaban viento en popa hasta que se le ocurrió declararse en guerra al jefe de una tribu de apaches que había sentado sus reales en el cercano valle de San Carlos. Una hermosa mañana de sol cayó sobre la mina la horda de salvajes, destruyendo o robando toda la maquinaria y aperos.

Perdidos todos sus ahorros con la incursión de los apaches, adquirió empleo de explorador al servicio del gobierno y meses después abandonaba la vida del campo para radicarse en San Francisco, donde consiguió plaza de cantante en una de las iglesias.

Siguen luego un par de temporadas en compañías de opereta, cerca de un año de empresario al frente de varios teatros y en 1889 hizo su "debut" como primer actor en el teatro "Casino" de Nueva York. Su éxito fué instantáneo. En los Estados Unidos está considerado como uno de los artistas que con mayor rapidez supo ganarse simpatías generales. Charles Frohman, el acaudalado empresario internacional que sucumbió en la catástrofe del "Lusitania," lo encargó de varias compañías y su personalidad era la favorita del público neoyorquino mientras actuó en el teatro "Empire." Las variedades produjo gran sensación interpretando personajes de Dickens y algunas de sus caracterizaciones han resultado inimitables hasta la fecha. Los públicos anglosajones reconocen en trabajo como modelo en ese género.

Pero todos estos triunfos, sin embargo, palidecen ante el éxito memorable que alcanzó en 1908 con "El Demonio," melodrama de singular intensidad dramática, cuyo papel principal—el de Satanás en persona—desempeñó tan "diabólicamente" que el público y la gente del oficio dieron en llamarle "El diablo," apodo malsonante que el bonachón de Stevens aborrece con absoluta sinceridad, aunque no ha logrado quitárselo de encima. Para que nuestros lectores se formen una idea del efecto que produjo esta obra en los Estados Unidos, citaremos que sólo en Nueva York se mantuvo en el programa durante cuatrocientas noches consecutivas, en el "Garden Theatre," y luego recorrió todos los principales teatros de los diversos Estados que componen la Unión, dando llenos completos por varios años.

Edwin Stevens en el papel de Ali Singh.

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Dentro de muy poco, según las noticias que nos llegan, los públicos de la América Latina tendrán ocasión de examinar el trabajo de este actor, y puede vaticinarse desde ahora que no tardará en convertirse en uno de los favoritos más aplaudidos. "El peligro amarillo," por su índole melodramática y situaciones folletinescas, se presta admirablemente para un actor como Stevens, cuyas facultades excepcionales le permiten mantener en su labor una aureola misteriosa que fascina al público y lo atrae al teatro noche tras noche hasta el final de la serie.

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Escena bélica del episodio No. 6. Considerada como una de las situaciones de más realismo que hasta la fecha se han incorporado en películas de serie.

Escena del episodio No. 10.

Escena del episodio No. 1.

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Chicago, Ill.
OCT 1 6 1916

George Bowles, who, with Mrs. Bowles and Miss Jessica, took "The Birth of a Nation" to Australia last January, has returned to this country and is expected in Chicago next week. Mr. Bowles will, no doubt, have charge of "Intolerance," the latest Griffith spectacle, which will arrive at the Colonial after "The Birth of a Nation" leaves.

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Post
Glens Falls N.Y.
OCT 1 6 1916

"BIRTH OF A NATION" STILL BEST PICTURE

(By W.)

Almost every big picture produced lately has been termed "greater than 'The Birth of a Nation'," by the rushed-to-death press agent. And yet we have yet to see a film that equals the latter, let alone surpass it.

"Civilization," the greatest picture Thomas H. Ince has ever made, is truly a wonderful spectacle and worthy of all the commendation it received. But it does not equal "The Birth of a Nation." There is something lacking in "Civilization." The featured players are not as forceful, and the picture lacks the punch contained in Griffith's first big feature. Thomas Dixon made a wonderful picture when he produced "The Fall of a Nation," but no critic has yet put it on the same plane with "The Birth of a Nation." Griffith's new picture "Intolerance" is pronounced his best and yet it lacks the real, gripping heart interest contained in his first masterpiece. The assassination of Lincoln, the fighting in the Civil war, the trying period of reconstruction and the highly exciting rides of the Klu-Klux-Klan make material for a film spectacle that hardly could be excelled anywhere.

With all due respect to Ince, Dixon and the others who have produced great and wonderful pictures, and also with respect to those who are now endeavoring to make "the greatest motion picture spectacle," it will be well nigh impossible to surpass D. W. Griffith's first big picture.

dress

to

Griffith Picks Usher To Be a Movie Star

Opportunity, the goddess of the movies, is a more generous jade than her sister of the legitimate drama. She is always looking for types for the screen and when she finds them she rewards to suit. When D. W. Griffith returns to the coast this week to complete arrangements for shooting his new film, "Intolerance," there is still an accompanying Katharine Fisher, one of the young women who have been serving in programme girls at the Lyric. Miss Fisher came from the Bronx in January, likely regretting the good home of Sunny, or Ruth, when she took the job at the Lyric. She had no thought that the famous director would single her out for a role in his next picture.

Star
New York City
OCT 1 8 1916

Miss Griffith, the sister of "Intolerance" belong to Mae Marsh.

Brooklyn Journal
New York City
OCT 1 7 1916

Liberty Theater.

Kein abendfüllender Film hat je in den Ver. Staaten eine solche Sensation hervorgerufen, wie der Riesenfilm "Intolerance", welchen D. W. Griffith im Liberty Theater augenblicklich zeigt. Man muß die Bestürmung und Zerstörung von Babylon, die prachtvollen Bilder aus dem neuen Testament und die furchtbare Bartholomäusnacht gesehen haben, wenn man über Filmtechnik mitreden will. Dazu kommt, daß der Film als seinen Hauptzweck die Bekämpfung von Prüderie, Muckertum, Prohibition und religiöser Unduldsamkeit hat. Das Deutschtum ist besonders an diesem Kampfe interessiert, da der Nationalbund schon seit einer Reihe von Jahren diesen Kampf mit wechselndem Erfolge geführt hat.

Chronicle
San Francisco, Cal.
OCT 1 5 1916

PRODUCER DOUBTS WHETHER EFFORT IS WORTH WHILE

D. W. Griffith Decides His Next Drama Will Be in Line of Something Audible

By WALTER ANTHONY

THE greatest picture-maker in the world says that he is going to turn story-teller.

D. W. Griffith declares that his next effort will be uttered and not silent.

His "Intolerance," he told me, was begun before "The Clansman" was born, and devoured of his energies and his substance all that he felt a human being should be robbed of. "Intolerance," in other words, has been intolerant.

If "The Clansman" had made money, "Intolerance" had spent it. "And besides," said Griffith, "why shouldn't I attempt, as my third important effort, to give the drama something to hear?

"My impulse," said he, "to do a drama in the result of the influences which, as a youth, reined me. In one week I had a stage play accepted for production. Hackett was the gentleman in that respect and the play was called 'The Fool and the Girl.' In that same momentous week I had a lot of verse accepted by a magazine, and another misguided publication accepted a short story I had written.

"The play was produced and enjoyed a feeble period; the poem and the story were printed, and on the earnings of all these I lapsed into a life of unprecedented splendor and luxurious ease, until the proceeds thereof were all gone. After that I became a motion picture producer, and now am curious to discover whether I cannot make a play as well as some have said that I make a picture.

"After all, it is merely a process of making a story. I tell 'Intolerance' in the medium of views. Shakespeare the same method as my work, formulated the purpose of his art in several stories, and I try to lead my hands on all the plays he wrote. Nobody would attempt to tell a story that was on the stage, but it is nearly possible on the screen.

"I do not know what I could do in pictures, but now, in challenged the executive of Intolerance, I feel I should set a standard. For it was impossible for me to lose it in the attempt.

"I should hate to try to speak more clearly than I have in Intolerance in the one place I have been [illegible]

Los Angeles, Cal.
OCT 1 4 1916

MISS MAE MARSH, whose work in Intolerance has made her a national figure.

Mae Marsh Is Not Spoiled By Success

"How does it make you feel to watch yourself on the screen?" was the question asked Mae Marsh, who has been imaged into new triumphs in D. W. Griffith's Intolerance.

"When I am playing under the direction of Mr. Griffith it seems to me as I watch the picture that I am looking at someone else. I feel as if it were someone else who is playing the part," was the reply.

"Your subliminal self?"

A rippling laugh was her only reply. She evidently did not intend to get tangled up in any deep discussion.

"That is only true when I am working under Mr. Griffith. In other pictures I feel like my real self."

It was a simple but impressive tribute to the master. Although Miss Marsh has been called by the critics of the East the Bernhardt of the screen, she still looks as childlike as she did when she first started her work. If a truant officer should ever see her about the studio he would undoubtedly try to push her off to school. She remains short, with the studious look she was fond of then, and in fact she is. Like Peter Pan, she will never grow up. Success has not spoiled her simplicity.

Since the presentation of Intolerance in New York a dozen theatrical managers have tried to engage her for productions and the salaries offered by many most flattering, but she has declined them all. "I am happy where I am," is her stock reply. And she is. Handsome flatty studios from her. And she is happy in her surroundings and in the success that after all, who wouldn't be?

Oct. 17th

Los Angeles Daily Times.

INTOLERANCE

WAR ON LIBERTY

"WE HOLD THESE TRUTHS to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are life, liberty, and the pursuit of happiness."

The three fundamentals specified in the Declaration of Independence have been thus defined: LIFE, meaning not only the right to live, but the right to equal opportunity to live; LIBERTY, meaning political liberty, the right to have a voice as to who shall govern; the PURSUIT OF HAPPINESS, meaning personal liberty, the right to do as you please, so long as you do not interfere with anybody else's right and keep within the bounds of propriety.

It is the fashion among prohibition orators to decry personal liberty as something which has become a mere appendage to the liquor business, and should therefore likewise be prohibited; but the fact remains that the principle embraced within the term was one for which men died in the War of Independence, and the right to exercise which is guaranteed to their descendants under the Constitution. Prohibition wherever introduced has invariably proved to be the entering wedge for a mass of other laws seeking to curtail the liberties of the individual.

For example, Iowa recently enacted a statutory prohibition law and now we find this item, sent out by the Associated Press: "Mason City Iowa—The seizure of 119 barrels of beer caused the city authorities today to decide on the appointment of an official to be known as 'liquor censor.' It will be the duty of the censor to determine what citizens have temperance records sufficiently good to entitle them to receive liquor shipments from a wet territory."

It will be recalled that in early Puritan days the tithingmen exercised control over the drinking habits of the people, invading the taverns and ordering that no more drink be served to any man they saw fit to restrain. This Iowa incident is but a reversion to the practices of two and a half centuries ago. The Puritan never admitted the principle of personal liberty, nor does the prohibitionist.

The proposed California law, which was defeated two years ago, contained a clause providing that a second conviction for serving wine at meals in one's own home should be punished by imprisonment. In a dry county of Missouri a citizen was convicted of entertaining guests in his own home by giving them wine, but the Missouri Supreme Court ruled that merely because a State had a law prohibiting the sale of liquor in a "dry" county, citizens of said county were not prohibited from drinking liquor. The judiciary, be it said to its credit, stands as a bulwark against these insidious attacks upon our liberties.

Instances of such interference with liberty are innumerable. In Arizona, where prohibition recently went into effect, churches are unable to obtain wine for the sacrament without resort to the courts, the railroads having refused to accept for shipment into that State any alcoholic beverages, no matter for what purpose intended. In Kansas no office-holder is permitted to use intoxicating liquors even in his own home and an attempt was made to amend the regulation to include cigarettes also.

There is no arguing away the proposition that prohibition is a subversion of liberty. It would be just as consistent in principle for the Government to prohibit the sale of onions as the sale of liquors; or, an illustration more to the point, to prohibit the sale of automobiles on the ground that many persons ruin themselves financially in acquiring them, and that thousands of lives are sacrificed annually through their reckless use. Prohibition contemptuously thrusts aside all principles of self control—it reckons as nothing the influences of education, experience and moral suasion. It is based upon the assumption that the individual has no inherent rights which are bound to be respected, and therein lies the danger to our free institutions.

Coercion never yet made for the upward swing of the race. Nations which have most advanced the cause of civilization have interfered least with the inherent liberties of the people. The principle of political liberty was established by the war following the Declaration of 1776; the revolt against the repression of personal liberty awaits a new Declaration of Independence.

Will California, the leader of the West, remain true to American ideals or will the State substitute repressive legislation for personal liberty and personal responsibility? The question will be decided on November 7.

Vote against Prohibition Amendments No. 1 and 2.

California Prosperity League

609 I. N. Van Nuys Bldg., Los Angeles.

PLAYS & PLAY

ENTHUSIASM RAMPANT AT 'INTOLERANCE'

By Otheman Stevens

"INTOLERANCE," the Griffith picture shown last night at Clune's Auditorium, is something that defeats a writer at the start; it is like being told to write a report of Niagara, or a review of the Odyssey, or a pen picture of the battle of the Marne.

All I can do is to repeat the words of the staidest, coldest dramative reviewer in the land; he was never known to use an adjective or to use a sloppy phrase; "one is tempted to use hyberbole," he began his review of this picture.

And one must; this picture is a true epic in motion; for it denudes humanity of its sheltering apparel of bogus virtue and humbug and self-deceit and smug docility to traitorous conventions, and its soul, "your soul," stands naked and convicted before your eyes.

The title tells the theme; a dramatic throbbing picture of the evils of impatience and resentment at thoughts that are different from what you think.

As I have outlined the sections before, there are four stories—romance wrought in the weaving of the web and woof of this fabric of mentality.

One, of the time of Cyrus and Belshazzar in the magnificence of Babylon, where knowledge had its birth.

Another, with Christ as the central figure culminating the marriage at Cana, and what followed.

A third, in the creed-warred court of Charles IX of France, drowning all the beauty of the narrative in the flood of blood of Bartholomew's Day massacre.

And the fourth, of today, with its farcical misery of industrial feudality, its barbarism of criminal procedure, and its sardonically egotistic administration of the acid salve of charity to the gaping wounds of poverty.

It holds the mirror up to human nature, and shows you just how measly and purblind everyone is; but of such is the kingdom of Intolerance. You will probably come away believing that it is not your viciousness, not your hatred of your brothers that is attacked but the other fellows; so everyone can see the picture and go home contentedly hugging to his heart his dearest sin and remain comfortably pharisaical.

We thought "The Birth of A Nation" a great bit of work; this one makes the former slink out of mind as commonplace; it is more terribly dramatic than any spectacle that Nero ever staged in the Coliseum, and yet there is in it as recognizably intimate scenes and characters as you will find in a Georgie Cohan play of the asphalt ways of New York.

It is a picture of life that Mr. Griffith has drawn from the page of the sun and from the inference of his own brain.

Life exactly as it was at the beginning of wisdom in Babylon; as it was at the beginning of love for humanity in the era of Christ; as it was when Catherine de Medici turned Paris into a slaughterhouse, and as it is today when we all strive to emulate each other. And another war commenced with the happiness of scientific charity, by which man has here more misery than ever and spread there a few crumbs to the starved who staggers under the burden of an uncultured civilization.

We are informed that it is a German; it is not, for it is tremendously interesting and engrossing and holding; there is a sermon there because, barring a few exaggerations of purpose, it is Truth, and that is the reason it will be found of irresistible allurement, of imperious command over the senses.

For it contains everything from the tenderest domestic love to the ghastly cruelty a fellow man unleashed before your eight and the immolation of mortals to the sword.

It is brave, it is terrible, it is peaceful, it is appalling—it is life, with its greatest accompanist Death.

And this picture, which is remote in scenes, in the days of a page who three or four years ago was termed "mere" by all his fellows.

In the apt phrase of the rotogravure, Mr. Griffith can now say: "What's home page?"

The world applauds the man who blinds and it overlooks the man who achieves.

As an stage producing here have I seen artistic work, performances of an period in the class of the second act the great Sarah Bernhardt with spectacle that took the breath of nearly half a week, Mr. Griffith appeared on the stage, and with a graceful speech of appreciation, he said he had, in his humble way, had thought his picture had in it with relative production some of the traits which have been attributed to the composers that are in the audiences to see it rightly in that sense.

CONSTANCE TALMADGE as the Mountain Girl in "Intolerance," at Clune's Auditorium.

Times
Los Angeles, Cal.
OCT 18 1916

New York Cross Section.

The premiere of "Intolerance" at Clune's Auditorium last night was like a New York first night. Scores of stage and screen luminaries were present, the host of players who took part in the picture being no small part of the audience. Those present included Douglas Fairbanks, Wilfred Lucas, Constance Talmadge, Mae Marsh, Lillian and Dorothy Gish, Marie Doro, Elliott Dexter, Fannie Ward, Fay Tincher, Mae Murray, Thomas Meighan, Anita King, Cleo Madison, Dorothy Phillips, Myrtle Gonzales, Herbert Rawlinson, Joseph Galbraith, Bessie Barriscale, William Desmond, Melbourne McDowell, Josephine Crowell, Chester Withey Eddie Dillon, Douglas Gerrard and scores of other stage and screen people.

Almost a professional matinee will occur today as many local theatrical lights will be present. These will include Maude Fealy, Edmund Lowe, William Garwood, Douglas MacLean, Willard, Orville Harold and others, while the Thursday matinee audience is expected to include Trixie Friganza, Herbert Corthell, Charles Ruggles, Grace Ellsworth, Edith Lyle, Vera Lewis (who has a leading role in the film,) Warner Baxter, David Butler, Frank Darien and others.

Intolerance Repeats Its N. Y. Triumph

☆ ☆

Night at World's Fa

Griffith Production More Than Spectacle; Big Drama Teems With Life

By Maitlan

Morning Los Angeles Tribune Oct. 18th

D. W. GRIFFITH'S film spectacle, Intolerance, better known to the people of Los Angeles as The Mother and the Law, was presented at Clune's Auditorium last night, and repeated the triumphs it had already scored in New York and San Francisco. An audience that filled every nook and cranny in the theater was simply swept off its feet, and, at the end of the first act, tendered Mr. Griffith an ovation such as falls to the lot of few men. It was a genuine heartfelt and well earned tribute and it came from every portion of the audience.

A second view of this wonderful production confirms every good impression the first view made upon me and adds to them many others. It is a work of tremendous power and beauty. As a spectacle there has never been anything to compare with it; but it is more than that. It is a great big, throbbing drama, pulsing with life and bringing yesterday and today before one in a manner no other man has ever succeeded in doing.

There has never been anything presented in the drama, in opera, or on the screen of such tremendous scope, and it would not be possible to present such a story by any other means than the motion picture. It justifies every claim that the believers in the future of the silent drama have made and opens up new vistas, new possibilities, which have heretofore been unthought of.

There have been some changes in the film since its first presentation in New York, a slightly different arrangement of the sequence of certain scenes, and these changes have served to clarify the various themes, simplifying the construction and generally strengthening the story.

As I have already pointed out in several articles on this subject, the film theatre is made up of four different stories, and in four different ways the effect of Intolerance upon the reader, by flashing back to episodes of today, therefore of a girl and a boy and the effect certain modern institutions have upon them, it has taken as actual historical theme, culminating in the fall of Babylon, a Judean story culminating in the crucifixion of Christ, and showed how that one man, the pulsing heart of humanity, and showed how, by the power of humanity, love and sympathy, he triumphed over all the evil forces of intolerance.

It does not attempt to define and set forth in words this story, it does it by showing it in motion pictures, and it does it so that the lesson of the story is felt by every person who sees the picture. It does it so that the lesson of the story is felt by people who have never read a word of the Bible, who have never heard of the story—people who are foreign to our language and our customs.

It was my highest speech that night, Mr. Griffith, when he said to me that it was a big enough night for him. It was more than that. It was a big enough night for the world. It was a big enough night for the cause of humanity. It was a big enough night for the cause of the motion picture. It was a big enough night for the cause of the silent drama. It was a big enough night for the cause of the theater. It was a big enough night for the cause of the world. It was a big enough night for the cause of the world. It was a big enough night for the cause of the world

The Eternal Obstacle—Intolerance

A BOY AND A GIRL look on each other in love times and decide to love each other after the eternal fashion. Enter a Third Party—somehow there always is a Third Party—and the boy and the girl find their paths, that seemed so clear and straight, crossed and lower with dark questions of right and wrong. The Third Party says they must love in a certain way, or else they shall not love at all.

A gazer once gazed around the universe, observed that the stars are very wonderful, and decided to worship the Being that made them. Enter the Third Party—for there always is a Third Party—and interrupts his natural prayer by telling him that, unless he worships in a certain way, it will not be true worship but horrible sin. He refuses, and the Third Party really appeals and kill him in mid-prayer. That would be no worse than Third Parties have done often enough in the past.

A thinker looks forth upon life, takes in that manifold picture as thoroughly as he may. Feels that men would do better if they had deeper understanding of a certain truth, and proceeds to tell them so, in speech that reads, they come to hear him, come again and are helped. But as he is talking—or writing, it may be—there comes a Third Party, who rapidly shows that such proclamation is evil and dangerous, and that the thinker must either cease thinking or not utter anything at all. And if the thinker persists in his talking or writing, it will not be enough if the Third Party so arranges things that the thinker is killed—or crucified, or crucified.

'Neither Do I Condemn Thee; Go--Sin No More'

(Scene from the film drama, "Intolerance.")

If the Third Party succeeds in stopping the thinker, he may be crucified, or crucified, or crucified.

If the Third Party succeeds in blocking up a glorious civilization, under the leadership of a wise and popular king, the Third Party follows the wise counsel that [illegible] people [illegible] very [illegible] and [illegible] Third Party [illegible] Third Parties have done often enough in the past.

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[illegible] quarter, there is somewhat less. The next wall encloses the people of greater leisure; and it may truly be said that as a general thing, the more leisure, the more intolerance. Unless, indeed, the leisure be that of the scholar, which really is not leisure at all but the hardest form of work—thinking. The men who think deeply are often the most broadly tolerant of all.

Clear within the many-circled walls we come to the "flowers of the city," the idle ones of wealth, position, culture—women of beauty and charm, men of stature and grace and elegant dress. Surely you would not find intolerance here? Ah, but draw one woman over into the corner and ask her a question about the dearest of her friends—or about the people outside her wall—or about anything else upon the earth or in Heaven. Yes, you will find intolerance even within that charmed and exclusive circle.

* * *

WHAT is intolerance?. Griffith shows us that as it was in Babylon, so it is today—that outward forms of life have changed, but the spirit remains the same. Babylon, with its pride, was overthrown by a mightier hatred; Christ, who looms alone as the one Man of Perfect Tolerance, was crucified by those who could not "live and let live"; His followers, finding different answers to the question of worship, turn to slaughter; the worn man of the prisons, the weary girl of the streets, repeat the tale today. We do not slay Dissenters; but we hang prisoners. We do not crucify Christ; but we imprison Karl Liebknecht and jeer at Henry Ford. While as to conquering Babylon—Babylon is striving to conquer Babylon today in Europe, and both are falling.

No, the human race has not been "saved" and it has not changed. Is there something eternal, something vital, about intolerance, that makes it outlive a hundred wrecks of nations and a thousand customs of men?

* * *

BIOLOGICALLY, intolerance is like egoism and fear—a part of the armament of individuality; and it is rooted in the fundamental instinct for self-preservation. The first cry of the individual [illegible] we must kill—"

How different from the words of the Master which Griffith uses so reverently, so powerfully, in his picture:

"He among you that is without sin, let him first cast a stone!"

And so, merely by preaching tolerance, one arouses anew the curses and the objurgations of the intolerant. They are the people who will not understand.

* * *

THIS is what they will not understand:—that love, sympathy, kindness, are positive and powerful and endlessly strong; while hate, condemnation, intolerance, though they have been ceaselessly active through all ages of history, have never yet won a single battle that was for the good of mankind. Intolerance has been given a trial—how thoroughly, how perpetually, it has been tried and found wanting! But love has never been given its full opportunity to rule in the affairs of men; yet between the two forces, hate and love, who could hesitate a minute? One is the force of death; the other is the force of God.

Griffith's film comes powerfully to strengthen the hands of the believers in love. Overwhelmingly he preaches the lesson that no action inspired by hate can be other than wrong. Such an action may seem justified and right—men are clever at self-justification—but if the motive of hate, of intolerance, is to be found in it, it is as certain as truth that the action is wrong. The sword of hate cannot hack down the forest of hate. The righteousness of hate cannot melt away the baneful results of hate. Intolerance has as many forms as life itself—and all forms of the supreme sin.

* * *

WHY not try love awhile? Why not try it for a day? Why not go about one's business, or one's home, consciously and eagerly watchful for the least intrusion of the intolerant spirit—just for one day, or one afternoon, or one hour?

Griffith's film moves thousands of persons each day to tears, to applause, to noble and fine emotions. If only one-half of one per cent of those people remember the film and its message after they have returned to their daily tasks, its effects upon America's civilization will be endless. There is no grander work that can be done than the liberation of the all-powerful forces of love. Once liberated, they will never cease.

Eve Mail

OCTOBER 19, 1916.

Times
Los Angeles, Cal.
OCT 1 1916

...endous Moments of History Wrought by Master Hand into Mighty Lesson to Men.

D. W. Griffith and the "Massacre of St. Bartholomew," one of the great scenes of "Intolerance,"

The film masterpiece which was given its initial western presentation in this city last evening. The sketch of Mr. Griffith was made from a photograph taken while he was directing the making of the film.

Variety
New York City
OCT 20 1916

GRIFFITH DISSATISFIED.

There has been a change in the personnel of the management for D. W. Griffith's "Intolerance." According to the best information available, Mr. Griffith expressed himself as dissatisfied with the manner in which his big picture was being handled and undertook to write one or two advertisements himself, with the result that Jos. McCarthy, general manager, and Theodore Mitchell, general press representative, withdrew.

The Griffith office in the Longacre Building has been divided by a partition, one-half being allotted to Messrs. McCarthy and Mitchell, who will continue to direct "The Birth of a Nation." The other half is occupied by Guy Smith, general manager for "Intolerance," the press matter for the latter being now in the hands of Ormsby Court.

Star Eagle
Newark, N. J.
OCT 20 1916

"Intolerance" Is Popular.

Three companies are now presenting Intolerance, one in Los Angeles, another in San Francisco and the third in New York.

Orchestras for three other organizations are now being assembled. D. W. Griffith will arrive in New York early next week to complete arrangements for the presentation of the film in Boston, Philadelphia and Chicago.

Times
Los Angeles, Cal.
OCT 20 1916

Clune's Auditorium.

"Intolerance," staged and directed by David W. Griffith, and hailed as the greatest motion picture spectacle ever produced, is drawing packed houses to each performance at Clune's Auditorium. Los Angeles is still dazed by the stupendousness and the daring of the gigantic spectacle. The tremendous scenes beggar description and the revolutionary boldness of the creator of this photodrama is sure to start a whirlwind of talk and argument.

Great as was the acclaim that greeted "The Clansman," that masterpiece seems infinitesimal in comparison with Mr. Griffith's production. Ancient Babylon, Judea in the days of the Nazarene, mediaeval France and a modern city are the locales made real by the genius of Griffith.

American
Chicago, Ill
OCT 20 1916

Griffith Picks Out Type Girl to Rival Stars.

Motion Picture News

BY ROB REEL.

In the person of Miss Marmel Myers it is believed that D. W. Griffith has discovered another potential star of the silent drama worthy of ranking in time with other Griffith proteges, such as Mae Marsh, Bessie Love and the Gish sisters. The daughter of Rabbi and Mrs. Isadore Myers of Los Angeles, Miss Myers met Mr. Griffith during the production of "Intolerance." Her father is an expert in Hebraic archeology and was one of the chief authorities consulted by the director for the famous Jewish historical scenes in the big spectacle. The unusual oriental beauty of the young girl attracted Mr. Griffith's attention, and upon testing her aptitude for dramatic expression, he found her possessed of much latent talent. Her parents have now granted her permission to become a member of the Triangle-Fine Arts company, under Mr. Griffith's supervision.

Miss Carmel Myers, picked by D. W. Griffith as probable future Triangle star.

News
Minneapolis Minn.
OCT 21 1916

GRIFFITH DECIDES TO QUIT FILM GAME

Producer of Film Spectacles Wants Freedom of Expression of Legitimate.

David Griffith, producer of "Birth of a Nation" and "Intolerance," has decided to quit the movie game. It is his intention to go into the legitimate. His reasons are said to be that he wishes more freedom of expression than is now accorded him by censors of the films. He says that people are altogether too intolerant of new ideas, even as he rings out in his picture, "Intolerance," that art to be expressed must be expressed without the interference of men who know little or nothing of art, but who, by virtue of their being financially big, assume the censorship of things artistic.

"'Intolerance' is my last picture," he said. "And intolerance that I have met is the cause. It is asking altogether too much of a man that makes a tremendous investment in a large film feature, and then await the decision for its success or failure from a police captain."

Examiner
Los Angeles, Cal.
OCT 20 1916

On the two occasions when I have seen "Intolerance" the fact that there was a beautiful musical score accompanying was the film.

But the music is there and is most effectively arranged. It was prepared by Joseph Breil, who drew from Wagner and Rimsky-Korsakoff, as well as from his own compositions, in making the accompaniment. Mr. Breil, it will be remembered, composed the "Song of the Soul," a beautiful feature of that beautiful play, "The Climax."

Cal. Call & Post
Oct 6/16

GRIFFITH'S NEW FILM IS RAP AT CENSORSHIP

The "new woman" and long haired men are blamed by D. W. Griffith, noted film producer, for "the intolerant policy of censorship" against the motion picture industry.

Griffith registered at the St. Francis Hotel today. He is here to supervise the production of his new film, "Intolerance," a delicate rap at consorship, he says, which "was tried on the dog in New York."

Griffith said:

"Censorship of motion pictures, an intolerant policy that shatters American ideals of freedom with methods of autocracy, is fast disappearing in all parts of the country, but there is just enough of it left to hamper a great industry.

"Censorship is the result of a new idea of bossism thrust upon the American people by the new woman and a few long haired men. Meddlers, all of them, especially the new woman, they attempt to break down the basic ideas of liberty by making an act a crime before it is committed.

"The police alone can well handle the problem of the depraved individual who will spread smut and filth on a motion picture screen. Backed by the courts, the police power is unlimited to care for this problem.

"The motion picture interests themselves will and must be their own censors, for it is to their interest to see that nothing offensive is produced to give bad name to their industry.

"But to set up a class of prudish, intolerant theorists to censor from their standards the thoughts and actions of a nation is not using police power, it is creating autocracy.

"Neither the drama nor literature has ruined the nation, yet they exist without censors, subject only to police power.

"American ideals must be guarded against the growing spirit of intolerance, propagated by the longhairs and the new women that results in prohibition of this, that and ether, only to drive into the hidden corners of an underworld to become a vice and a crime."

Griffith pointed out that his new film, "Intolerance," treats of this autocratic idea of censorship. He admitted smilingly that it was born of the thoughts developed in the fight against censorship and delicately holds up to scorn those who would restrict and hamper the freedom of expression by the motion picture.

"INTOLERANCE" BREAKS ATTENDANCE FIGURES IN TWO COAST CITIES

According to advices from the West Coast the D. W. Griffith film spectacle "Intolerance" is breaking all previous picture playhouse attendance figures, both in Los Angeles and San Francisco.

INTOLERANCE PLAYS TO CAPACITY HOUSES DAY AND NIGHT AT CLUNE'S AUDITORIUM IN LOS ANGELES
(Mack Photoplay Company)

In San Francisco the Columbia Theater is sold out daily and nightly, and the same condition prevails at Clune's Auditorium in Los Angeles.

With no restriction on the age limit, the production is drawing at the box offices of both cities, the most popular amusement attraction in both places where "Intolerance" still have long runs.

From Motion Picture News
Address New York City
Date Oct. 21. 1916

DAVID WARK GRIFFITH, DIRECTOR-GENERAL, FINE ARTS-TRIANGLE STUDIOS

DAVID WARK GRIFFITH, who created a sensation with his "Birth of a Nation," and has followed it up with one still more wonderful, "Intolerance," is a native of Kentucky. He began his career as an actor in a Louisville stock company. Mr. Griffith also studied grand opera and developed a pleasing baritone voice.

He entered motion pictures as a scenario writer and a player in minor parts, but the technical side of the work fascinated him. This was with the Biograph company, and in less than three years from his first entrance into the Biograph studio he was considered the most promising figure among American producers.

His numerous innovations and his dramatic conception soon placed him in the foremost ranks.

Mr. Griffith was the first to use "close-ups" and "cutbacks." His early work was with the Biograph, and as supervising director for Reliance and Majestic Companies. When the Triangle film Corporation was organized he continued as supervising director for the Fine Arts features.

A greater portion of his time has been devoted to the personal direction of the Griffith features, including such well known subjects as "The Single Standard," "Home," "The Escape," "The Avenging Conscience, "The Birth of a Nation" and "Intolerance."

Mr. Griffith is an acknowledged master of the three elements that go to make up the photoplay; the handling of players, the working of mechanical effects, and the construction of plot. In each of these divisions he has broken new ground and demonstrated the surety of his constructive genius.

Many of the actors and actresses who are now screen stars were trained by him; his employment of numbers is just as skillful as his work with individuals; and his ability as a technician is demonstrated as much by his lighting effects as by his creation of splendid panoramas.

Moving Picture World
Oct 21

The already great "fan" interest in Mae Marsh has taken a skyward soaring since the beginning of the New York run of D. W. Griffith's "Intolerance." Mr. Griffith has evidently fully appreciated a quality in Miss Marsh which is of peculiar value in his personal conceptions.

Oct. 21.

THE GLOBE

LIBERTY.—At the Liberty Theatre D. W. Griffith's spectacle, "Intolerance," continues its successful run.

From Motion Picture News
Address New York City
Date OCT 21 1916

"INTOLERANCE" IN SECOND MONTH AT LIBERTY, NEW YORK

D. W. Griffith's cinematic play of the age, "Intolerance," at the Liberty theatre has turned into its second month of success. It remains at this playhouse with increasing interest being aroused in its various studies of modern conditions.

From Moving Picture World
Address New York City
Date OCT 21 1916

[illegible]

From Motion Picture News
Address New York City
Date OCT 21 1916

[illegible]

Oct. 21

THE JOURNAL OF COMMERCE

"Intolerance" continues its successful run at the Liberty Theatre and, in addition to showing the public something new, D. W. Griffith has outdone himself in the magnificence of his scenes, especially those of Babylon. War with the catapult, the battering ram and the flaming engine offers a novelty that thrills present-day audiences.

Examiner
San Francisco, Cal.
OCT 22 1916

THIRD WEEK OF 'INTOLERANCE'

D. W. Griffith's striking success, "Intolerance," or "The Mother and the Law," will begin its third week of capacity business at the Columbia Theatre with to-day's matinee.

Everywhere are heard expressions of wonder and delight from those who have been thrilled by the swiftly changing scenes of "Intolerance." The stage has seen screen productions of great magnificence, but none to equal the all-embracing story of the fruits of intolerance throughout the ages. Mighty Babylon seems but a few years away. Its inhabitants are as real as those of Italy or Germany of to-day. The problems that beset the people of the present are the same that perturbed dwellers in that cradle of civilization.

On speeds the story, and Jerusalem the Golden is restored to its ancient grandeur. The meek and gentle Nazarene again walks among men, teaching his gospel of love until the gloom of Gethsemane gathers over the scene. Restlessly rocks the cradle of life and old Paris is reborn. Still rocks the cradle and a boy and a girl of to-day are caught up in the maw of the maelstrom stirred into activity by meddlers. And helplessly they struggle.

* * *

Examiner

Oct. 21

THE EVENING WORLD

"INTOLERANCE" FILM HOLDS ITS AUDIENCES

At the Liberty Theatre, D. W. Griffith's spectacle, "Intolerance," continues its successful run. In addition to bringing something new into the theatre this producer has outdone himself in the bigness and grandeur of his scenes, particularly those of Babylon, which portray the magnificence of this ancient city and its life of prodigal luxury. War as it was waged in those early days with battering ram and flaming engine, with siege tower and catapult and spear and cross-bow, has a novelty that, aside from its historical interest, is fascinating.

Los Angeles, Cal.
Tribune
OCT 22 1916

TOPICS IN STAGELAND

By Maitland Davies

ONCE again we turn to Intolerance; because it is the most interesting subject that has come before the theater-going public in a long time. Known better here in Los Angeles as The Mother and the Law, this production has been the center of local interest in the motion picture industry for the past two years. During that time the great sets on Hollywood boulevard have become a landmark and created more comment than any one thing connected with the making of motion pictures that has ever come before the attention of the public. They have been an object of interest for natives and tourists alike and, as they grew from modest beginnings into the stupendous structures where the picture was completed, they became popularly known as "Griffith's Folly." That any man in his senses would undertake anything calling for such an appalling outlay of money for the mere taking of a picture was beyond the comprehension of the man in the street.

Then the rumors started: Mr. Griffith was going to burn the place down; he had completed the picture and found it a failure, so he was adding to the sets to make it seem bigger and try to get away with a flivver. It was all the part of a dream turned in to a scene in a little five-reel picture; he had changed his mind and instead of showing the fall of Babylon he was going to throw out all the pictures of the big sets and just show some pictures in France. Then that was wrong, he didn't know what he was going to do; the ballyhoo he started from to was "go in the air with us place is land on." "Try all off Griffith's crazy" and so, on the

* * *

LAST THURSDAY night after hearing a great deal about it from other cities, the theater was also in an uproar and packed for it. The hour was scheduled for 8 o'clock, but Mr. Griffith is one director who has learned at Mamaroneck in his home town.

I thought the audience displayed the temper of the occasion of the first showing of Intolerance at the Liberty theater in New York was the greatest I had witnessed at a first night, with the possible exception of Tarkington's play at the Manhattan opera house. I don't know what I expected when I entered the theater. Would the people turn out in the rain? Would they be willing to pay the prices? Would they be willing to sit through a show that lasted from 8 o'clock until 11 o'clock? Would they be willing to see the work of a man who had spent two years and a fortune in producing a picture

Oct. 22.

THE EVENING TELEGRAM

At the Liberty Theatre D. W. Griffith's spectacle, "Intolerance," continues its successful run. In addition to again bringing something new into the theatre, this producer has outdone himself in the bigness and grandeur of his various scenes, particularly those set in Babylon, which so impressively portray the imposing magnificence of this ancient city and its life of prodigal luxury.

Staatszeitung
New York City
OCT 2 2 1916

D. W. Griffith's wundervoller Riesenfilm "Intolerance", mit seinen Kämpfen um das brennende Babylon, zwischen den Babyloniern und den persischen Horden des Cyrus, zieht nach wie vor die schwere Menge Zuschauer in's Liberty Theater.

Deutsches Journal
New York City
OCT 2 2 1916

Liberty Theater.

Trotz aller Filmpremieren ist bis dato noch kein Lichtspiel aufgetaucht, welches den Riesenfilm von D. W. Griffith, „Intolerance" betitelt, an Schönheit und Wirkungskraft übertroffen hätte. Unerreicht steht der gigantische Kampf um Babylon da. Naturgetreuer hätte niemand den gewaltigen Kampf um die ragenden Mauern der Belistadt schildern können, wie Griffith dies getan hat. Mit Feuer und Schwert, mit Schleudern, Steinkanonen und Türmen, mit Widdern und kriegerischem Feuer gehen die Perser den Babyloniern zu Leibe. Auch die Scenen aus dem alten Paris sind von packender Wirkung, während die Bilder aus dem Neuen Testament und dem Leben des Heilands von rührender Schönheit sind.

Die modernen Szenen dagegen sind wieder von großer Eleganz oder aber von erschreckender Realität.

Academy of Music.

Film-Liebhaber haben eine interessante Erscheinung vor sich. Theda Bara ist vom heutigen Tage ab in der Academy of Music an der 14. Str. als Julia in dem berühmten Shakespeareschen Drama „Romeo und Julia" zu sehen. Wie sich der „Vampyr" mit dem Geiste des hinscheidenden Julia abfinden wird, dürfte interessant sein.

Tribune
Los Angeles, Cal.
Press
OCT 2 2 1916

The Faucet Runs at New Theater

"Dry" advocates believe in the movie as an aid to votes, as Robert Davis Garver, the author of The Faucet, a powerful anti-liquor drama, has fitted up the New Theater at 6th South Spring street to fight the Wets.

Garver threw a bomb into the "dry" camp when he charged that Griffith's Intolerance is a white slave protest by the "wets" to discredit the theory that wine is harmful and he promises to counteract the paralyzing influence of the water and other scenes in the Griffith spectacle by showing the public the results of what drinking is portrayed in his play, The Faucet.

The drama is strong, well staged and performed. The music is excellent and there is a performance every hour from ten in the morning till ten at night.

Chronicle
New York City
OCT 2 2 1916

Canon Chase Gives His Views on the New Griffith Picture.

To the Dramatic Editor:

May I enter a protest against your commendation of the Babylonian portion of the film "Intolerance"? It is truly, as you say, a stupendous spectacle. But it misrepresents the historical facts, beyond what dramatic license can justify. It represents Babylon as destroyed by intolerance, or, as the foreword printed on the program says, "depicts the destruction of the greatest civilization of antiquity—the treason growing out of the intolerance of Babylon's High Priest of Bell who, to suppress the growing worship of other gods, betrays his King, Belshazzar, and opens the gates of the capital to the conquering Cyrus and his hosts."

The fact is, that Cyrus did not destroy Babylon but benefited her. Babylon did not lose in grandeur or influence at the time Mr. Griffith pictures her as falling, in 538 B. C., but for two centuries later she continued as the Queen of Cities. When Alexander the Great captured her, in 331 B. C., he made her the capital of his empire. L. W. King in his "History of Babylon," published in 1915, says: "The tranquillity of the country under Cyrus formed a striking contrast to the unrest and intrigue which characterized its attitude under Assyrian rule. Babylon's commercial life and prosperity suffered no interruption in consequence of the change of her political status."

Maspero in his "Passing of the Empires" refers to the capture of Babylon by Cyrus in these words: "Babylon suffered in no way by her servitude and, far from being a source of unhappiness to her, she actually rejoiced in it. Nothing in or around the city was changed, and she remained what she had been since the fall of Assyria, the real capital of the regions situated between the Mediterranean and the Zagros."

The Babylonians were marked by two characteristics, their trading instinct and their reverence for the gods. There is some evidence on the cuneiform inscriptions dug from the ruins of Babylon and elsewhere that the heathen priests betrayed Belshazzar, who was acting as King, into the hands of Cyrus.

But Babylon was not destroyed by religious intolerance, but by her trading instinct, uncontrolled by religion or patriotism. Babylon's decay began soon after the death of Alexander the Great, when a new city was built on the Tigris River for maritime communication. For business reasons the people moved from Babylon to the new city, "Seleucia," near at hand.

It was not by such warlike scenes as Mr. Griffith's wonderful photoplay depicts that Babylon was destroyed, but by a gradual and purely economic process and through no sudden blow that Babylon slowly died to death.

The teaching of Mr. Griffith's play, that certain social uplifters (and all of them, he says) who subject money for prohibiting and similar causes are responsible for the reduction of wages and all the evils that follow, very much needs some improvement. From history it can be found, or from somewhere else, it seems strange he finds such an interpretation in the Biblical account of the overthrow of Babylon, of the overthrow of Jerusalem, of the captivities upon the part of the Jews, or, lastly, and Daniel's interpretation of the handwriting upon the wall. He makes Belshazzar a drunkard, though the Bible says he was sober.

In Mr. Griffith's opinion, it is indeed, which he intends to teach, that the world is good enough for us, and that we have only to make it better by the application of the principles of Christ. Those principles have been clearly taught in the Bible, and if we follow them we will have no need of the Mr. Griffith's interpretation of the Bible, or of the Babylonian, Jewish, Christian, Mohammedan, Buddhist, Confucian, Shinto, Theosophic, Spiritualistic, Christian Science, or any other religion, or of any other Bible than the Bible.

WILLIAM AMBROSE CHASE.

Chronicle
New York City
OCT 2 2 1916

MOVING picture directors will save money when they learn that war is not dramatic. Drama is concerned with the fortunes of individuals and not of groups or nations. If Pierre and Fritz meet suddenly in a shell crater from which all other soldiers have fled there arises a situation suitable for the theatre, but there is little drama in the clash of the thousands. Playwrights have avoided battles as a rule on account of the limitations of the theatre. Scenario writers are able to leap these handicaps. If they will they can have their thousands, and of late they have courted the privilege of filling the screen with contending warriors, but they cannot make the spectator thrill to the fate of the many as he thrills to the adventures of the few.

Consider Griffith's "Intolerance" and his earlier "Birth of a Nation." In the latter picture the big scene occurred when a small group was besieged in a cabin by negro soldiers. The members of that group were acquaintances of the audience and there was therefore far more interest in watching their fight for life than in contemplating the fall of Babylon, even though the battle of "Intolerance" is on a far larger scale and is much more remarkable from a photographic standpoint. Yet, after all, what does it matter if Babylon stands or tumbles? We don't know a soul in the place.

Again, in the Fox picture "A Daughter of the Gods" we see two mammoth armies at strife and watch them without emotion. Suddenly the masses fade and there are only two figures on the screen. Prince Omar and Anitia are hewing away at each other, and up comes the pulse. This is much better. Now our friends are fighting.

Nor is it necessary to prove our point entirely by war incidents. It is generally agreed that modern football is much more interesting than the old-fashioned game. Time was when the man who carried the ball had six or seven associates to pull him along and as many opponents piled up to prevent the cooperative advance. Drama came to the game when the mass became a Mahan. Anybody can get excited about the toe of a Brickley, but interest is only technical when the proper of the pigskin is bound up in a scrimmage which rests upon eleven pairs of legs.

War is the greatest team game in the world, and so it is the least dramatic of world movements.

Times
Los Angeles, Cal.
OCT 2 2 1916

Chase's Auditorium.

"Intolerance," D. W. Griffith's stupendous spectacle, will begin its second week at Chase's Auditorium tomorrow afternoon.

"Intolerance" is revolutionary in its handling of dramatic themes, both of things as they were in the far distant past and as they are today. There are four great parallel stories, but the switching backwards and forwards from one story to the other is handled with such delicacy that the interest is always maintained at breathless pitch. The Babylonian scenes are tremendous, as are those also of the massacre of St. Bartholomew and of the times of the Jewish Nazarene. To-day, while the pulsating story of modern times is picked up as usual, is absorbing too.

The music is certain to heighten with the dramatic strength of the picture.

Real crowds are flocking to this theatre, but the management will be a trifle late doing to many more the kindness.

Telegram
OCT 2 2 1916

Times
Los Angeles, Cal.
OCT 2 2 1916

ADDS TO ATMOSPHERE.

"INTOLERANCE" MUSIC SUBSERVES ENDS OF PICTURE.

By Edwin Schallert.

The old-time masters of music in the early days of opera, who had to turn out a score while the company waited rehearsals, accomplished little, if any, greater task than the composer of music for the films today. Rossini, under the enforced imprisonment by an irate publisher, once wrote an opera in several days' space, and there are other instances of similar rapid results, though mostly under less unpleasant circumstances.

It is with a realization of these similar difficulties that one takes up the problem of the photoplay music writers. A few weeks has to suffice for the average score of music, except in the case of big features, which are long in the cutting process. Even in such instances the time is short.

When one takes into consideration the space of time that must have been granted for the writing and adapting of the score by Joseph Carl Breil for "Intolerance," the Griffith masterpiece, showing this week at the Auditorium, one cannot but be struck by the effective part which it plays in adding to the atmosphere of the huge spectacle.

There are recurrent strains which become associated with certain elements in the unfolding of the production, that occupy a similar position to the Wagnerian leit-motif. It is music of sombre coloring, as a whole, that rises to heights of daring and of barbaric power with those lavish spectacular phases of the Griffith drama. Familiar tunes are not absent, as for instance the "Wild Irish Rose," used to mark the girl in the modern story, and "Ball and a Jack," which is played when the boy is the dominating character. The treatment of these commonplaces avoids the cheapness on nearly all occasions very effectually.

The strength of the music lies in that it is subservient in its ends at all times to the picture itself. It is so much a part of the presentation that, in the main, a spectator knows it only as an invisible accompaniment to the mood.

Altogether, it is a tremendous task that this music has undertaken in attempting to follow the dramatic line of a picture conceived on so vast a scale. If, to the critical, it may not at all times seem to attain the full power of the cumulative dramatic force that is gathered during the forward movement of the four stories, it is to be remembered that the composer is not able to use the several years' time required by a Wagner for the writing of a music drama.

The music that is being heard here is doubtless better than at the opening in New York, as there has been ample opportunity for the composer to touch up and finish off the rough places of his score. The orchestra, under the able leadership of Albert Pecora, is gradually overcoming the problems offered by the music.

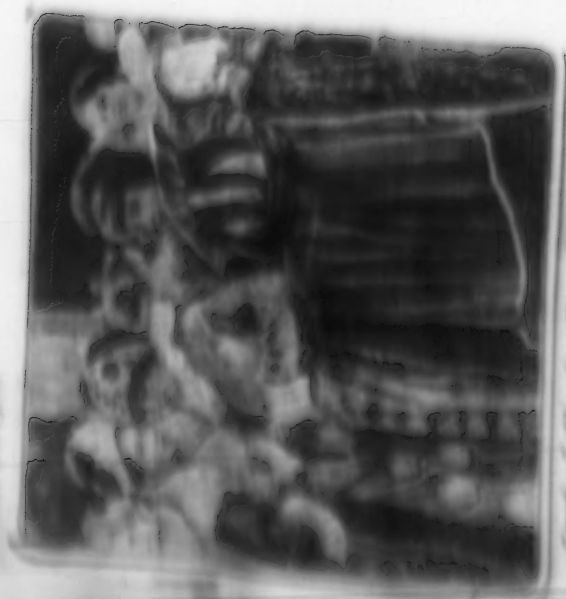
Chronicle
San Francisco, Cal.
OCT 2 3 1916

Columbia Retains Griffith Spectacle

"Intolerance" Begins Third Week of Its Successful Run

D. W. Griffith's great spectacle "Intolerance" at the Columbia, now in its third week of its successful engagement at the Columbia Theatre, continues to be the attraction in this production, which has been seen by thousands, who are amazed at the wonderful spectacle.

There are many scenes of that great drama of the world's history, the massacre of the Huguenots, the fall of Babylon, the crucifixion of the Nazarene, and the modern story, all of intensely dramatic interest.



Scene from INTOLERANCE
D.W. Griffiths Colossal Spectacle, at the Victory this week

Herald
San Jose Cal

OCT 2 2 1916

"Intolerance" Comes to Victory Theatre Tomorrow Night.

D. W. Griffith's master production, "Intolerance" or "The Mother and the Law," will be the attraction at the Victory theatre, beginning tomorrow night. Seven days will be the limited engagement of this colossal spectacle. After the premier performance there will be two showings daily, including Sunday, October 29. This is the first and only production that Mr. Griffith has made since "The Clansman" (The Birth of a Nation). It will never be presented in any but the highest class of theatres and at prices customarily charged for first-class attractions.

Mr. Griffith's new offering carries four parallel stories of different ages of human history. Some of the greatest characters in the world's development are pictured at war with the irresistible currents of thought which dominated their ages and all lead to the approaching era of individual responsibility tempered with the mutuality of brotherly understanding between men.

The entire conception is poetic and epical, investing a newer understanding of the past and present with a more direct force than was dreamed possible until this method perfected by Griffith came to hand. It is staged with that attention to detail which marks the Griffith productions and its emotional message will be carried by an orchestral score equal in every demand to the range and sweep of the book.

Amazing magnitude, the most gigantic settings ever erected and thrill after thrill mark the progress of this masterpiece. Thousands upon thousands of people, set against tremendous backgrounds, are handled with an unequalled precision and a perfection of detail nowhere outdone, and permeating all is the touch of nature that makes the whole world kin. Griffith has rebuilt and repeopled Babylon. He has recreated Judea in the days of the Nazarene. He has reconstructed Paris during the middle ages. In its entirety "Intolerance" is so stupendous that description falters and fails to give any idea of the massiveness of its scope. In New York it has created a sensation that has never been equalled, not even by "The Birth of a Nation." There can be no question of its welcome in the home of its birth

Owing to the length of the performances, matinees will begin at 2 o'clock and night performances at 8 o'clock. The prices will be the same as charged in San Francisco, where this production is being shown at the Columbia theatre. The entire performance will be identical in every respect to that now playing in the city.

Times
Los Angeles, Cal.
OCT 2 2 1916

Verdict.

NOT "HIGH BROW" FILM.

RING MEN JUST "ATE UP" BIG GRIFFITH FEATURE.

By Grace Kingsley.

David Griffith, producer of "Intolerance," which is hailed as the greatest motion picture ever made, wants it distinctly understood that "Intolerance" isn't "high brow," in spite of all its historical atmosphere and embodying of historical fact.

Mr. Griffith smiled his quizzical, enigmatic little smile, the other night, as he explained that he himself had had some horrible doubts that it might be "high brow," until, he found that "Kid" Broad and "Spike" Robinson, honorable prize fighters both, to use their own phrase "just ate it up."

"Really the main interest is the love story," said Mr. Griffith. "No story, no matter how tremendous its significance, can get over without the inevitable love interest. That's what gives the heart to the Babylonian story. Nobody really cares how many burnt offerings were made to Ishtar, goddess of love, nor how many times a worshiper salaamed; the only thing that really matters is that the little mountain girl gave her life for Belshazzar, and that his queen died at last by his side."

"Any trouble with the censors?" was asked. Griffith had to search his memory for a moment. And when the interviewer suggested: "A very shrewd man you were naming your picture 'Intolerance,' so that no sect dare attack it, for fear of being labeled the intolerant one," he merely laughed and answered: "Well, you said that; I didn't."

"Anyway," he went on with a humorous twinkle, "you see I have only a few years left in which to enjoy myself. Already I'm beginning to get a bit too stiff to dance. Later on, maybe, I shall produce another picture attacking everything that makes for enjoyment and everybody that enjoys himself."

"And get away with it too!" wailed the interviewer.

"The biggest hit of 'Intolerance' we have met with is on the part of some of the magazines," Griffith continued. "There are only three in the United States who are printing stories concerning 'Intolerance.' Several other magazines ordered stories, but they were corporation owned, and when it came to printing the articles there was some excuse why they couldn't."

As to the making of the four-ply story, Mr. Griffith had in mind at first only the modern one, scenes for which were many of them made before "The Clansman" was released. It was then christened "The Mother and the Law." Later, as the possibilities of the subject grew, the ideas of the three other stories came as a sudden inspiration, and scenes for the entertainment of them were created.

Express
Los Angeles, Cal.
OCT 2 4 1916

AT VARIOUS THEATERS

Clune's Auditorium

Empty seats at Clune's auditorium these afternoons and nights are as scarce as the proverbial hen's teeth, and this condition bids fair to prevail throughout the limited engagement of D. W. Griffith's splendid spectacle, Intolerance or The Mother and the Law. The second week of the engagement was opened yesterday afternoon, and long before Conductor Fosse lifted his baton over the heads of the musicians forming the large symphony orchestra every seat was filled. The four parallel stories woven into this film show a striking contrast between the days of ancient Babylon, the days of the Nazarene, the times of Catherine de Medici and of today. Each story carries a thread which intertwined with the other three strands, making a complete theme that, under the hand of Griffith, has been stripped of unity in this film. Matinees are given daily at 2 p. m. The evening performances begin at 8 o'clock.

Tribune
Los Angeles, Cal
OCT 2 4 1916

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Oct 29 10

Theatres Showing Movies

Another interesting chapter of the change of tides is that the list of legitimate theaters for moving pictures has produced two standouts for Angelenos, the Griffith Market for "Intolerance" in the metropolis, a few months ago the theatrical district devoted now for film exhibitions, a few months ago almost half of the theatres in this city were dark and during the warm days, Fall and few months ago were dying the summers away. Now, to have Tying the week numbers is like a thing of the past. So is the roaring there was a period of surmount work in the theatres of the city and in Broadway. All but one of them have abandoned showing for people's good to taking interest in the moving pictures and the drama. In fact, it seems made in the district to have a place constant return to the place of the the one program, but it appears to be the city's in about interest.

Oct 24

EVENING POST:

Oct. 24

THE EVENING TELEGRAM

Oct. 24

THE MORNING TELEGRAM

"INTOLERANCE" GOES RIGHT ON

Oct. 22.

THE EVENING TELEGRAM.

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Stadtzeitung
New York City
OCT 2 2 1916

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Deutsches Journal
New York City
OCT 2 2 1916

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Tribune
Los Angeles, Cal.
OCT 2 2 1916

The Faucet Runs at New Theater

"Dry" advocates believe in the movie as an aid to votes, as Robert Davis Garver, the author of The Faucet, a powerful anti-liquor drama, has fitted up the New Theater at 832 South Spring street to fight the traffic.

Moved there a bank into the "dive" some days ago, he charged that rich men's hirelings in a white house contributed to the "cause" to discredit the theory that wine is harmful and he succeeded in supplanting the great influence of the water and other assets in the British spectacle by showing the public the results of drinking as portrayed in the play, The Faucet.

The drama is strong, well staged and performed. The music is good and there is a performance every day from ten in the morning till six at night.

Canon Chase Gives His Views on the New Griffith Picture.

To the Dramatic Editor:

May I enter a protest against your commendation of the Babylonian portion of the film "Intolerance"? It is truly, as you say, a stupendous spectacle. But it misrepresents the historical facts, beyond what dramatic license can justify. It represents Babylon as destroyed by intolerance, or, as the foreword printed on the program says, "depicts the destruction of the greatest civilization of antiquity—the treason growing out of the intolerance of Babylon's High Priest of Bell who, to suppress the growing worship of other gods, betrays his King, Belshazzar, and opens the gates of the capital to the conquering Cyrus and his hosts."

The fact is, that Cyrus did not destroy Babylon but benefited her. Babylon did not lose in grandeur or influence at the time Mr. Griffith pictures her as falling, in 538 B. C., but for two centuries later she continued as the Queen of Cities. When Alexander the Great captured her, in 331 B. C., he made her the capital of his empire. L. W. King in his "History of Babylon," published in 1915, says: "The tranquillity of the country under Cyrus formed a striking contrast to the unrest and intrigue which characterized its attitude under Assyrian rule. Babylon's commercial life and prosperity suffered no interruption in consequence of the change of her political status."

Maspero in his "Passing of the Empires" refers to the capture of Babylon by Cyrus in these words: "Babylon suffered in no way by her servitude and, far from being a source of unhappiness to her, she actually rejoiced in it. Nothing in or around the city was changed, and she remained what she had been since the fall of Assyria, the real capital of the regions situated between the Mediterranean and the Zagros."

The Babylonians were marked by two characteristics, their trading instinct and their reverence for the gods. There is some evidence on the cuneiform inscriptions dug from the ruins of Babylon and elsewhere that the heathen priests betrayed Belshazzar, who was acting as king, into the hands of Cyrus.

But Babylon was not destroyed by religious intolerance, but by her trading instinct, uncontrolled by religion or patriotism. Babylon's decay began soon after the death of Alexander the Great, when a new city was built on the Tigris River for maritime communication. For business reasons the people moved from Babylon to the new city, "Seleucia," near at hand.

It was not by such warlike scenes as Mr. Griffith's wonderful photoplay depicts that Babylon was destroyed, but by a gradual and purely economic process and through no sudden blow that Babylon slowly bled to death.

The teaching of Mr. Griffith's play that certain social spitfires (not all of them, he says) who collect money for prohibition and similar causes are responsible for the reduction of wages and all the evils that follow, very much needs some improvement from history if it can be found, or from somewhere else. Mr. Griffith shows he finds such an improvement in the highest amount of virtue of high, though not perfectly the highest, ideals of the characters, defiance of strength of the constituted, yet the part of the hero, "the Dear and Dainty" interpretation of the theme, indicated by himself, though the thing was made.

In Mr. Griffith's version, it is inadvisable which the [illegible] [illegible] [illegible]

Scene from INTOLERANCE
D.W. Griffith's Colossal Spectacle, at the Victory this week

Mercury Herald
San Jose Cal

OCT 2 2 1916

"Intolerance" Comes to Victory Theatre Tomorrow Night.

D. W. Griffith's master production, "Intolerance" or "The Mother and the Law," will be the attraction at the Victory theatre, beginning tomorrow night. Seven days will be the limited engagement of this colossal spectacle. After the premier performance there will be two showings daily, including Sunday, October 29. This is the first and only production that Mr. Griffith has made since "The Clansman" (The Birth of a Nation). It will never be presented in any but the highest class of theatres and at prices customarily charged for first-class attractions.

Mr. Griffith's new offering carries four parallel stories of different ages of human history. Some of the greatest characters in the world's development are pictured at war with the irresistible currents of thought which dominated their ages and all lead to the approaching era of individual responsibility tempered with the mutuality of brotherly understanding between men.

The entire conception is poetic and epical, investing a newer understanding of the past and present with a more direct force than was dreamed possible until this method perfected by Griffith came to hand. It is staged with that attention to detail which marks the Griffith productions and its emotional message will be carried by an orchestral score equal in every demand to the range and sweep of the book.

Amazing magnitude, the most gigantic settings ever erected and thrill after thrill mark the progress of this masterpiece. Thousands upon thousands of people, set against tremendous backgrounds, are handled with an unequalled precision and a perfection of detail nowhere outdone, and permeating all is the touch of nature that makes the whole world kin. Griffith has rebuilt and repeopled Babylon. He has recreated Judea in the days of the Nazarene. He has reconstructed Paris during the middle ages. In its entirety "Intolerance" is so stupendous that description falters and fails to give any idea of the massiveness of its scope. In New York it has created a sensation that has never been equalled, not even by "The Birth of a Nation." There can be no question of its welcome in the home of its birth

Owing to the length of the performances, matinees will begin at 2 o'clock and night performances at 8 o'clock. The prices will be the same as charged in San Francisco, where this production is being shown at the Columbia theatre. The entire performance will be identical in every respect to that now playing in the city.

Times
Los Angeles, Cal.
OCT 2 2 1916

Verdict.

NOT "HIGH BROW" FILM.

RING MEN JUST "ATE UP" BIG GRIFFITH FEATURE.

By Grace Kingsley.

David Griffith, producer of "Intolerance," which is hailed as the greatest motion picture ever made, wants it distinctly understood that "Intolerance" isn't "high brow," in spite of all its historical atmosphere and embodying of historical fact.

Mr. Griffith smiled his quizzical, enigmatic little smile, the other night, as he explained that he himself had had some horrible doubts that it might be "high brow," until, he found that "Kid" Broad and "Spike" Robinson, honorable prize fighters both, to use their own phrase "just ate it up."

"Really the main interest is the love story," said Mr. Griffith. "No story, no matter how tremendous its significance, can get over without the inevitable love interest. That's what gives the heart to the Babylonian story. Nobody really cares how many burnt offerings were made to Ishtar, goddess of love, nor how many times a worshiper salaamed; the only thing that really matters is that the little mountain girl gave her life for Belshazzar, and that his queen died at last by his side."

"Any trouble with the censors?" was asked. Griffith had to search his memory for a moment. And when the interviewer suggested: "A very shrewd man you were naming your picture 'Intolerance,' so that no sect dare attack it, for fear of being labeled the intolerant one," he merely laughed and answered: "Well, you said that; I didn't."

"Anyway," he went on with a humorous twinkle, "you see I have only a few years left in which to enjoy myself. Already I'm beginning to get a bit too stiff to dance. Later on, maybe, I shall produce another picture attacking everything that makes for enjoyment and everybody that enjoys himself."

"And get away with it too!" wailed the interviewer.

"The biggest hit of 'Intolerance' we have met with is on the part of some of the magazines," Griffith continued. "There are only three in the United States who are printing stories concerning 'Intolerance.' Several other magazines ordered stories, but they were corporation owned, and when it came to printing the articles there was some excuse why they couldn't."

As to the making of the four-ply story, Mr. Griffith had in mind at first only the modern one, scenes for which were many of them made before "The Clansman" was released. It was then christened "The Mother and the Law." Later, as the production of the subject grew, the idea of the three other stories came as a sudden inspiration, and one was for the enrichment of those were created.

Express
Los Angeles, Cal.
OCT 2 4 1916

AT VARIOUS THEATERS

Clune's Auditorium

Empty seats at Clune's auditorium these afternoons and nights are as scarce as the proverbial hen's teeth, and this condition bids fair to prevail throughout the limited engagement of D. W. Griffith's splendid spectacle, Intolerance or The Mother and the Law. The second week of the engagement was opened yesterday afternoon, and long before Conductor Poco lifted his baton over the heads of the musicians forming the large symphony orchestra every seat was filled. The four parallel stories worked into this film show a striking contrast between the days of ancient Babylon; the days of the Nazarene, the times of Catherine de Medici and of today. Each story carries a thread which intertwined with the other three strands, making a complete theme that, under the hand of Griffith, has been pictured as only he could film it. Matinees are given daily at 2 p. m. The evening performances begin at 8 o'clock sharp.

Tribune
Los Angeles, Cal
OCT 2 4 1916

[illegible]

Oct. 24

EVENING POST:

[illegible]

Oct. 24

THE EVENING TELEGRAM

[illegible]

Oct. 24

THE [illegible]

INTOLERANCE' GOES RIGHT ON

[illegible]

Express

Los Angeles, Cal.

OCT 2 6 1916

Clune's Auditorium

That D. W. Griffith's Intolerance, or The Mother and the Law, represents the supreme achievement of the master mind in the world of film production is an opinion shared by the local press and by the theatergoing public of Los Angeles. The press has expressed itself in its columns on more than one occasion, while the theatergoers have given expression to their approbation by crowding Clune's Auditorium at every performance of the great spectacle that has thus far been given. It is not within the memory of local theatergoers that such enthusiasm and applause has been evoked by any stage production.

Four parallel stories are contained in Intolerance, but the four themes are blended together in such an artistic manner that the interest and suspense is only intensified by the manner of its construction. One of the features of the production is the wild race of the beautiful mountain girl of Babylon in a chariot to save the ancient city from destruction by the great army of Cyrus. Paralleling this episode is the wild ride of the heroine of the modern story in a high-powered automobile racing with an express train travelling at a rate of ninety miles an hour to save her sweetheart from the gallows.

MAE MARSH, "The Girl" in Griffith's remarkable mov[illegible] "Mother and the Law," now at the Columbia Theatre, is shown [illegible] on the left is a graceful pose of Margaret Edwards, the perfectly [illegible] "World of Pleasure" show at the Cort Theatre.

~~Times~~

Washington D. C.

OCT 2 6 1916

CARMEL MYERS,
Daughter of One of the Philanthropists of the Pacific Coast, Rabbi Isadore Myers, Who Has Become a Picture Play Star.

Times

Los Angeles, Cal.

OCT 2 5 1916

Rabbi's Daughter Film Star.

Los Angeles, Cal.

OCT 2 8 1916

Clune's Auditorium.

INTOLERANCE IN WEST

Oct. 26.

THE JOURNAL OF COMMERCE

Oct. 26. 1916

THE MORNING TELEGRAPH

Examiner

Los Angeles, Cal.

OCT 2 8 1916

San Francisco, Cal.
Nov 15 1916

FILM PRODUCER TALKS ABOUT THE HENRY FORD OF BABYLON; 'PERFECT GIRL' TELLS HOW TO LIVE AND ACT AND EXERCISE

BY THOMAS NUNAN

David Wark Griffith.

EVIDENTLY there is some mistake about the middle name of David Wark Griffith. Nature intended it to be Work.

The originator of perpetual motion in "The Clansman" and unending commotion in "Intolerance" is one of the busiest men I have ever known outside of a newspaper office.

When I called on him at the Columbia Theatre a few days ago, hidden in an inside, downstairs, out-of-the-way office, he was sitting at a desk, and, with his hat on, writing very industriously. He took his hat off as I entered, showing that he recognized me.

"I am just rewriting some of the captions for the 'Intolerance' pictures," he explained. "It has been done more than 2,000 times, but I am not satisfied yet."

"Why don't you take it down to our copy-desk and have it done properly?" I inquired.

* * *

Herodotus and a lot of other historical authorities present conflicting accounts in regard to Babylon. That was because there were no motion pictures in the ancient time; no David Wark Griffiths. The "Intolerance" film, based on deep research, tells us that the secret of electricity may have been known to the pagan priests. That there were Babylonian automobiles seems certain; for one appeared in an early magazine picture of the "Intolerance" settings, and a few that have survived for the jitney service are plainly relics of the B. C. era. Yet there were no motion pictures, and cuneiform inscriptions on bricks and things of that sort, though serving as newspapers in their time, were not properly bound, indexed and filed away. So history cannot be traced with any great degree of surety, and if Mr. Griffith does not agree with Herodotus in every instance, it is because some other authority has seemed more reliable.

One particular thing never mentioned in the writings of Herodotus was told to me by the "Intolerance" producer. This related to Nabonidus, that last king of Babylonia, who was overthrown by Cyrus the Great in that now well-pictured year of 538 B. C.

"Nabonidus," said Mr. Griffith, who has devoted years to this line of study, "was the Henry Ford of his time."

"How was that?" I inquired, thinking the answer would be something to laugh at, though probably not a new one.

"He devoted his time to advocating peace," replied Mr. Griffith solemnly. "While he was neglecting his defense, Cyrus was preparing for the attack."

Babylon at that time, remember, was the world; as the United States is to-day, more or less.

And Nabonidus, a gentle king, paid no little attention to preparedness.

It was a joy to hear Mr. Griffith talk about the ancient historical events. He had all the latest news, as deciphered from the most recently unearthed cuneiform extras. The little thing he fretted for an was the translation of a cuneiform letter that a foreman had sent to a king. Whether this king was Nebuchadnezzar or Nebuchadnezzar, or that Henry Ford the First, whom Cyrus overthrew, nobody knows. The letter as translated reads nicely: "My dear King," or words to that effect, and the previous heating the address seems to have been lost. Anyhow, it appears that the king had sent to the foreman a command that the king then be transported to Babylon for him. The foreman, possibly having had a previous government contract and realizing difficulty in collecting his pay, converted to the most diplomatic note, which he finally adapted to be sent, that his boss was out of commission, having been shot in at least one side, and that in lieu of a detailed report of what from the royal reasons the king ought to understand.

Mr. Griffith, who is a Kentuckian, played on the lighthearted stage four or five years before he went into the film pictures. He has lived in this country.

"Finally I wrote a play," he told me. "This was 'A Fool and a Girl.' To save time I submitted copies to two producers at the same time. Both accepted it. I made a contract with Janice K. Hackett, and he put it on the stage. I nearly dropped dead when he sent me a check for $1,000. The play got nice notices, but was not very successful. Probably it wasn't handled right."

Somehow it seemed to me Mr. Griffith was more proud of that first play of his than of "Intolerance."

"Why don't you put it into film?" I asked, in a cuneiform sort of way.

It will interest all who see the spectacle at the Columbia to know that the walls of Babylon, of that later Babylon which Cyrus captured, were nearly 300 feet high and 80 feet thick, extending around the city on a circumference of fifty-five miles. The city had been built on the site of the older Babylon, which the patriarch Sennacherib avenged by laying upon and destroyed in 689 B. C.

To properly picture the last days, the stage and the fall of this place, with marvelous picturesque battle raging along the tops of the great walls, was certainly a gigantic undertaking. But, as already mentioned, Mr. Griffith's middle name is Gigantic Work.

From
Address Sacramento Cal.
Date

"Intolerance" at the Clunie Three Days

One of Most Dramatic and Successful Productions in History of Motion Pictures.

D. W. Griffith's great spectacle "Intolerance," or "The Mother and the Law," will be the attraction at the Clunie theater starting Thursday night, November 2, for a three days' engagement with matinees on Friday and Saturday.

During the sensationally successful engagement at the Columbia theater, San Francisco, which promises to continue throughout the winter it has been the cause of many and varied comments from those who have witnessed its splendors. Nothing comparable to this production in dramatic power, size and magnificense has ever been shown upon any stage. Not only is it deeply enthralling as an entertainment, but it also carries a message of such power that pages of editorials have been devoted to its praise. Nothing that the stage has ever seen in the past, nothing that has ever been staged in modern outdoor Greek theaters, ever began to approach this marvelous production.

There are four stories of four great periods of the world's history, each independent of the other, but all forcefully showing the baneful effects of intolerant hatred. Like four great tributaries, the four stories commingle at the end in one mighty paean of humanity. A large symphony orchestra is an added delight.

Express

s Angeles, Cal.

OCT 2 6 1916

Clune's Auditorium
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THE SAN FRANCISCO EXAMINER — TUESDAY, OCTOBER 10, 1916

'Intolerance' Is a Bewildering Spectacle Throngs Marvel at New Griffith Film

Mammoth Production Portraying Thrilling Events in History Opens at Columbia.

BY THOMAS NUNAN.

SO stupendous is it and so bewildering in all that it presents to the mind, "Intolerance," the new Griffith photoplay spectacle at the Columbia Theatre, should be reviewed only after it has been seen several times and carefully studied.

Last night we met Mr. Griffith, who is here personally to superintend the production, and just as he began to tell us his own impressions of the great production the lights were lowered, the orchestra began its preliminary music, and in a moment the keynote of the play was presented in the pictured cradle at which a woman sat as the guider of the destinies of men—the men of all ages.

For three hours we watched the rapid and overwhelming succession of scenes—scenes of allegorical significance and tremendous historical interest; and now that the show is over, the things most vivid in the memory as this account is being written with a speed like unto that of the pictures, are the troubles of the little mother impersonated by Mae Marsh in the modern story, the unbelievably vast scenes in the assault of Babylon, the rapid advance of the armies of Cyrus, and that cradle eternally rocking.

Most vividly of all is the cradle eternally rocking. Therein are the poem and the sermon of the play.

MODERN DRAMA SHOWN.

Such scenes as the strike, the trial of the innocent man, the automobile racing to overtake the train and obtain a reprieve from the governor, the ascent of the scaffold and all the rest of the incidents in the modern narrative were familiar, both in actual life and in the screen productions. The glimpses of the French court and the horrors of St. Bartholomew massacre are not so very different from the pictures well-drawn and minutely detailed in history, not to mention the illustrative efforts of opera and drama.

The views of Babylon, however, with the splendor, the vastness of everything, the Bacchanalian orgies, the war scenes, the marching [illegible] and huge implements used to assault upon the walls, the [illegible]

TWO STARS OF "INTOLERANCE"
Constance Talmadge and Elmer Clifton.

[illegible] a connection between "Intolerance" [illegible] and the preceding epoch-making "Birth of a Nation." The "Classman" [illegible] tion. The "Classman" [illegible] [illegible]

LILLIAN GISH STAR.

[illegible]

Oct. 26

From Republican
Address Fresno, Cal.
Date OCT 2 9 1916

"Intolerance" Coming

D. W. Griffith's colossal spectacle "Intolerance" or "The Mother and the Law" will be the attraction at the White theater Monday night. This is the first and only production Mr. Griffith has made since "The Clansman" ("The Birth of a Nation.")

In his new offering Mr. Griffith shows four parallel narratives of four ages of the world's history. It tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them. In this Griffith has shown a keen insight into prevalent conditions and in illustration of his theme has painted a picture which will startle the world by its realism.

In joining his modern story to ancient events Griffith has made a wide departure from all stage conventions of the past. He elaborated upon his original invention of switching back of flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the Massacre of St. Bartholomew in Paris in 1572. In each locale he introduced analogous characters to the protagonists of his modern story and shows them passing into the same vortex of intolerant conditions which are the negative forces in his main theme. The historical surroundings of these various periods are presented in elaborate and [illegible] detail. The work of research [illegible] to stage scenes was carried on by a corps of experts over a period of five years. These authors [illegible] Griffith with deep [illegible] the different subjects and it was [illegible] that he worked upon this [illegible] to the [illegible] and [illegible] of the [illegible] expenditure to the [illegible]

From
Address
1916

Examiner
Los Angeles, Cal.

San Francisco, Cal.
May 15 1916

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From Morning Oregonian World
Address PORTLAND
Date OCT 2 8 1916

TRIANGLE PRODUCERS RETURN TO THE COAST.

Griffith Brings "Intolerance," to Open at Clune's Auditorium —Sennett Back at Keystone—Ince at Culver City.

THIS week Messrs. Griffith, Sennett and Ince returned to Los Angeles; Ince and Sennett after a prolonged absence in the East. Mr. Ince went to New York last May with "Civilization" and Mr. Sennett went East about three months ago to make plans for a greater production of Keystone comedies. Ince and Sennett arrived on Tuesday, Oct. 3; D. W. Griffith came back on Wednesday, the 4th, from a flying trip to New York, where he had arranged for the premiere presentation of his mammoth production "Intolerance."

Mr. Griffith has returned to the coast to exhibit his big picture in Los Angeles and San Francisco. The famous Fine Arts producer was exceedingly happy and pleased with the wonderful reception given "Intolerance" by blasé New York. Said Mr. Griffith, when interviewed by representatives of the press:

"I want to see what Los Angeles will say about my picture. New York thought it was wonderful. At least I judge so. Los Angeles, the home of motion pictures, will give me the final word."

Griffith is not flushed with the success of his picture. Somehow he gives you the impression that he knew it all along, that he was assured that the people would like it.

When Griffith talks about "Intolerance" and tells of the success it scored in New York it does not sound egotistical.

"Does 'Intolerance' mark the crest of the popularity of the motion pictures?" he was asked.

"No; it simply blazes the trail for something bigger."

Griffith said the same thing when "The Clansman" scored its success. He said it was but a stepping stone to something better. That something must have been "Intolerance."

"People say the pictures are on the wane."

"That is not true or logical," observed the master producer. "They turned away 4,000 people last week at the theater at which 'Intolerance' is being shown."

"Do you consider 'Intolerance' to be a far greater picture than 'The Clansman'?"

"The critics and the people say it is," he answered, and he smiled quietly as he said it.

"And what are you going to do now?"

"After 'Intolerance' is produced in Los Angeles," said Mr. Griffith, "I am going to some lonely spot where I can be all by myself and rest. I am going to do a lot of thinking and I must have rest."

"That thinking should result in something."

"I hope it does, but I cannot say now that I have plans for a new picture. I am going away to be alone where I can rest and possibly hit upon an idea for a new picture. But right now I am without a plan for the future.

"Los Angeles is certainly being advertised by 'Intolerance.' In New York the people say that Los Angeles must be a wonderful place because they know the picture was produced here, and they have seen the wonderful settings. They are an incredulous lot. They won't believe that we spend thousands of dollars to make the scenes for the pictures just as we want them.

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Address New York City
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Motography
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Dramatic News
New York City
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American
Baltimore Md.
OCT 2 9 1916

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Telegraph
Philadelphia Pa.
OCT 2 8 1916

[illegible]

Oct. 21
THE NEW YORK REVIEW
"Intolerance" Doing Well in the West

Advices from San Francisco and Los Angeles concerning the interesting information that D. W. Griffith's new spectacle, "Intolerance," is standing them up in those cities. Last week's receipts at the Columbia Theatre in the Golden Gate City, showed an increase over the box-office "The Birth of a Nation" had at this house of [illegible]. Last Saturday matinee at Clune's Auditorium, Los Angeles, [illegible] the [illegible] attendance of the house to date. The papers in those cities [illegible] the fact that the film [illegible] at this theatre is a [illegible] picture. Los Angeles has been the scene of some remarkable [illegible] "Birth of a Nation" [illegible] Cal. [illegible] "Intolerance" is going to outdistance them all. The papers of both cities have given plenty of space to the play, as Los Angeles dailies are trying the point to show that such is a [illegible].

Eve. Entertaining
New York City
OCT 2 8 1916

[illegible]

Traveller & Rev. Herald
Boston Mass.
OCT 2 8 1916

[illegible]

Tribune
New York City
OCT 2 9 1916

[illegible]

Tribune
Los Angeles, Cal.
OCT 2 5 1916

[illegible]

Entertaining
New York City
OCT 2 9 1916

[illegible]

News
Akron Ohio
OCT 2 9 1916

[illegible]

News Tribune
Detroit, Mich.
OCT 29 1916

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Other big spectacles, Cabiria, Neptune's Daughter, The Last Days of Pompeii, and the ludicrous Battle Cry of Peace, have been here, but not at two dollar prices. Intolerance, Civilization, and the newer spectacles haven't as yet shown, though they might command good houses for a time even at two a seat.

But Detroit isn't clamoring for the two dollar movie, even though the town is considered reasonably prosperous and could afford to support it if it wanted to. Detroit jams the "10-20-30" houses whenever a film is shown about which there is a suspicion of merit and sees five reels of feature.

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Leader
Cleveland, Ohio
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Rabbi's Daughter Is Picked for Stardom.

Carmel Myers

IN the person of Carmel Myers, it is believed by the directors at the Fine Arts studio, another potential star of the silent drama has been discovered worthy of ranking in time with Mae Marsh, Bessie Love and the Gish sisters.

The daughter of Rabbi and Mrs. Isadore Myers, of Los Angeles, Miss Myers met D. W. Griffith at the Fine Arts studio during the production of "Intolerance."

Her unusual oriental beauty of the young girl led to a test of her aptitude for dramatic expression, and it was soon found that she possessed much talent.

A recent high school graduate, in her early teens, Miss Myers has only had a passing experience in motion picture work, playing minor roles.

The parents have now granted her permission to become a "regular" and it is reported that she will make her at once the successful career that is being predicted for her.

NEW YORK AMERICAN
Oct 29 16

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Miss Talmadge is a Brooklyn girl, and the sister of Norma Talmadge, one of the most popular of movie fan favorites. Her screen career, since the production of "Intolerance," embraces leading roles in "The She Devil," "The Latin Quarter" and the "Buddy" series of pictures. Mr. Griffith has developed some of the most notable of our motion picture stars. Miss Talmadge bids fair to substantiate this celebrated director's rare gift of discovering material possible for pictorial fame.

Deutsches Journal
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Courier Journal
Louisville, Ky
OCT 29 1916

"Intolerance," the new D. W. Griffith spectacle, now in the eighth week of its run at the Liberty Theatre, New York, is frightening the sensational metropolitan success at the Columbia Theater, San Francisco, as well as at Clune's Auditorium in Los Angeles. Following the enthusiastic newspaper reviews of the three cities comes that prostrating public testimonial which signifies that Mr. Griffith has created another novelty important work only capably supported by novelty of theme, character of presentation and unusual magnitude of scene is proved by world-famous "The Birth of a Nation." When you realize that the dramatic story of "Intolerance" covers four periods in the world's progress and that they are brought forth on parallel lines some idea of the magnitude of the settings required as interpretative backgrounds for the developing themes can be had. These periods begin in Babylon in the century before the Christian era, long more forward in the actual years of the birth of Christianity and to Paris of 1572, under the reign of Charles IX, and then to a more modern period of modern life in the Twentieth century. It is Mr. Griffith's plan to present the play in Boston, Philadelphia and Chicago in such a way as to provide a complete and consecutive organization.

Examiner
Los Angeles, Cal.
OCT 29 1916

Moving Pictures

CLUNE'S AUDITORIUM—D. W. Griffith's mighty photo-spectacle, "Intolerance" of the thirteen and one half reels upon the third week of its fortnight at Clune's Auditorium, Hollywood, is here pronounced to be conceded to be the most potent drama of these times. The horror of Belshazzar's feast, the passion of the Huguenots, the pathos of the people, the pride of the Jew, the mighty Babylonian, the Mother and the Child, the Mother and the Man, the Mother and the Woman, the Mother and the Child, the Mother and the Man, the Mother and the Woman, the Mother and the Child, the Mother and the Man, the Mother and the Woman

From Moving Picture World
Address New York City
Date OCT 28 1915

TRIANGLE PRODUCERS RETURN TO THE COAST.

Griffith Brings "Intolerance," to Open at Clune's Auditorium —Sennett Back at Keystone—Ince at Culver City.

THIS week Messrs. Griffith, Sennett and Ince returned to Los Angeles; Ince and Sennett after a prolonged absence in the East. Mr. Ince went to New York last May with "Civilization" and Mr. Sennett went East about three months ago to make plans for a greater production of Keystone comedies. Ince and Sennett arrived on Tuesday, Oct. 3; D. W. Griffith came back on Wednesday, the 4th, from a flying trip to New York, where he had arranged for the premiere presentation of his mammoth production "Intolerance."

Mr. Griffith has returned to the coast to exhibit his big picture in Los Angeles and San Francisco. The famous Fine Arts producer was exceedingly happy and pleased with the wonderful reception given "Intolerance" by blasé New York. Said Mr. Griffith, when interviewed by representatives of the press:

"I want to see what Los Angeles will say about my picture. New York thought it was wonderful. At least I judge so. Los Angeles, the home of motion pictures, will give me the final word."

Griffith is not flushed with the success of his picture. Somehow he gives you the impression that he knew it all along, that he was assured that the people would like it.

When Griffith talks about "Intolerance" and tells of the success it scored in New York it does not sound egotistical.

"Does 'Intolerance' mark the crest of the popularity of the motion pictures?" he was asked.

"No; it simply blazes the trail for something bigger."

Griffith said the same thing when "The Clansman" scored its success. He said it was but a stepping stone to something better. That something must have been "Intolerance."

"People say the pictures are on the wane."

"That is not true or logical," observed the master producer. "They turned away 4,000 people last week at the theater at which 'Intolerance' is being shown."

"Do you consider 'Intolerance' to be a far greater picture than 'The Clansman'?"

"The critics and the people say it is," he answered, and he smiled quietly as he said it.

"And what are you going to do now?"

"After 'Intolerance' is produced in Los Angeles," said Mr. Griffith, "I am going to some lonely spot where I can be all by myself and rest. I am going to do a lot of thinking and I must have rest."

"That thinking should result in something."

"I hope it does, but I cannot say now that I have plans for a new picture. I am going away to be alone where I can rest and possibly hit upon an idea for a new picture. But right now I am without a plan for the future.

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American
Baltimore Md.
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Telegraph
Philadelphia Pa.
OCT 28 1916

Oct. 29
THE NEW YORK REVIEW
"Intolerance" Coming
Well in the West

Tribune
Los Angeles, Cal.
OCT 28 1916

News
Akron Ohio
OCT 29 1916

Sun-Globe-Herald
New York City
OCT 28 1916

Traveller & Pub. Herald
Boston Mass.
OCT 28 1916

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Louisville, Ky
OCT 29 1916

"Intolerance," the new D. W. Griffith spectacle, now in the eighth week of its run at the Liberty Theatre, New York, is duplicating its sensational metropolitan success at the Columbia Theatre, San Francisco, as well as at Clune's Auditorium in Los Angeles. Following the enthusiastic newspaper reviews of the three cities comes the prediction public enjoyment along agencies that Mr. Griffith has created another notably important work, one worthy equalled by scenic of theme, adoption of presentation and colossal magnitude of scene to compare his world-famous "The Birth of a Nation." When you realize that the dramatic story of "Intolerance" covers four periods in the world's progress and that they are brought forth on parallel lines some idea of the magnitude of the settings composed as amazingly backgrounds for the developing themes can be had. These periods begin in Babylon in the century before the Christian era, then move forward to the actual dawn of the birth of Christianity and to Paris in 1572, under the reign of Charles IX, and then to a modern drama of modern life in the twentieth century. It is Mr. Griffith's plan to present the play in Boston, Philadelphia and Chicago as soon as it is possible to complete the necessary organizations.

Examiner
Los Angeles, Cal.
OCT 29 1916

Moving Pictures

CLUNE'S AUDITORIUM—D. W. Griffith's mighty photo-spectacle, "Intolerance of the Mother and the Law," will come upon the close week of its engagement at Clune's Auditorium tomorrow afternoon. It has been pronounced by all critics to be the most potent drama of these times. The story of Belshazzar and the Jewish and the struggle of the Huguenots and the Parisian massacre, the principals of the pictures, the stars of the stage, first and finally the drama. A Bohemian's capital by the time of Christ are set in the most intense of motion pictures ever attempted to be, the work has the intensity of a marvelous mechanism, the end and dash not to the right end of the drama. The longest scenes of Belshazzar show the splendor of the magnificent city, the procession and chariot lance scene were reproduced in Jerusalem and which take place before the report the special artistic. The possession of the Jewish city provide the time and the dance shows the intent of Intolerance living in the present day in the images of personal physics and the passion of humanity. These Pictures are not sensationally and the dark and black and intense is present in the drama of a person and the intense is made to double reach in taking provides a new sensation in compass in dramatical contrasting. Matinee and price now is 2 cents.

Times
New York City
OCT 29 1916

Anthony Hopkins, Mae and John Robert Thornton are leaving Los Angeles for Chicago now the home of the Fine Arts Pictures, and Mr. Griffith has added Miss Marsh and Mr. Harron to the cast of "Intolerance" the other night at the Clune and Harris theatre. Mr. Griffith is directing the "Intolerance" scene which will the curtain was rung up and this produced one of the magnificent performances that ever set on the stage. The cast of Tully Marshall, Mae Marsh, Robert Harron, Anthony Hopkins, John Robert Thornton and Constance Talmadge will be in the Chicago production and have been in the Chicago and Philadelphia and will be in the cast in the Boston production.

Argus
Albany, N. Y.
OCT 29 1916

North American
Philadelphia Pa.
OCT 29 1916

Times
Los Angeles, Cal.
OCT 30 1916

REYNOLD E. BLIGHT.

CHURCH OF THE PEOPLE.

INTOLERANCE IS TO BE MET AND OVERCOME BY LOVE, AND INJUSTICE TO BE SWEPT AWAY BY JUSTICE.

Raynold E. Blight discussed the film play of D. W. Griffith, "Intolerance, or, the Mother and the Law," before the Church of the People, yesterday. He said, in part:

"In a powerful and overwhelming film play D. W. Griffith has presented an impressive sermon against intolerance. He shows by an appeal to history that the mighty conflict through the ages has been carried on between Phariseeism and bigotry using intolerance as a weapon and love seeking to emancipate mankind from the tyranny of superstition and ignorance. The fall of Babylon, the days of the gentle Nazarene, St. Bartholomew's Eve and a modern instance are presented to illustrate and enforce the lesson.

"Intolerance, whether it be exemplified in the semi-barbarous priests of Bel, the hypocritical Pharisee, or the self-advertising reformer of this later day, is shown to be cruel, unscrupulous and hateful. Unsparingly Mr. Griffith denounces the hypocrisy of the factory owner who grinds the faces of his employees that he may pose as a philanthropist, and the insolence of the pseudo reformer who seeks by harsh methods to impose his ideas of right conduct upon others. Especially bitter is he toward those professional killjoys who find their greatest happiness in suppressing the pleasures of the people.

"After presenting a convincing picture of the excesses of intolerance, the brilliant director shows the other side just as convincingly. Intolerance is to be met and overcome by love, injustice by justice, Phariseeism by sincerity, and morbid sentimentality by earnest religion. Just as knowledge and the new spirit have made obsolete the ancient superstitions, so the new spirit of charity and sympathy shall do away with intolerance and its many evils."

News
Chicago, Ill
OCT 30 1916

Answers to Correspondents.

H. V.—D. W. Griffith's picture, which was called during the period of creating "The Mother and the Law," has been changed under the name of "Intolerance" and is now playing in New York.

Examiner
Los Angeles, Cal.
OCT 29 1916

Examiner
Los Angeles, Cal.
OCT 29 1916

Data Sought 6 Years for Spectacle

TO the layman it is almost impossible to conceive of the time, expense, and forethought expended in a gigantic motion picture spectacle, such as D. W. Griffith's "Intolerance," or, as it is more generally known, "The Mother and the Law." This production was started by Mr. Griffith three years ago, and was only completed the latter part of the present summer. More than twenty thousand soldiers had to be costumed and drilled for the immense scenes showing the siege of Babylon by Cyrus the Great. These immense armies were drilled and rehearsed for three weeks before a camera was turned on the battle scenes.

WORK FOR 6 YEARS

A corps of six persons worked for two years in digging up historical data for staging these ancient scenes. Statistics were unearthed showing the methods used in warfare by the ancient Babylonians, and this procedure was rigidly adhered to by Mr. Griffith in staging these battle scenes. All the costumes, armor, furnishings, jewelry and all appurtenances of this period were made or built from enlarged photographs made from the original drawings, recently unearthed by scientists from the ruins of old Babylon. These original drawings, and the history of ancient Babylon, were found in cuneiform tablets, which had been preserved since the ancient city of Babylon was destroyed. These inscriptions developed the fact that the Babylonians were a very advanced people, and had a knowledge of the arts, electricity and some of the sciences.

It has been discovered that the Babylonians were the first people to divide the hour into sixty minutes, and the minute into sixty seconds. It was also found that in the battle between the Babylonians, under Belshazzar, and the Persians, under Cyrus the Great, the former possessed some sort of an ingredient which more or less resembles Greek fire. This was used by the Babylonians on the huge war machine, somewhat resembling the war chariots used in a later period. This immense war machine was used with telling effect upon the armies of Cyrus, and was largely responsible for his first retreat from Babylon.

REPRODUCED WAR MACHINE

This machine, a drawing of which had been preserved in a cuneiform tablet, was reproduced by Mr. Griffith, so that it was an exact replica of the original Babylonian war machine.

One of the leading features in the Babylonian period is the great feast of Belshazzar, which was taking place at the time that through the treachery of the priests of Bel the city was betrayed into the hands of the Persians. This feast extends for a mile in length and more than [illegible] girls appear in this great scene. [illegible] months of rehearsal [illegible] this year scene alone. [illegible] but a few moments [illegible] the action [illegible] the feasting girls are carrying [illegible] in the Babylonian [illegible] over the [illegible] a [illegible] battle [illegible] attempt was made to [illegible] the [illegible] of this period. [illegible] the [illegible] of Babylon [illegible] the [illegible] Babylonians [illegible] a [illegible] from the [illegible] the [illegible] of the [illegible] the [illegible] the [illegible]

Examiner
San Francisco, Cal.
OCT 30 1916

"INTOLERANCE" SOON CLOSES.

"Intolerance" will remain at the Columbia only until the close of next week. Thousands of persons have been turned away during the past seven days, and thronged houses will be the rule during the remainder of the engagement. This production has put into eclipse every other work of its kind, not excepting Griffith's former triumph "The Clansman."

Record
Stockton, Cal.
OCT 30 1916

"INTOLERANCE" AT THE YOSEMITE TUESDAY NIGHT, WEDNESDAY MATINEE AND NIGHT

JOSEPHINE CROWELL AS MARY MAGDALENE IN "INTOLERANCE."

At the Yosemite, Tuesday night and Wednesday matinee and night, the attraction will be D. W. Griffith's new spectacle 'Intolerance" or "The Mother and the Law." Aside from his wonderful grasp of dramatic effects, Griffith possesses the faculty of creating wide-spread discussion of everything he presents upon the stage. The dramatic innovation of paralleling four stories in one sweeping spectacle has attracted the attention of writers all over the country. It shows that the traditions of the stage can be departed from and yet hold an audience by the thrilling and exciting details of the drama. The deeper significance of the sociological story of modern times which is the main theme of the production has naturally caused a huge stir in these circles. Just as one man could hardly be expected to look for a Sunday school lesson in Babylon, the same holds good of the modern story wherein are shown the workings insidious forces in the underworld of contemporary life. The contract of splendor with gaunt realism and the great moving forces of ancient warriors make "Intolerance" an achievement in every respect different from anything that has ever before been shown in the matter. It is difficult to say where the chief interest lies, whether in the tremendous scenes in and around the ancient city Babylon, in the stirring events in the streets of Paris during the reign of Charles I, in the Tissot-like recreation of old Judea or in the frenzied thrills of the modern story. It is futile to even attempt to convey any idea of the splendor and magnificance of Mr. Griffith's great creation. Only those who witness its wonders can begin to realize its marvelousness. Running through the thread of the story is a musicianly score interpreted by a large and carefully selected symphony orchestra.

At the left is Seena Owen in "Intolerance" at the Columbia.

From
Address
Date

"INTOLERANCE" AT COLUMBIA.

"Love's Struggle Throughout the Ages," a sequel which has already been entitled other pictures, hatred or intolerance, is given as the name of D. W. Griffith's great film production, "Intolerance, or The Mother and the Law," which begins its fourth week at the Columbia Theatre. Mr. Griffith has taken four parallel stories and in each instance showed how intolerance has caused the downfall of a sympathetic character, and the hatred, the dissolution and the destruction of the human are reminiscent of disaster that followed upon destruction.

It has all been so very well to give a clear and concise realization of this four-threaded story, but now all the end has been achieved and the audience attention is focused upon the great "Intolerance" at the Columbia, the incomparable artistry in close, natural, human ways has contributed to the attractive personality and artistic charm of Miss Lillian Gish, who plays the part of Mary, the mother of Mankind, refusing to ruin under the proof of injury to capital and despite how strongly opposed to sympathy is many of the incidents shown, we must admit it is perfection that is a credit to the production.

Miss Gish, the director's principal star, is Mary, refusing to ruin under the proof of injury to capital and despite how strongly opposed to sympathy is many of the incidents shown, we must admit it is perfection that is a credit to the production.

INTOLERANCE IS FILM GRANDEUR

Griffith's Magnificent Production as Novel in Structure as it is Wonderful.

It is entirely in relief from the popular use of superlative adjectives to attempt to describe the grandeur, the magnitude and wonder of D. W. Griffith's "Intolerance" which was enjoyed at the Stockton last evening.

It has all been already said, both throughout the year in the different cities, Stockton is the exception, it makes no attempt to follow the most popular effort, but this is a work from the pen and pen of a Dante Alighieri, and also of some of the great artists of the world.

The theme seems to assert itself in its magnificence and powerful appeal, instead of the story and the characters, which the spectator is lost in the story the story and the characters of the spectator.

In Babylonian scenes and the [illegible] the story, [illegible] the story, [illegible] the story,

From Current Opinion
Address New York City
NOV - - 1916

THE GREATEST ACHIEVEMENT OF THE SUPERMAN OF THE MOVIES

WHEN David W. Griffith first revealed to the American public some of the unsuspected possibilities of the film-play, with his spectacular production "The Birth of a Nation," he not only created new standards and fashions for other directors and makers of "feature films" but imposed upon himself the difficult task of living up to the most spectacular success—both in an artistic and financial sense—known to the American screen.

Could he live up to it? "Intolerance" is Mr. Griffith's answer to this question. The consensus of critical opinion is that the "superman of the American movies" has not only succeeded but advanced the art of the motion picture a step further. "In it," writes James S. Metcalfe, the veteran dramatic critic of *Life*, "he has carried the picture play to the limit of its possibilities so far as doing everything that can be done with the motion picture. . . . 'Intolerance' illustrates admirably the big things the moving picture does do and equally the big things it doesn't do under its present inspiration." The N. Y. *Call* (Socialist) finds that Griffith is "an artist with a vision," who "thinks in masses and reflects it in his films." The critic of the N. Y. *Sun* sums up the mingled excellencies and deficiencies of the film in an apt comparison: "The audience is left with a feeling akin to the one-eyed boy at the three-ringed circus. The feeling is pleasurable and exciting, but there is regret that so much has to be missed."

Granville Barker once defined a play as anything that could be made effective and interesting on the stage by human effort. Mr. Griffith's new film-play, as a writer in the Boston *Transcript* suggests, adequately fulfills this loose definition. In a program note he explains his aim:

"The purpose of the production is to trace a universal theme through various periods of the race's history. Events are not set forth in their historical sequence or according to accepted forms of dramatic construction, but as they might flash across a mind seeking to parallel the life of the different ages. Through all these ages Time brings forth the same conditions, the same joys and sorrows, the same hopes and anxieties—symbolized in 'the cradle endlessly rocking.'"

The "universal theme" is indicated in the title; but in developing it there are no less than four main stories, as many artistic developments, the most affecting episode of which, as agreed, are those of [illegible]

Concerning these "K. M." writes in the Boston *Transcript*:

"But Babylon—Babylon the Magnificent—Babylon, the greatest scene of spectacle ever flashed upon the screen—it is literally tremendous. It is not alone that Mr. Griffith built walls, towers, courts, houses, which covered hundreds of acres; employed tens of thousands in his mobs, and ravaged whole storehouses of costumes. He built well, he made his places a genuine reconstruction of the spirit of Babylon, and he threw his people across them with a hand that had something nearer akin to genius than ever resides in the writings of our archeologists and historians. Mr. Griffith is showing the movies how to give us a vastly precious glimpse at the life of the past. He is reconstructing other worlds for us with a realism that makes their common humanity as fascinating as their bizar variation from our life to-day."

In contrast to these technical and imaginative triumphs, Mr. Griffith has not acquired the power of handling ideas with the same facility. Mr. Metcalfe praises this producer for daring to introduce ideas into motion pictures, tho he confesses that the idea is "completely smothered in the tremendous complexity of the pictures."

The *Transcript* critic, who reveals an unusual familiarity with all of Mr. Griffith's past productions, suggests that had he left the field of photo-spectacle for one of more resolute realism, his effort would have been of infinitely more value in the struggle to elevate the motion picture to the dignity of an art:

"'The Birth' and its success bound him to a general line of extravagant spectacle and also to the necessity of both exceeding his previous effort and of striking some variation. He did this by the curious and absolutely original expedient of telling four stories instead of one, all of them full of crowds and violence, and all of them reenforcing—or intended to reenforce—a general ethical propaganda. The stories range through all time, from the Fall of Babylon, to Christ's life, the massacre of St. Bartholomew, and the industrial slums of to-day. The thread of propaganda intended to bind them together is the declaration that a spirit of intolerance filled all four with avoidable human tragedy. Mr. Griffith aimed to excel 'The Birth' not only by the magnitude of the Babylonian scenes, but by the virtuosity displayed in handling four stories in constant alternation, episode by episode, on a single screen.

"That great battle before the walls of Babylon; who could see it without a fascinated longing for still closer intercourse with the past? The long perspective of serried towers; the chariots rumbling along the tops of the great walls and swinging past their feet in a rush of armed hordes; the shining armor, the barbaric engines of war; the scaling ladders and siege towers flung down in dust and blood; sword and flame hurtling through the air; night visions of a fire-topped city; and crowds, crowds, crowds, battling crowds, the thousand details of primeval combat."

From Literary Digest
Address New York City
Date NOV - - 1916

ning provides a peaceful and very amiable relief from the loud stupidities in the theaters to the port and starboard.

While indulging in such retrospective suggestions, it may be not amiss incidentally to speculate why it did not occur to Mr. Hopkins, when producing "The Happy Ending," to have some such composer as Victor Herbert or Jean Gilbert write the orchestral accompaniment to the play in place of the neo-Tschaikowsky he selected. A play which sought to sing of death as a light and comic adventure, for its best theatrical effect called assuredly for a light, jolly accompaniment—even ragtime were not inappropriate—in place of the pompous leaden quasi-Russian measures which were bequeathed it. As it was, the accompaniment supplied by Eugene Haile went as far toward robbing the play of its proper effect as did the authors. However good the play might have been, the spectacles showing death as a gay life in a gay, singing world would have been deleted of all emotional effect by the megrims of the orchestral score. What such scenes needed were gay tunes to set boots tapping and hearts dancing, tunes as lively and playful as so many kittens—certainly not, as was the sad case, scattered motifs extracted alone for their pessimism from such Cossack ope[illegible]anyk" and "Jevgenjie [illegible]

Mr. D. W. Griffith's latest motion-title (misnamed a motion-picture probably by virtue of the throwing onto the screen every once in a while of a bit of a moving picture to rest the audience's eyes from the reading of the multifarious lengthy cullings from the set of the Encyclopedia Britannica which must have fallen into Mr. Griffith's hands and made a deep impression upon him) is called "Intolerance." Although a thing of undoubted interest to moving-picture folk and very young school children, the exhibition is one not particularly suited to capture the attention of the more tutored. The lengthy legends gravely informing the

(over)

Photograph

NOV - - 1916

The Real Story of "Intolerance"

AN EXCLUSIVE ACCOUNT OF THE INCEPTION, CREATION AND PHILOSOPHY OF THE GREATEST SPECTACLE EVER SHOWN IN ANY PLAYHOUSE

By Henry Stephen Gordon

Photographs by Raymond Stagg, and scenes from the play.

EDITOR'S NOTE: This is the spectacular, factful conclusion of Mr. Gordon's story on the career and achievements of David Wark Griffith. "Intolerance" has already been produced in the metropolis, and the cool New York critics have spun far more ardent typewriter rhapsodies about it than Mr. Gordon has here woven. Photoplay feels that even as "Intolerance" itself is the most sensational artistic achievement of the year, so this story—an authoritative, unduplicated narrative by the man who knows Griffith better than anyone else—is the greatest magazine story of the month, anywhere. Do not mistake this for Photoplay's critical review of the work. Next month Julian Johnson will give it an elaborate analysis and description as a feature of "The Shadow Stage."

"OFTEN in my atrabiliar moods when I read of pompous ceremonials," writes Herr Diogenes Teufelsdrockh, . . . "and how the ushers, macers, and pursuivants are all in waiting; how Duke this is presented by Arch Duke that, and Colonel A by General B, and innumerable Bishops, Admirals, and miscellaneous Functionaries are advancing gallantly to the Anointed Presence; and I strive in my remote privacy to form a clear picture of that solemnity,—on a sudden as by some enchanter's wand the,—shall I speak it? the Clothes fly off the whole dramatic corps; and Dukes, Grandees, Bishops, Generals, Anointed Presence itself, every mother's son of them, stand straddling there, not a shirt on them; and I know not whether to weep or laugh."

That quality of seeing mankind stripped of its concealments which Herr Teufelsdrockh had in company with Rabelais, is the fearless theme of D. W. Griffith's latest, and he says his last, photodrama,—"Intolerance."

"The Birth of a Nation" made him a rich man; money, gold, at once began to flow toward him, over his shoulders,—would it submerge him?

Would it drown the poetry which he had coined into tremendous dividends?

Could he write a second camera epic?

He has.

There is no provision that can determine the event of an effort which depends on the mood and perception of the vast many; "Intolerance" when this is printed will have made itself, or will have unmade Griffith, judged by the peerless jury of dol-

The lion creature crouching beat the pedestal of this column is a man-eater six feet tall.

From The Nation
Address New York City
Date NOV - - 1916

"Intolerance"

MR. GRIFFITH has a savage hatred of intolerance. No one who didn't have a genuine and deep emotion of anger at the way we misuse the gift of life, could have produced the film-play at Liberty Theater. Genuine emotion is always impressive; and "Intolerance" is to me particularly so. It seems to me the expression, unequal but always vivid, of a mind which loves life and beauty and joy, and is moved to rage and pity by the deliberate malice with which, in all ages, life and beauty and joy is destroyed.

Slow to start, the play develops the simplest sort of story, which is, in effect, that people were happy and loved life in ancient Babylon, in Samaria, in old France, as they are happy and love life today. Against a spectacular or familiar background, the four stories proceed, with some elaborate and supererogatory assistance from the captions. People live and laugh and drink and dance and love. And then—the vials of intolerance are poured forth, and there is a great earthquake and the sun becomes black as sackcloth and the moon red as blood and the stars fall to the earth and the heavens are rolled up like a scroll. Or, to speak in less Apocalyptic language, we see the fall of Babylon, the crucifixion of Jesus, the Massacre of St. Bartholomew, and the almost-execution of a man condemned to death as a murderer. Toward the end the swift convergence of the four tragedies is nothing less than tremendous.

There is much of loveliness in the play, both of spectacle and of human nature; and I only wish the exigencies of concentrating four centuries into one evening had not compelled Mr. Griffith to be so brief with some of them. But the thing which makes "Intolerance" more than a gorgeous and exciting spectacle is the portrayal of the most violent and extreme and terrible emotions. It requires one who loves beauty and tenderness to exhibit the horror of death and the fear of death, without offense: Mr. Griffith does it with the splendor of a great sincerity.

There are parts of the play that, for all Mr. Griffith's earnestness, fail of their effect; but I will refrain from instructing Mr. Griffith in the art of motion-pictures, except for the mild suggestion that some of the captions are unduly self-righteous, others are unduly informative, and half of them at least could be dispensed with.

There is, perhaps, something ironic in the idea of the producer of that hate-breeding film-play, "The Birth of a Nation," telling us to be tolerant. But it is not more ironic than the spectacle which some of us haters of censorship furnished when we tried to stop its production—and left a trail of film-censorship in our wake which it will take twenty-five years to abolish! As a brilliant epigrammatist of an Oriental country once remarked, let him that is without sin cast the first stone.

F. D.

Clipper
New York City
NOV 1 - 1916

"INTOLERANCE" FOR LONDON

London, Eng., Oct. 28.—The three "Birth of a Nation" companies showing in Philadelphia, High, Brick and Dwight Lane, Jan. 1. "Intolerance" D. W. Griffith's latest picture, will soon be seen here. Over the Christmas holidays "The Birth of a Nation" will run the continent.

Star
New York City
NOV 1 - 1916

"INTOLERANCE" DOES IT

Advices from San Francisco and Los Angeles, minus the interesting information that D. W. Griffith's new spectacle, "Intolerance" is standing them up in those cities. Last week's receipts at the Columbia Theatre, in Frisco, showed an increase over the best week, "The Birth of a Nation" had at this house, of $3,000. Last Saturday's matinee at Clune's Auditorium, Los Angeles, broke the house record attendance of the house by 600. The night's receipts topped by $125 the best gross ever darned of this theatre by a motion picture. Los Angeles has been the home of some remarkable processes, "Pay Up" "Big Money" among them, but from present indications "Intolerance" is going to outdistance them all. The papers of both cities have given notes of praise to the play, the Los Angeles "Bulletin" of October 15 being moved to discuss the work in a page editorial.

Star
New York City
NOV 1 - 1916

A TRULY REMARKABLE PICTURE

"INTOLERANCE," the greatest moving picture that has ever been filmed by the master of the craft, D. W. Griffith, is being shown in San Francisco to crowded houses twice daily. While the picture is remarkable in a dozen ways, its most remarkable departure from the usual run of pictures is that it shows the use of liquor as it really exists—not as it exists in prohibition tracts.

Don't get the idea that this stupendous spectacle is a pictorial prohibitionist. It isn't. It's a fascinating story, as told by a master artist showing the evil of intolerance through the ages, with special reference to the intolerance of our day, the prohibitionists.

One wonderful scene shows Bacchus who was called "a wine bibber, a friend of publicans and sinners," changing water into wine at the marriage feast in Galilee, helping to add to the pleasure of the happy occasion.

Those workmen had no objections to the Overlord spending his pocket money for Tracts or Warming Pans or Brass Tablets, but they wanted $2.00 for slowly stifling their souls in the vats of his works.

The Overlord said them nay, and they struck, and the Overlord employed goths and ostrogoths in the guise of deputy sheriffs and constables as is the custom of Overlords since the trade in Hessians and Swiss mercenaries has gone into desuetude; and the wage scale of $1.60 a day was maintained, and the men all came back to work in submission,—all except nineteen.

These nineteen could not testify to their humble change of view because the Overlord's little army of private grenadiers had exercised the military basic principle of Frightfulness; the missing nineteen had had their heads shot off and had thus escaped the righteous punishment of being sent to jail for ingratitude.

On that feeble incident of ignorance of man's kinship, of hatred of gentleness and right, Griffith built the theme of "Intolerance;" he cast back five thousand years into the supreme civilization of Babylon and there planted one of his incidents; he walked down the aisles of Time to that St. Bartholomew's Day when hatred and fear cut the throat of the best thought and patriotism of France, and there he planted another romantic incident; with the living Christ in Nazareth he finds a living theme; and then to yesterday, or today or tomorrow as you like, he came and rooted there another, making the quadripartete of romance, of truth, and ingenuous fearlessness of the evil that is in all hearts; the substance of his unanswerable charge is that all the evil, cruelty and wrong of the world comes from man's implacable belief that what each man believes to be true, is true, and all else is false, wicked, and should be destroyed.

In making his first big picture Griffith while using no scenario, did have the memory of reading the Thomas Dixon novel to guide his progress, though, as you will remember, the picture is far from following the details of the story. In this "Intolerance" he had little more than his own idea of the incident in the Industrial Commission's report on the Christian charity of its Overlord, and the intolerable audacity of those nineteen laborers, who were blinded by their intolerance of believing they were entitled to more of Life than $1.60 a day would buy.

At the first "runoff" of this picture in the little projecting room of his studio, Griffith had as audience one of the foremost war correspondents of this era,—a man with not a shred of emotion left to him; a night editor of thirty years dealing with the dramatic of life, and to whom the dramatic had become a puerile everyday incident; a city editor who was on intimate terms with all the grinning skeletons of a big city, and a writer of a long life spent in chronicling most of the tragedies and comedies of a huge country, with the machinery of the stage direction of them at his fingers tips.

When the last foot of film had passed these sat silent, the fibre of their natures torn and ravelled; they could say nothing; one rose and without phrase grasped Griffith's hand.

Those four world-worn men had been shown not only the futile hypocrisy of the rest of the world, but their own as well.

And then from the darkness of the little room came the sound of the voice of Griffith; possibly he felt from the silence of his audience that the picture had failed to impress; possibly he was moved himself: he is as facile in betraying his emotions as the Sphynx.

He told of his last visit to his Kentucky homestead: of an admirable, gentle-hearted, Christian-spirited, high-bred woman of near relationship, of deep orthodox belief; of how this woman whenever she saw a well-known Christian Scientist of the place approaching, would cross the street; of how a Catholic priest had installed a chapel of his faith there and of how all of all the other creeds combatted his work.

It was an epitome of the story of Babylon we had just seen; the glorious city of a glorious civilization where one of the first and one of the best Bibles had originated,—and all of it made the victim of hate and jealousy and greed.

Remembering that this later picture attacks with the precision of mathematics all intolerance, the result of its effect in the "tryouts" in neighboring places to where it was produced might give the Devil a richer idea than ever of the comedy of human seriousness.

So far none of the creeds, theories, or

and his vision-embalming camera. The subject is that Feast of Belshazzar described in the Scriptures and orgy of the ancients.

F. Lincoln as *The Faithful Leper*.
Jewish Priest.
Howard Gaye as *Christ*.
Olga Grey as *Mary Magdalene*.
Lillian Coughlin as *Mary*.
Bessie Love as *The Boy*.
George Walsh as *The Boy's Father*.
William Brown as *The Boy's Father*.

If you have seen the picture when this appears, or when you do see it, there are about all the characters you will recognize as played by known people, if you are the most erudite "fan."

And you will see thousands on thousands of others, all apparently expert actors, all trained to the thousandth fraction of right "registering."

Griffith does not believe that in actor can make a production a success, but he has proved that a production can make an entire man an actor.

These fighting scenes of the picture were made by men trained to the same degree of fatality that has made the killers in the Sonora region turn the scales of Fate into human shambles.

During the progress of the making of the picture they became known as "The Riley Man Killers."

The story is told that one Fred de Mott of Carter's wanted some bad soldiers in a fight scene he had to make, and engaged the Man Killers.

They came in in automobiles, and a dozen of cavalry rode in from down and surrounded them.

They were carefully searched and all arms taken from them, and then they were placed on the scene again.

Then the cavalry withdrew and the special cops turned to them.

Some critic in the town called them "the bad men, Billiken, who show the movie people what Western Killers are."

They, and all the prominent Americans involved, then conducted their affairs and opened post cards, and then ran them in the ditch, and mauled the cops.

The cops telephone the chief, and a posse of the sheriffs of Sonora, Tuolumne, Calaveras, Mariposa, Stanislaus, Merced, Madera, Fresno, Kern, Tulare, Kings, Inyo, Mono, Alpine, Amador, Mono, Mono, Mono

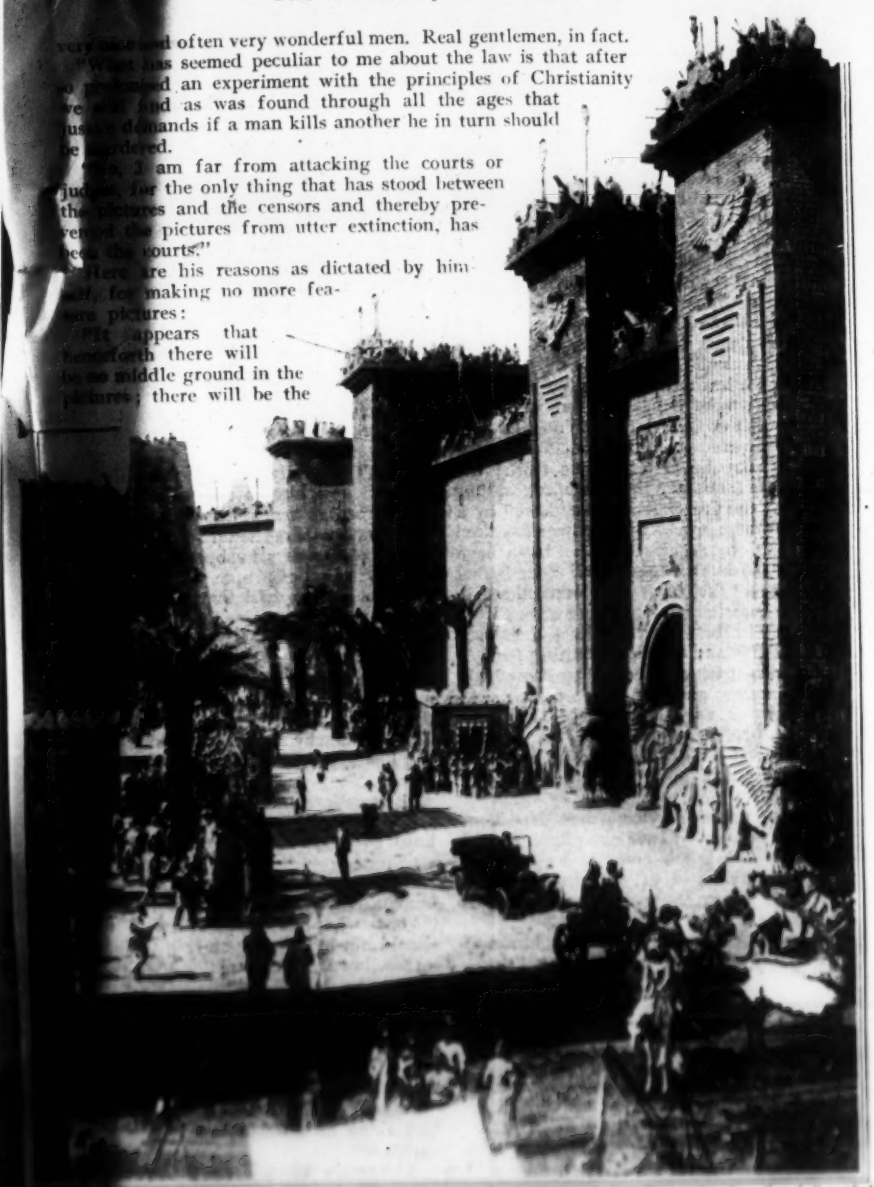
very [illegible] and often very wonderful men. Real gentlemen, in fact.

"What has seemed peculiar to me about the law is that after [illegible] an experiment with the principles of Christianity [illegible] and as was found through all the ages that [illegible] demands if a man kills another he in turn should be [illegible].

"[illegible], I am far from attacking the courts or judges, for the only thing that has stood between the pictures and the censors and thereby prevented the pictures from utter extinction, has been the courts."

Here are his reasons as dictated by himself, for making no more feature pictures:

"It appears that henceforth there will be no middle ground in the pictures; there will be the



Persian, just before the assault upon Babylon. In the foreground, a net for falling wild animals; through it scaffolding [illegible]. Note the intrepid Ford, right at home in the domain so soon to be won to Kaiser Lines.

From The Nurses
Address New York City
Date NOV - - 1916

"Intolerance"

MR. GRIFFITH has a savage hatred of intolerance. No one who didn't have a genuine and deep emotion of anger at the way we misuse the gift of life, could have produced the film-play at Liberty Theater. Genuine emotion is always impressive; and "Intolerance" is to me particularly so. It seems to me the expression, unequal but always vivid, of a mind which loves life and beauty and joy, and is moved to rage and pity by the deliberate malice with which, in all ages, life and beauty and joy is destroyed.

Slow to start, the play develops the simplest sort of story, which is, in effect, that people were happy and loved life in ancient Babylon, in Samaria, in old France, as they are happy and love life today. Against a spectacular or familiar background, the four stories proceed, with some elaborate and supererogatory assistance from the captions. People live and laugh and drink and dance and love. And then—the vials of intolerance are poured forth, and there is a great earthquake and the sun becomes black as sackcloth and the moon red as blood and the stars fall to the earth and the heavens are rolled up like a scroll. Or, to speak in less Apocalyptic language, we see the fall of Babylon, the crucifixion of Jesus, the Massacre of St. Bartholomew

timate terms with far too many heroes to fondle any illusions about them; they often wear patent leather shoes with spats, and sometimes they bandoline their hair, and often they are careless about marriage vows and going to church, and paying debts, and occasionally I've met the best of them who can adroitly eat peas with his knife, and a lot of them wear wrist watches, and some use perfumery, but when a man can make a camera fasten to a negative film Walt Whitman's intellect he is none of these types but a man hero, and I kow-tow to him as being no less a poet than Whitman himself.

Beyond argument the measure of achievement today is that of money.

How much did it cost? will be the prime question about this work of beauty.

I know exactly, and I will tell you exactly.

This picture of "Intolerance" cost five times as much as "The Birth of a Nation."

But what the latter cost no one but those who paid the cost know.

The press agents concerned, claimed all manner of figures from $150,000 up to half a million.

An estimate from a number of those expert in judging, places the expenditure for "The Birth of a Nation" close to $100,000, some going as high as $200,000, some going much below the first figure.

This last picture has been two years in the actual making, and work on the preparatory stages was begun over three years ago; considerably more than ever thought possible, and people were engaged at one time and another in the acting, and more in the various forms of effort outside of the acting.

I do happen to know authoritatively that much over hundred feet of film was used in the making and that this was cut in the "assembling" in the present form of the picture of twenty reels (at least fifty reels of film).

As for caption, it is a fact that the captions have been cut and changed from ten thousand down.

As for Griffith himself, he has got his heart's ambition out of this.

I saw him the day before he left for New York; he was leaving with my wife, Hedwig and Edward. He looked tired and worried though he was through all [illegible]

I asked him, "Now that your work is over what is your idea of your future? What is your next ambition?"

He looked frankly at me and said unsmilingly, "My idea of life now is a tremendously large bed, in some place where no telephone, no messenger boy, no newspaper, no telegram, no voice, can reach me, and to sleep for a solid week, only waking very occasionally long enough to eat a good dinner, and then roll over and again sleep."

"What will you do if 'Intolerance' fails?" I asked.

Blandly smiling he said, "I'll seek the forest coast and try to find one of those [illegible] redwood shacks."

"And what if it wins?"

"I have told you before that this will be my last picture.

"That is as true as anything can be [illegible] the 'show biz'.

"The speaking stage, producing stage, producing [illegible].

"I have told you before that [illegible] the pictures [illegible] the [illegible] that [illegible] the [illegible] that [illegible] the [illegible] [illegible]

Clipper
New York City
NOV 1 - 1916

"INTOLERANCE" FOR LONDON

[illegible] Eng., Oct. 28.—The [illegible] of a Nation" [illegible] showing at [illegible] Hall, Kingsway, [illegible] Nov. 1. "Intolerance," D. W. Griffith's [illegible] Marvel, will not be seen [illegible]. Thus the Christmas holidays "The [illegible] of a Nation" will not the pictures

Star
New York City
NOV 1 - 1916

"INTOLERANCE" DOES IT

Advices from San Francisco and Los Angeles, carrying the interesting information that D. W. Griffith's new spectacle "Intolerance" is standing them up in those cities. Last week's receipts at the Columbia Theatre in Frisco, showed an increase over the first week. "The Birth of a Nation" had at this house, or $5,000. Last Saturday's matinee at Clune's Auditorium, Los Angeles, broke the former record attendance at the house by $600. The night's receipts topped by $100 the best ever earned at this theatre by a motion picture. Los Angeles has been the home of some remarkable successes, "Peg O' My Heart" among them, but from present indications "Intolerance" is going to outdistance them all. The papers of both cities have given pages of space to the play, the Los Angeles "Bulletin" of October 19 being moved to discuss the work in 6 page editorial.

A TRULY [illegible]

"[illegible]NTOLER[illegible] [illegible]ing picture [illegible] that [illegible] Griffith, is [illegible] [illegible] picture is [illegible] most remarkable [illegible] run of pictures [illegible] figure as it [illegible] production [illegible]

[illegible] Griffith [illegible] [illegible] [illegible]

TWO DOLLAR MOVIES

D. W. GRIFFITH'S "INTOLERANCE."

BY DAVID H. PERLMAN, M.A.

The Nickel show broke the world's running broad jump record, and landed square on The White Way. It landed on its feet, too, and gives every sign of continuing both there and on Broadway. Gilded as it is with symbolism, spectacular scenes, special music, and all that the lavish expenditure of money can bring to it, it is almost, but not quite, unrecognizable. It is movies just the same; the "special" audience warmed to it for that reason, and no other.

Griffith is as much of a genius in his field as Granville Barker, Bakst or Reinhardt are in theirs. He has touched the possibilities of moving pictures as no one else has, and is, perhaps, the only man capable of producing the great picture which everybody is awaiting. Just as the masters we have mentioned, he has developed a very definite technique of his own. He is consciously striving for new effects and new forms of dramatic representation, and has realized part of his aim in this picture. That he loves to work with the broadest possible canvas is, no doubt, the reason for his choosing the studio for his field and not the stage.

David W. Griffith.

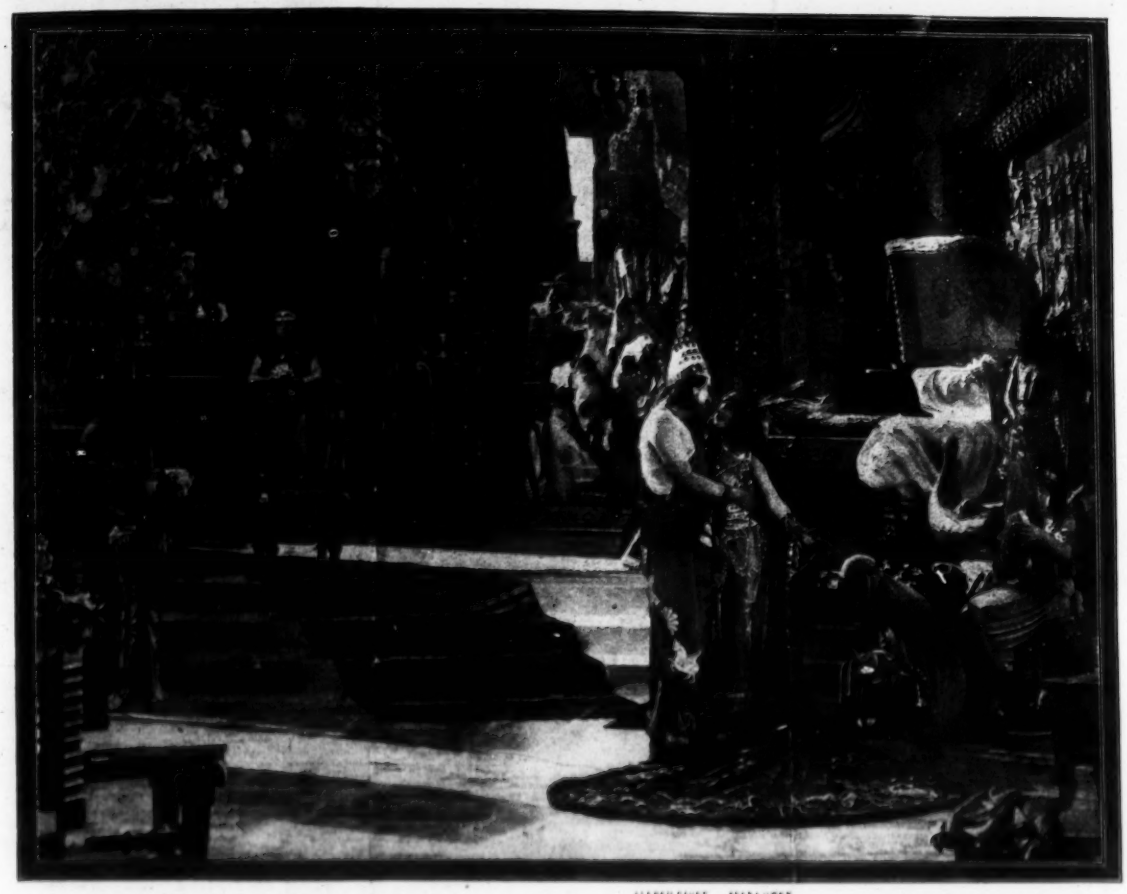
Admirable as "Intolerance" is, there are many points with which exception can be taken. It is a century-old question for debate whether moralizing has any place in a work of art. It has been felt that the piece of literature which teaches a lesson is serving two masters. A lesson may gain force by being garbed in a story, but the story itself loses just as much interest as is turned to the lesson.

However, that's a question for professors to settle. Personally, we believe that the story element should be paramount. We found that Griffith emphasized his moral too much and as a result the plots he unrolls before us in this picture are weakened.

His new form of drama here consists in his giving us four parallel plots and keeping them parallel. The only connecting link is the intolerance that runs through them all. There is the Intolerance of the Priesthood in the story of the Fall of Babylon, the Intolerance of the Pharisees in the Christ episode, the Intolerance of the Catholics in the plot woven about St. Bartholomew's Eve, and the Intolerance of Charity Workers in the modern melodrama. While the technique of keeping separate plots is undoubtedly original for movies, and perhaps so for drama, it is not for literature itself. Tolstoy's novel, "Anna Karenina," employs the same trick.

The picture has to be seen to be appreciated. Nothing we have ever witnessed compares

From Motion Picture Classic
Address Brooklyn, N. Y.
Date NOV - - 1916



BELSHAZZAR'S LEAVE-TAKING OF THE PRINCESS ON THE EVE OF THE GREAT BATTLE ("INTOLERANCE")

Intolerance

By HECTOR AMES

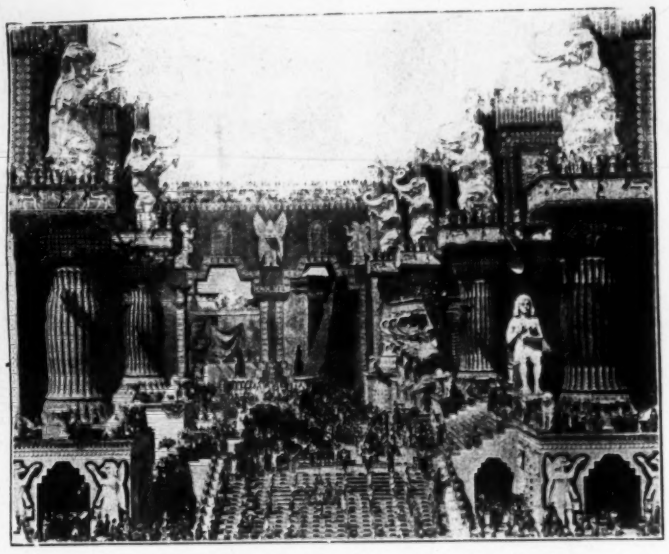
UP and down thru the centuries, thru a muck of blood and self-righteous guilt, stalks that murderous specter of envy and self-love—Intolerance. Apparently inspired by hatreds—religious, political or social—underneath all its sickening pretense and sham lies the desire for advancement of self and lust of power.

Age after age has written, with a finger dipped in blood: "Sorrow and death to those who think not as we do." And advancing time but furnishes us a repetition of history, for always there be with us "certain hypocrites among the Pharisees," who thank their God that they be not as other men. Emerson has described the scourge in his immortal words: "If we would not be morphids with our miserable interferences, the work, the society, letters, arts, science, religion of men would go on far better than now, and the heaven predicted from the beginning of the world, and still predicted from the bottom of the heart, would organize itself, as do now the rose and the air and sun." Yet, thru all the ages, Time, endlessly rocking its cradle, brings forth the same passions, the same hates and sorrows. Such is the power of the demon—Intolerance.

Nearly two thousand years ago there lived in Babylon a certain high priest of Bel, the god of the Assyrians. And of all the citizens of the world's most powerful state, he was second in influence only to Belshazzar himself. Now it happened that certain of the citizens set up altars to other gods within the city, and the fires of Bel burned without sacrifice, and the high priest was dismayed and feared his crown of power was slipping from his grasp. The people of Babylon worshiped most at the shrines of the goddess Ishtar, and the devotion was sanctioned by Belshazzar. Thus, day by day, the high priest grew more jealous for Bel, but most of all for himself. Then suddenly came Cyrus, the Persian, storming at the gates of the city, for with her fall the world lay at his feet. For weeks the siege went on; the people sacrificed and prayed to Ishtar, while Belshazzar and his armies hurled down their enemies from the walls. At last the wearied Persian hordes withdrew, and the city was delivered. Whereat there was great rejoicing in Babylon, and the praise of Ishtar rose higher than

(Page 40)

Women's Club Magazine Nov. 1916



BELSHAZZAR'S FEAST
The Court of Babylon, showing hall a mile long, with 4,000 revelers in the scene.—Griffith's "Intolerance."

"INTOLERANCE" SETS NEW FILM STANDARD

David Wark Griffith's great photodrama "Intolerance," released in New York in September, places him as the greatest cinema artist of the day. Had his talent been expressed in sculpture or painting, his work would have been notably distinguished; but his art takes a new form of expression through the medium of the motion picture screen. Here he has proved himself an artist by all of the evidences from which this new art may be judged.

In choosing his subject, "Intolerance," he hit upon an ideal of the present age, but boldly returns to past centuries for historical and biblical proof that intolerance has ever been an ill of the human race. He aptly uses the cradle as his symbol, from which "endlessly rocking" always comes the same human being possessed of the same passions and desires, to experience the same joys and sorrows; and ever this human being has suffered through intolerance.

Mr. Griffith has chosen four periods as parallel examples of the reign of intolerance—ancient, sacred, medieval and modern times. The ancient is depicted in the Destruction of Babylon; the sacred in the intolerance of Roman law which crucifies our Saviour; the medieval in the history of France during the reign of Catherine de Medici, who was the exponent of the law "We must destroy or be destroyed;" modern intolerance is shown through a band of "uplifters," and while the plot exposes the workings of political dishonesty and graft, justice has hardly been shown the "uplifters" and a happier medium might have been selected to typify the intolerant evils which to-day are undoubtedly foisted upon the American people under many disguises. In fact, we should say the modern is perhaps the maker of the four presentations and not quite true in its impression of the great philanthropies of which we have several that are highly commendable.

"Intolerance" is stupendous—wonderful. It has cost a fortune and consumed several years of time in the making. Mr. Griffith has secured his data from the foremost authorities of the world, that every detail might be accurate throughout the several periods. The film sets a new standard, which from present indications no one else is likely soon to attain. Every one interested in motion pictures and their higher development should not fail to see this production when it comes to their community. Then everybody else should see it as a matter of education.

Times
Los Angeles, Cal.
NOV 1 - 1916

Clune's Auditorium.

D. W. Griffith's tremendous spectacle, "Intolerance," continues to draw capacity audiences at Clune's Auditorium, where it is being shown twice daily. The second week of the engagement opened yesterday afternoon, and long before Conductor Pesce lifted his baton over the heads of the musicians forming the large symphony orchestra, every seat was filled.

The great film play contains four parallel stories, all dealing with the subject of intolerance. Realism and the little touches of nature which make the whole world kin mark the story of ancient Baylon, as well as the modern tale. The Paris of the days of Catherine de Medici comes to life as surely under the master hand of Griffith as does the modern city.

From Bulletin
Address San Francisco, Cal.
Date NOV 1 1916

At the Columbia.

Nov 2, 1916
IOWA CITY DAILY

"INTOLERANCE" TRULY WONDERFUL PHOTOPLAY

From Record
Address Stockton, Cal.
Date NOV 5 - 1916

RETURN OF "INTOLERANCE" TO YOSEMITE

Cortland Nov. 3 '16

CORTLAND STANDARD.

Liberty Theatre.

D. W. Griffith's' master picture "Intolerance," is drawing capacity audiences afternoon and evening. It is worth going miles to see.

Variety

New York City

NOV 3 1916

"INTOLERANCE" CHICAGO DATE

Chicago, Nov. 1.

Aaron Jones said Monday it is up to David Wark Griffith when his new film, "Intolerance," has its Chicago premiere at the Colonial. "The Birth of a Nation" is now playing the Colonial and doing well. Jones believes that Griffith will open "Intolerance" here about the first of December.

San Francisco, Nov. 1.

"Intolerance," the Griffith film feature, continues to draw big houses at the Columbia.

From Examiner

Address Los Angeles, Cal.

Date NOV 5 - 1916

She Dies 117 Times--in Pictures

MARRIES 27 TIMES

Mae Marsh, the attractive motion picture actress who plays the leading role in the modern story in D. W. Griffiths' massive spectacle, "Intolerance, or the Mother and the Law," has died more than one hundred times for the benefit of the motion picture camera during her brief three years' career in the silent drama.

When she first appeared at the studio where Mr. Griffith was directing, he was producing a picture where he needed a girl to do a death scene. The girl was supposed to be suffering from tuberculosis.

Miss Marsh was very thin and Mr. Griffith selected her to do the part. She threw herself into the role and went through the death scene so realistically that Griffith engaged her on the spot.

In almost every production in which she has appeared since, Miss Marsh has died a tragic death. When Mr. Griffith conceived the story of "The Mother and the Law" he intended to have Miss Marsh die, but he received so many requests from all parts of the country requesting that Miss Marsh be given a part where she figured in a happy ending that he changed the text of the story so that in the last act of "Intolerance, or the Mother and the Law," she is shown launched on a career of love and happiness.

Miss Marsh has died 117 times and has been married twenty-seven times during her career in the film drama.

It is only when directed by D. W. Griffith that Miss Marsh does her best work. Her death scene in "The Clansman" was conceded to be her best work up to the time of "Intolerance, or the Mother and the Law," but especially in the court-room scene in the latter production she does a piece of dramatic work that has never before been equaled either on the legitimate stage or in the silent drama.

Billboard
Cincinnati, Ohio
NOV 4 - 1916

INTOLERANCE TRIUMPHS

In Three Cities at the Same Time

New York, Oct. 28.—Intolerance, the new D. W. Griffith spectacle, now in the eighth week of its run at the Liberty Theater, New York, is duplicating its metropolitan success at the Columbia Theater, San Francisco, as well as at Clune's Auditorium in Los Angeles. Following the excellent newspaper reviews of the three cities comes the public endorsement, which signifies that Mr. Griffith has created another important work to succeed his The Birth of a Nation. It is Mr. Griffith's plan to present the play in Boston, Philadelphia and Chicago as soon as it is possible to complete the necessary organizations.

Motion Picture News
From
Address New York City
NOV 4 - 1916

CARMEL MYERS IS GRIFFITH PROTEGE, RECENTLY DISCOVERED BY THE PRODUCER

In the person of Carmel Myers it is believed that D. W. Griffith has discovered another potential star of the silent drama.

The daughter of Rabbi and Mrs. Isadore Myers of Los Angeles, Miss Myers met Mr. Griffith during the production of "Intolerance." Her father is an expert on Hebraic archeology and was one of the chief authorities consulted by the famous director for the Jewish historical scenes in the big spectacle. The unusual Oriental beauty of the girl attracted Mr. Griffith's attention, and upon testing her aptitude for dramatic expression, he found her possessed of much latent talent. A recent high school graduate in her early teens, Miss Myers has only had a few months' experience in motion picture work, playing minor roles at another studio.

Carmel Myers (Triangle-Fine Arts)

Her parents have now granted her permission to become a member of the Triangle-Fine Arts Company, under Mr. Griffith's supervision.

Motion Picture Mail
New York City
NOV 4 - 1916

Evelyn Brent is the latest discovery of the Metro s[illegible]ion. [illegible]r remarkable eyes won her stardom without effort.

Carmel Myers is the daughter of Rabbi Isadore Myers, of Los Angeles, and she is the particular discovery of David W. Griffith. In making "Intolerance" Mr. Griffith consulted Rabbi Myers regarding the scenes of Jewish history. This led to his meeting Miss Myers, who is distinctly of the oriental type of beauty. The director was mightily impressed with the girl, and urged her to begin screen work.

Dramatic Mirror
From
Address New York City
Date NOV 4 - 1916

LOS ANGELES, CAL. (*Special*).—David W. Griffith received an ovation that could not help but be a pleasing one on the premiere of "Intolerance" at Clune's Auditorium. During the intermission Mr. Griffith made a brief curtain speech, in which he gave particular credit for the production to the workers of whom one seldom hears, namely, the girls and young men in the dark-room, the cutting-room, etc. There is no doubt at all but that this Griffith "Sun-Play" is regarded as quite the newest and last word in the way of current picture production.

Moving Picture World
From
Address New York City
Date NOV 4 - 1916

"Intolerance" at the Columbia.

San Francisco, Cal.—The D. W. Griffith production, "Intolerance," opened at the Columbia theater on October 9th at prices ranging from 25 cents to $2, and packed houses have been the rule at every performance since then. Mr. Griffith was here to personally supervise the initial presentation of the spectacle and was greatly pleased with its reception.

Nov 4, '16
NEW YORK COMMERCIAL.

D. L. Griffith's spectacle "Intolerance," now in its third month at the Liberty, is different from anything ever before shown, with its palaces, temples, battles and thousands of people.

Billboard
Cincinnati, Ohio
NOV 4 - 1916

"D. W. Griffith at the present writing has no connection whatsoever with the Triangle Film Corporation. His plans for the future are undecided, as he is devoting all his time to the supervision of the more initial showings of his picture, Intolerance. Last Friday night the [illegible]

Cinematography
Chicago, Ill
NOV 4 - 1916

D. W. Griffith's spectacle "Intolerance," continues a very successful run at the Liberty Theater, New York City. The spectacle has just begun runs in Los Angeles and San Francisco.

From
Address New York City
Date NOV 4 - 1916

"INTOLERANCE" IN THE WEST

Nov 11, '16
IOWA CITY DAILY PRESS

"INTOLERANCE" AND "BIRTH OF A NATION"

Star
Philadelphia Pa
NOV 4 - 1916

Motion Picture Mail
Nov. 4th

Nov. 4th
World's Wear.

ARENA OVER
"Intolerance" the Colossal Griffith Spectacle, Now at Liberty Theatre

Contract Tributes for Impressions. A dress of the [illegible] and of [illegible] Griffith's "Intolerance" now on sale

Show
Chicago, Ill
NOV 4 - 1916

"INTOLERANCE" IN THE WEST

"INTOLERANCE" IN THE WEST

Rhod

From Moving Picture World
Address New York City
Date NOV 4 - 1916

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

THE TREND OF THE POPULAR MIND.

AS AN index to the trend of the popular mind in this country, perhaps the moving picture serves the purpose best, is the opinion of the "Oakland Enquirer"—Cal. Taking it for granted that the theater managers offer the mental aliment most desired by their patrons, it is significant that the trend of the times is away from fiction and frivolity, toward fact, scientific study and all educational subjects in general. The evidence of the moving pictures in this respect, coincides with that of publishers of books and magazines, both sustaining the conclusion that Americans are essentially a scientific people. Time was in the early days of the pictures when mere creations of the minds of film producers sufficed. The pictures often shown were somewhat buffoonery, coarse comics, and sob stuff of most ordinary mentality. At first the novelty of the moving picture sufficed to draw audiences, merely because the scenes were novel; as the pictures offered lightening like action, lurid pictures of wild life with excitement they were a tremendous success.

Now, however, all this is changed, in ten years the change has been marked, although the last year has seen the greatest and most rapid advances, pictures of ten years ago will not attract today, while the pictures of today would not have been acceptable ten years ago; such is the educational value of present day kinematography. Not only have the class of pictures changed but the audiences have also changed with them, the careless and uncultured have become critical and hard to please with anything short of that which can only be classed as good. The cultured classes also, which at the first despised the picture shows, often treating them with contempt, are now the largest supporters of the higher priced picture houses.

The Educated Trend.

There was a time when the supply and demand were in conflict, the standards of each being at variance, in those days these pages were constant in the call for those conditions which now prevail; today the supply and demand are in agreement. Pictures now must be good, entertaining, enlightening with interest, and withal educational. Pleased with the example set them by some of the leading theaters, audiences now expect a program made up of subjects of sterling value, the drama and the comedy fufill certain conditions which are known but unwritten, the addition of real life, the sciences and the arts must also be included, because it has been proved that these give character to the whole. Classifying these the Oakland Enquirer says: "We have now our 'daily' and 'weekly' news budgets, fresh with pictures of actual happenings. We see conventions in session, noted persons in real life, ships launched, canals operated, great fires, and various scenes from farms and factories. We are shown the marvelous struggle for existence in a drop of water, wherein the microscopic hydra assails with fang and claw his mortal enemy, that he may have life and food with freedom. Tragedies among the insects and flowers are brought home to us. The action of the heart with the rush of the crimson tide within our arteries and veins is pictured as plainly as marching armies. In the preparation of the pictures everything is sought and nothing is neglected, you may find anything from a railway smashup to a gnats hind foot in the course of a day's work, such are the pictures of today."

The Trend Toward the Future.

What will be the standing of the moving pictures twenty-five years hence, imagination fails to grasp? With the possibilities of "Intolerance" now, what great picture will be in the front then? With the educational actualities now, what the possibilities then? Schools and churches will rely upon them as a means of education and the spread of knowledge, the world's fifth industry will be the world's first educator and entertainer. Europe has taken the moving picture more seriously than America, the war has been a great present hindrance, but afterward its impetus may be considerably augmented, for the war itself will have furnished cause to use the pictures more largely, indeed, it may be that their very speed as a teacher will be required to recompense for the lost time, if so, they wi [illegible] equal to [illegible] re are times in the history of [illegible] encouragement and supp[illegible] time seems to come when it seems to grow and advance by its own inward power or outward momentum; so also with a popular movement, until it enters into the trend of the life of the people its progress is hard, but, once in that trend nothing can hinder its progress and advancement; this is the place of the moving picture today, it is in and with the very life of the people, bound up with them in their interests, together they are living, growing and developing in one common education and power, like the boat riding upon the ocean billows, so is that which rides upon the wave of public opinions and tastes becomes popular, and if it fills all expectations and demands it endures. Such is the relation which exists between the public and the moving picture, the trend of the one is the direction of the other, together they will develop and prosper; the pictures belong to the people who will keep and use them and benefit by them; the education resulting being mutual.

Recently the editor of the Pathe News received a request from a large wrecking firm for enlargements from the film showing the sinking of the U. S. collier Hector. They said that with these pictures they could estimate the raising of the ship without going to the spot. The photos were sent them, and by studying them, they were able to get all the information they required in a new and most economical manner; another tribute to the commercial value of the moving picture.

Nov. 5, 1916

MORNING TELEGRAPH

Keener than ever is the interest in D. W. Griffith's spectacle, "Intolerance," now in its third month at the Liberty Theatre. In every respect this amazing work is absolutely different from anything ever before shown on any stage. Paris of the Middle Ages, Babylon of the reign of Belshazzar the magnificent, Judea of the time of Christ, are depicted with such realism that one finds it difficult not to believe one is actually viewing the picturesque life of these historic periods.

Nov. 5, '16.

THE BROOKLYN CITIZEN

ENTRANCING SPECTACLE.

Wonderful Historic Scenes in "Intolerance."

Keener than ever is the interest in D. W. Griffith's incomparable spectacle, "Intolerance," now in its third month at the Liberty Theatre. This gigantic work is absolutely different from anything ever before shown on any stage. Paris of the Middle Ages, Babylon of the reign of Belshazzar, the magnificent; Judea of the time of Christ, are depicted with such realism that one finds it difficult not to believe one is actually viewing the picturesque life of these historic periods.

To convey any idea of the immensity or splendor of the Babylonian scenes is impossible by written word. This thrilling episode in itself, with its palaces and temples, its mighty battles and thousands of people, comprises a spectacle of even greater magnitude than Mr. Griffith's former work. And mighty Babylonia is but one-third of the wonders of "Intolerance."

Deutsches Journal

New York City

NOV 5 - 1916

Liberty Theater.

Nach wie vor zieht die Griffithsche Film-Offenbarung „Intolerance" im Liberty Theater volle Häuser. Kein anderes Bild in der Welt hat eine so starke sittliche Grundlage wie dieser Film, der übrigens, soweit Verwendung von Massen bei Kampfscenen und historische Treue in Bezug auf geschichtliche Ereignisse und Orte in Betracht kommen, nicht seines gleichen hat. Die Belagerung und Bestürmung des alten Babylon ist zum Beispiel eine Leistung, die man bisher für unmöglich gehalten hätte. Die Mauern der alten Stadt, die man da im Westen gebaut hat, sind dreit genug, um zwei Rennwagen nebeneinander her fahren zu lassen. Dann die mächtigen Türme, die im Kampfe umgestürzt werden, die Steinschleudermaschinen, die Widder, die alten „Tanks" der Babylonier, die Gasangriffsmaschinen der Welt der Alten u. s. w. Alles das sind Dinge, die sich selbst der phantasiebegabte Geschichtsforscher nur unbeulich vorstellen konnte. Es ist das Verdienst des Herrn Griffith, sie uns erschlossen zu haben. Den Deutsch-Amerikanern muß der Besuch des Films schon aus dem Grunde empfohlen werden, weil er Prohibition, Nativismus und Ruckertum bekämpft.

Eve. Telegram Nov. 5th

MAE MARSH in "INTOLERANCE" AT THE LIBERTY

Keener than ever is the interest in D. W. Griffith's "Intolerance," now in its third month at the Liberty Theatre. In every respect this amazing work is absolutely different from anything ever before shown on any stage. Paris of the Middle Ages, Babylon of the reign of Belshazzar the Magnificent, Judea of the time of Christ are depicted with such realism that one finds it difficult not to believe one is actually viewing the picturesque life of these historic periods.

Nov 5 '16

NEW YORK AMERICAN

LIBERTY THEATRE.

KEENER than ever is the interest in D. W. Griffith's incomparable spectacle now in its third month at the Liberty Theatre. In every respect this amazing work is absolutely different from anything ever before shown on any stage.

Paris of the Middle Ages, Babylon of the reign of Belshazzar the magnificent, Judea of the time of Christ, are depicted with such realism that one finds it difficult not to believe one is actually viewing the picturesque life of those historic periods.

Staatszeitung

New York City

NOV 5 - 1916

D. W. Griffith's wundervoller Riesenfilm "Intolerance", mit seinen Kämpfen um das brennende Babylon, zwischen den Babyloniern und den persischen Horden des Cyrus, zieht nach wie vor die schwere Menge Zuschauer ins Liberty Theater.

Pioneer Press

St. Paul, Minn.

NOV 5 - 1916

Movie Stars Are Tricked Into Display of Emotions

TEARS and laughter lie at David Wark Griffith's command. He waves his magic wand and the player sobs brokenly at a word from him, or laughs hysterically when the master seeks hysteria as necessary to the success of his picture.

Griffith has many imitators, for imitation, as every one knows, is the sincerest flattery, but no one as yet has been able to get Griffith results. There are tricks in every trade, and the ingenuity used by David Griffith to coax smiles and weeps is foreign to most producers.

With a megaphone in hand, working clothes in keeping with his arduous task and all his faculties bent upon his subject, David Griffith goes to work.

MADE HER CRY.

Interesting tales are told of the time he produced "The Birth of a Nation." Miriam Cooper, the girl who made the eldest daughter of the Camerons a household word, was made thoroughly angry before she portrayed the intense sorrow required in this role.

"Show grief," demanded Mr. Griffith. Miss Cooper did her best to look sad. To Mr. Griffith's idea of sadness this was a farce—a feeble imitation.

"You cannot act!" Mr. Griffith thundered at her.

Miriam's lip quivered and she burst into a storm of tears. Her woebegone expression was greedily photographed by the camera and Miriam Cooper made to act more by suggestion than by any actual direction.

It is no uncommon sight to see Mr. Griffith go through the lines and part allotted to his stars when he is directing a picture. He will stop by step take a player through a big scene until his idea is so indelibly impressed upon that player's mind that the actor cannot fail.

In [illegible] Mr. Griffith acted out every important situation.

"I can take men and women with personality and a fair amount of intelligence and make them act," the creator of the two greatest films the world has yet seen has been heard to say.

Star

Washington D. C.

NOV 5 - 1916

Griffith's "Intolerance" is said to trace a universal theme through various periods of the race's history. In it ancient, sacred, medieval and modern times are considered. It is a marvel of massed effect.

Nov 5, 1916

NEW YORK HERALD.

D. W. Griffith's spectacle "Intolerance" has entered upon its third month at the Liberty Theatre. Ancient Babylon is but one-third of Mr. Griffith's drama, he having depicted Judea at the beginning of the Christian Era and Paris in the Middle Ages in addition to the scenes of modern life.

German Herald

New York City

NOV 5 - 1916

„Intolerance" im Liberty Theater füllt weiter die Häuser. Dies Meisterwerk D. W. Griffith's mit den Szenen in Babylon im Heiligen Lande, im mittelalterlichen Frankreich und in der Neuzeit erregt andauernd das Interesse und hält die Zuschauer in Bann.

Nov. 5, '16

NEW YORK TRIBUNE.

"Intolerance," the big Griffith picture, will continue at the Liberty Theatre.

Times

Los Angeles, Cal.

NOV 5 - 1916

Times

Los Angeles. Cal.

NOV 5 - 1916

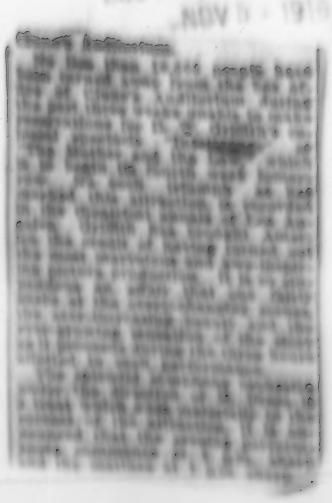
THEATER NOT BIG ENOUGH.

David Wark Griffith is busy running curtains and doors at Clune's Auditorium, where "Intolerance" is being shown, to find if there is not some way that he can increase the seating capacity of the theater. The Auditorium holds about 1500 persons, and, as several hundred are being turned away nightly, he is trying to learn if, whether an extra matinee cannot be offered to the public to take care of those unable to get seats.

Times

Los Angeles. Cal.

NOV 5 - 1916



Nov. 6. '16

THE BROOKLYN CITIZEN

American
Chicago, Ill.

NOV 6 - 1916

Remember "Intolerance" is coming to the Colonial after the crowds take a farewell look at "The Birth of a Nation!"

WONDERFUL COLOR EFFECTS

Are Shown in the Photo Spectacle, "Intolerance."

One cannot view D. W. Griffith's new colossal spectacle "Intolerance," now at the Liberty Theatre, Manhattan, without being impressed to the point of wonder by the marvelous coloring of the various scenes. Heretofore all attempts at color photography in connection with the silent drama have brought very crude results. Mr. Griffith, whose innovations and inventions on the technical side of picture making, have done so much to bring the photoplay to its present perfected state, by the use of a special prism and double negatives, has succeeded in getting colored effects never before deemed possible. But to this unique process many of the scenes take on the appearance of oil paintings executed by masters of their art. For instance, the views of ancient Babylon, that most picturesque and prodigal living of old world cities, present some of the most beautiful color effect photography in the history of motion pictures. In the Babylonian episode are shown thrilling battle scenes on and around the mighty walls and towers of the stronghold of Belshazzar, the magnificent, that were photographed after dark—scenes starling in their novelty, their grandeur and their reality. The feast of Belshazzar, the most notorious revel of all times, as reproduced by Mr. Griffith, sets a standard in production and photography that even this master director may find it impossible to excel in any future work. Overlooking nothing that might contribute to photography of super-excellence is an important feature of Mr. Griffith's production methods. For example: Eight cameras working at the same time, was no unusual sight during the making of "Intolerence." For the night battle scenes one camera was mounted on a tower that was 250 feet in height. In this instance to offset any vibration to the camera it was necessary to have guy cables extend from the top of the tower to cement bases at the foot of the huge structure.

Sacramento Union 10/2/16

"INTOLERANCE" AT CLUNIE

Massive Play Shows Four Days

Scene from "Intolerance," D. W. Griffith's masterpiece of the screen.

The Eternal Obstacle—Intolerance

A BOY AND A GIRL look at each other a few times and decide to love each other after the eternal fashion. Enter a Third Party—sometimes there always is a Third Party—and the boy and the girl find their paths, that seemed so clear and straight, crossed and lower with dark questions of right and wrong. The Third Party says they must love in a certain way, or else they shall not love at all.

A green vine grows around the cottage, showers that the stars are very wonderful, and decides to worship the Being that made them. Enter the Third Party—for there always is a Third Party—and interrupts his natural prayer by telling him that, unless he worships in a certain way, it will not be true worship but heathen sin. If he refuses, and the Third Party really succeeds and kill him in self-protection, that would be no worse than Third Parties have done often enough in the past.

A thinker looks forth upon life, where it has established pictures as thoroughly as he can, and says that, were it the better if they had a larger understanding of a certain truth, and accordingly opens a chapter to preach that truth. They come to hear him, stare open and are helped. But as he is talking—or writing, it may be—there comes a Third Party, who roughly shows that such proclivities are evil and dangerous, and that the thinker must either cease thinking or cast other anything at all. And if the thinker persists in his talking or writing, it will not be strange if the Third Party so arranges things that the thinker is prevented or caused to desist, or crucified.

A city builds up a glorious civilization. Under the leadership of a wise and peaceful king, the land believes the many centuries that and the very people, and, equally his being, were [illegible]

'Neither Do I Condemn Thee; Go--Sin No More'

(Scene from the film drama, "Intolerance.")

is, "I must live." In the lower and hardier stages of life, the intolerance is purely physical—the insect calmly slays that which is in its way, and is slain in its turn.

But when physical death is not so imminent, then it would seem that self preservation turns to the intellectual ground and takes the form of mental intolerance. The cultured man condemns others' political ideas as vicious. The cultured woman thinks other social customs than hers are immoral. Both are inspired by hatred of that which they do not understand.

And both think it right and Godly, when they see a thing that they look upon as vicious or immoral—to slay it.

● ● ●

THE VIEW of the intolerant is that whatever they think or do is righteous, just and founded upon eternal truth; while those who differ in thought or custom are wrong and sinful.

There is not one person in all San Francisco—there is not one person in the whole world—who has not at some time encountered intolerance masquerading in the garments of ethical truth, or of political enlightenment, or of Christian perfection, or of legal justice, or of scholarly rectitude, or of social "good form," or simply of divinely appointed power. For the intolerant become the powerful—their very intolerance makes them so. And they will remain the powerful until the great mass of the people realize the fundamental error, and become firmly intolerant—of intolerance.

"You are breaking down society," the intolerant are wont to cry. "You are undermining the world's basic institutions. How can you ask us to sympathize with, even for [illegible]

[illegible] and [illegible] the more [illegible] the [illegible] and [illegible] in the [illegible] and [illegible] Indeed, indeed, the history by that of the scholar, [illegible]

[illegible] ment, from the words of the Master which [illegible] so reverently, so powerfully, in his picture:

[illegible] and [illegible] and stay in the crowd and the [illegible]. As [illegible] in history.

• • •

O[illegible] in remembrance of these things by sitting in the Columbia Theatre for three hours and looking upon D. W. Griffith's gigantic and notable film-play, "Intolerance." Crowds gather at "Intolerance" day by day; at times they laugh with the laughter and hand-clapping go through the figures on the screen had life and could hear the praise. But it is not the figures of the screen that the people applaud; in reality the people are applauding themselves. They have seen a great truth—perhaps the greatest of truths—greatly expressed. They recognize it as a truth. That is why they applaud.

And this is the truth which is expressed in that picture. There is no sin like intolerance. In its results upon human souls and human lives, intolerance—however it be expressed—has done and will do more harm than disease, or vice, or ignorance. Intolerance is the spirit behind cruelty. Intolerance is the seed of war. Intolerance is the cause of all the crime and all the vice that is not due merely to a degree of physical insanity. Intolerance is that which sets up against our neighbor and sets our neighbor against us.

It is intolerance that crucified Christ on Calvary twenty centuries ago, and intolerance that betrays His supposed followers still because His kingdom does not exist today.

The intolerance individual constitutes the supreme sin—for only himself up in the place of God, and forces his opinions, judges and prejudices other people as though he himself were the All-Wise.

• • •

EVERYBODY has felt the lash of intolerance at some time or another. The boy in school who ventures to wear a Windsor cravat when the other boys are wearing four-in-hands, must shortly believe the scoffing cry of intolerance. The young man who takes up something with any particular fervor—be it religion or alcohol—is cut by intolerance in the resentful frown of his companions.

Society is like a Chinese walled city. Within the gates, where the currents crowds on the sidewalks, there is a good deal of broad and it may truly be said that as a general thing, the more leisure, the more intolerance. Unless, indeed, the leisure be that of the scholar, which really is not leisure at all but the hardest form of work—thinking. The men who think deeply are often the most broadly tolerant of all.

Close within the many-circled walls we come to the "flowers of the city," the idle ones of wealth, position, culture—women of beauty and charm, men of stature and grace and elegant dress. Surely you would not find intolerance here? Ah, but draw one woman over into the corner and ask her a question about the dearest of her friends—or about the people outside her walls—or about anything else upon the earth or in Heaven. Yes, you will find intolerance even within that charmed and exclusive circle.

• • •

WHAT is intolerance? Griffith shows us that as it was in Babylon, so it is today—that outward forms of life have changed, but the spirit remains the same. Babylon, with its pride, was overthrown by a mightier hatred; Christ, who looms alone as the one Man of Perfect Tolerance, was crucified by those who could not "live and let live"; His followers, finding different answers to the question of worship, turn to slaughter; the worn man of the prisons, the weary girl of the streets, repeat the tale today. We do not slay Dreyfuss, but we hang prisoners. We do not crucify Christ, but we imprison Karl Liebknecht and jeer at Henry Ford. While as to conquering Babylon—Babylon is striving to conquer Babylon today in Europe, and both are falling.

No, the human race has not been "saved" and it has not changed. Is there something eternal, something vital, about intolerance, that makes it outlive a hundred wrecks of nations and a thousand centuries of men?

• • •

BIOLOGICALLY, intolerance is like egoism and fear—a part of the armament of individuality; and it is rooted in the fundamental instinct for self-preservation. The first cry of the individual [illegible] from the words of the Master which [illegible] so reverently, so powerfully, in his picture:

"He among you that is without sin, let him first cast a stone!"

And so, merely by preaching tolerance, one arouses anew the curses and the objurgations of the intolerant. They are the people who will not understand.

• • •

THIS is what they will not understand:—that love, sympathy, kindness, are positive and powerful and endlessly strong; while hate, condemnation, intolerance, though they have been ceaselessly active through all ages of history, have never yet won a single battle that was for the good of mankind. Intolerance has been given a trial—how thoroughly, how perpetually, it has been tried and found wanting! But love has never been given its full opportunity to rule in the affairs of men; yet between the two forces, hate and love, who could hesitate a minute? One is the force of death; the other is the force of God.

Griffith's film comes powerfully to strengthen the hands of the believers in love. Overwhelmingly he preaches the lesson that no action inspired by hate can be other than wrong. Such an action may seem justified and right—men are clever at self-justification—but if the motive of hate, of intolerance, is to be found in it, it is as certain as truth that the action is wrong. The sword of hate cannot hack down the forest of hate. The righteousness of hate cannot melt away the baneful results of hate. Intolerance has as many forms as life itself—and all forms of the supreme sin.

• • •

WHY not try love awhile? Why not try it for a day? Why not go about one's business, or one's home, consciously and eagerly watchful for the least intrusion of the intolerant spirit—just for one day, or one afternoon, or one hour?

Griffith's film moves thousands of persons each day to tears, to applause, to noble and fine emotions. If only one-half of one per cent of those people remember the film and its message after they have returned to their daily tasks, its effects upon America's civilization will be endless. There is no grander work that can be done than the liberation of the all-powerful forces of love. Once liberated, they will never cease.

See D. W. Griffith's "Intolerance" and learn through the story of the ages how Intolerance and Prohibition have disrupted States, brought suffering to innocent people and invaded the privacy of homes. Learn from this picture how you should vote on Amendments 1 and 2 at the November election. This film will be run at the Clunie Theatre for three days, starting Thursday evening, Nov. 2

UNITED CALIFORNIA INDUSTRIES
310 Humboldt Bank Bldg., San Francisco

Los Angeles Times
10/2/16

Clune's Auditorium.

"Intolerance," D. W. Griffith's colossal spectacle, will remain another week at Clune's Auditorium. This is necessary because of the vast numbers who have been turned away at all the evening performances, and even at some of the matinees.

The spectacle makes all description seem weak and insufficient. The themes shown include the fall of Babylon in its pomp and glory, Paris at the time of Catherine de Medici, Palestine in Christ's time and a thrilling drama of the present day.

Brooklyn Citizen
10/2/16

D. W. Griffith's brief visit to overlook "Intolerance" at the Liberty Theatre ended to-day. For the next ten days the activities of this producer will be confined to Chicago, where "Intolerance" is scheduled to commence its Middle West season next Tuesday night at the Colonial Theatre.

New Orleans Item
10/3/16

Lucille Lemaye, sister of the famous Norma, scored such a wonderful hit in the big D. W. Griffith production of "Intolerance" which is now being shown in New York and a few other of the larger cities, that she is to be starred in a production soon to come from the Fine Arts-Triangle studios. "Hugo" is the temporary title.

Los Angeles Herald
Nov. 3/16

Los Angeles Tribune
Nov. 5th 1916.

Intolerance Reigns Supreme at Clune's Auditorium

No less than 10,000 people have been turned away from the box office of Clune's Auditorium during the past three weeks, unable to make reservations for D. W. Griffith's colossal spectacle, Intolerance; or, The Mother and the Law, which is to begin its fourth week with the Monday matinee. No such triumph as marks this attraction is recorded in the theatrical annals of Los Angeles. Griffith has given to America the credit of having turned out the most marvelous and awe-inspiring production, one which will not be surpassed, nor is it likely to be even equaled within our times. It is so stupendous an affair that one fairly gasps at the ever-changing scenes, the ever-increasing beauty and the ever-growing sensation of the story as it proceeds during the three hours allotted to each performance. Babylon in the days of its revelry; France when it came before the world with the cruelties of Catherine de Medici and her St. Bartholomew, even the days of the Nazarene and the modern period are all shown with a realism that startles, amazes, yet entertains to the highest degree.

Reservations for the fourth week are now being filled for both city and out-of-town orders. Country reservations are being made only when accompanied by check or money order. It is announced that the evening performances commence at 8 sharp and the matinees at 2 sharp. The splendid symphony orchestra under the direction of M. Pace is a treat which adds materially to the success of the attraction.

Los Angeles Tribune
Nov. 5th 1916

Sacramento Bee,
Nov. 5th 1916

"Intolerance" Leaves the Clunie Tonight

Gomersall-Griffith Production and Orchestra in Their Engagement Here

San Francisco Chronicle
10/5/16

COLUMBIA

THE seventieth and final presentation of "Intolerance," or "The Mother and the Law," is scheduled for the Columbia Theater next Saturday night, when the Griffith spectacle will have completed its sensationally successful engagement.

Ever since the opening night every presentation of this mammoth creation has been attended by capacity audiences, and it is probable that the Columbia Theater will be unable to take care of the thousands who, having already seen it, will want to see it again, or not having seen it at all, will be reluctant to miss the biggest spectacle that was ever projected on a screen.

The fact that it can not remain longer at the Columbia is due to other bookings previously arranged. Otherwise there is plenty of evidence that "Intolerance" might remain in this city and at the Columbia Theater indefinitely.

San Francisco Examiner
Nov. 5th 1916

"INTOLERANCE" TO CLOSE.

The Columbia Theatre's closing week of D. W. Griffith's "Intolerance" will commence with the matinee today and the final presentation of the engagement is announced for next Saturday night. It is to be regretted that the booking offices have been unable to make a change in the routing of the attractions scheduled to follow, as this is turning crowds away afternoons and nights.

Never has the theatre seen such works as Griffith has conceived in his Babylonian scenes. These fairly take the breath away and bring hundreds upon hundreds back for a second and even third attendance.

The symphony orchestra is a treat in itself and is of material consequence in winning for the production of "Intolerance" its great success. The afternoon performances begin at 2:10 sharp and the evening performances at 8:10.

Los Angeles Tribune
Nov. 5th 1916.

CONSTANCE TALMADGE, the Mountain Maid in Intolerance, Clune's Auditorium

Sacramento Bee 10/5/16.

Los Angeles Examiner
Nov. 5th 1916.

Moving Pictures

CLUNE'S AUDITORIUM—No less than ten thousand people have been turned away from Clune's Auditorium during the past three weeks unable to make reservations for D. W. Griffith's colossal spectacle, "Intolerance, or The Mother and the Law," which is to begin its fourth week with Monday matinee. No such triumph as marks the attraction is recorded in the theatrical annals of Los Angeles. Griffith has given to America the credit of having turned out the most marvelous and awe-inspiring production. It is an stupendous an affair that one fairly gasps at the ever-changing scene, the ever-increasing beauty and the ever-growing sensation of the story as it proceeds during the three hours allotted to each performance. Babylon in the days of its glory; France when it came before the world with the massacre of Catherine de Medici and her St. Bartholomew, even the days of the Roseries and the modern period are all shown with a realism that startles, compels, yet entertains in the highest degree. D. W. Griffith has developed four plots and they run in a line of comparison which gives the authors gleam of thought and draws a picture of "Love's Struggle Throughout the Ages" which has been realized before the screen with a perfection that only a Griffith master hand could secure. Reservations for the fourth week are now being filled for this city and out of town cities. It is announced that the evening performance commences at 8 sharp and the matinee at 2 sharp.

Los Angeles Examiner
Nov. 8th 1916.

Women's Wear
Nov. 6th, 1916.

Babylonian Styles Past and Present.—While the Babylonian episode in the Griffith spectacle "Intolerance," at the Liberty Theatre, may not be responsible for fashion's trend in the direction of Babylonian styles, it is thought that its wealth of richly embroidered, beautiful and distinctive costumes has had, in New York at least, a decided influence in suggestion.

To the interested there is probably no better opportunity to glimpse the alluring creations that graced the fair ones of Belshazzar's court of luxury. Here are shown hundreds of fascinating garments, fashioned according to data furnished by the research experts employed for months by Mr. Griffith.

This Assyrian capital was a center of power, of untold riches. To its marts came the choicest products of all lands. The Court of Belshazzar was the most prodigal, the most abandoned of all the ancient world and it is quite unnecessary to add that the women of it revelled in raiment of the most sumptuous kind. It is small wonder that such authorities as Caillet and Bulfus have sounded the Babylonian note for the current season's styles when one realizes the marvelous elegance, and coloring, and the indescribable variety of decoration which characterized the feminine garb of this city.

Los Angeles Herald
Nov. 7th 1916

To date the Los Angeles "Intolerance" is several lips ahead of the New York and San Francisco prints, and its lead apparently is not in imminent danger of being overcome.

All of which, we take delight in adding, speaks well for Los Angeles as a movie patronizing town.

Los Angeles Herald
Nov. 1916.

[illegible]

Los Angeles Herald
Nov. 8 1916.

[illegible]

Los Angeles Express
Nov. 7 1916

Clune's Auditorium

Intolerance, or The Mother and the Law, D. W. Griffith's tremendous photodrama, has played to more than 100,000 persons during the past three weeks at Clune's Auditorium, where it is being shown twice daily, and yet its popularity continues to gain in public favor.

This mighty spectacle is so permeated with romance, comedy and suspense that large numbers of people see the production time after time. It is so tremendous in its scope that the second and third visit to see the spectacle only makes it more interesting and more appealing. Babylon, the most advanced of all the ancient cities, in all its glory and grandeur; medieval France at the time of Catherine de Medici, Judea at the time of Christ, are all shown so realistically that the audience actually feel that they are living during these periods.

A modern American city of the present day period is also the background for a portion of the story. Tnrough all these periods of time run three beautiful love stories, as thrilling and as lyrical as any ever written.

Those big stage settings which for more than a year have been a mark of interest on the Hollywood boulevard are reproduced in minute detail in the spectacle.

Los Angeles Herald
Nov. 7th 1916

CINEMATOGRAPHERS SEE FILM

The marvelous photographic effects secured in "Intolerance," D. W. Griffith's masterpiece, now being shown at Clune's Auditorium, have attracted large numbers of cinematographers to each performance. Universal City contributed probably the largest single body of cameramen, fifty-eight, that has yet attended the production. This occurred on Friday night when the fifty-eight cameramen, accompanied by forty other members of the laboratory forces at Universal City, were taken to the show by Gus Peterson, one of the leading cinematographers of the picture-making city.

Los Angeles Herald
Nov. 7 1916.

CLUNE'S AUDITORIUM

"Intolerance," or "The Mother and the Law," D. W. Griffith's tremendous photo-drama, has played to more than 100,000 persons during the past three weeks at Clune's Auditorium, where it is being shown twice daily, and yet its popularity continues to gain in public favor.

This mighty spectacle is so permeated with romance, comedy, music and suspense that large numbers of people see the production time after time. It is so tremendous in its scope that the second and third visit to see the spectacle only makes it more interesting and more appealing.

In the production of "Intolerance" or "The Mother and the Law," Mr. Griffith seems to have read the minds and the hearts of those who have gone before. Babylon, the most advanced of all the ancient cities, in all its glory and grandeur, medieval France at the time of Catherine de Medici, Judea at the time of Christ, are all shown so realistically that the audience actually feel that they are living during these periods.

Nov. 8th 1916 Los Angeles Herald.

[illegible]

Los Angeles Express Nov. 8th/16

POPULAR CLUBWOMAN SINGER LEADS INTOLERANCE CHORUS

MRS. ADELE B. PRICE

By Dorothy Willis

Out of the thousands of fair Angeles clubwomen who have seen the wonderful film Intolerance prior to its opening, there are numbers who, while admiring the beauty of the story, were filled with those magnificent sets, feeling the drama, and yet ready to the beauty of the actors.

The chorus from one of these societies, in fact the club was Mrs. Adele B. Price, president of the Woman's Club, who also is president of the Ladies' Auxiliary of the Los Angeles Chamber of Commerce, and the Ladies' Auxiliary of the Los Angeles Ad Club, and the Woman's Club of Los Angeles, and the Woman's Club of Los Angeles, and the Woman's Club of Los Angeles

Sacramento Union Nov. 10th. 1916.

"INTOLERANCE" RETURNS

Film Shows Again at Clunie

San Francisco Chronicle Nov 10/16

"Intolerance" Engagement Extended

To Remain at Columbia Two Weeks

Popularity of Griffith's Wonderful Production Continues Without

...ian Gish, who plays the ...ssive role of the "woman ...ocks the cradle of destiny" ... W. Griffith's "Intoler-... at the Columbia Theater.

leisure be that of the scholar, which really is not leisure at all but the hardest form of work—thinking. The men who think deeply are often the most tolerant of all.

Clear within the many-circled walls we come to the "flowers of the city," the idle ones of wealth, position, culture—women of beauty and charm, men of stature and grace and elegant dress. Surely you would not find intolerance here? Ah, but draw one woman over into the corner and ask her a question about the dearest of her friends—or about the people outside her wall—or about anything else upon the earth or in Heaven. Yes, you will find intolerance even within that charmed and exclusive circle.

Go into the homes and hovels of the sick, certainly no one who would minister to their sufferings could be intolerant. Look into those pallid worn and death-pallor faces—can there be a set of humans so intolerant that they would put greed above life.

Let medicine fail to relieve suffering, prolong or save lives; let some other profession (Chiropractic, if you please) do the thing they failed to do, let it be successful—what happens? Intolerance!

How? Note the failures band themselves, note them appear before a legislature asking for special privilege, class rights; note them cry "higher educational requirements" when it should be "more business for less of us."

WHAT is intolerance? Griffith shows us that as it was in Babylon, so it is today—that outward forms of life have changed, but the spirit remains the same. Babylon, with its pride, was over-thrown by a mightier hatred; Christ, who looms alone as the one Man of Perfect Tolerance, was crucified by those who could not "live and let live". His followers, finding different answers to the question of worship, turn to slaughter; the worn man of the prisons, the weary girl of the streets, repeat the tale today. We do not slay Dissenters; but we hang prisoners. We do not crucify Christ; but we imprison Karl Liebknecht and jeer at Henry Ford. While as to conquering Babylon—Babylon is striving to conquer Babylon today in Europe, and both are falling.

No, the human race has not been "saved" and it has not changed. Is there something eternal, something vital, about intolerance, that makes it outlive a hundred wrecks of nations and a thousand customs of men?

BIOLOGICALLY, intolerance is like egoism and fear—a part of the armament of individuality; and it is rooted in the fundamental instinct for self-preservation. The first cry of the individual is, "I must live." In the lower and hardier stages of life, the intolerance is purely physical—the insect calmly slays that which is on its way, and is slain in its turn.

But when physical death is not so imminent, then it would seem that self-preservation turns to the intellectual ground and takes the form of mental intolerance. The cultured man condemns others' political ideas as vicious. The cultured woman thinks other social customs than hers are immoral. Both are inspired by hatred of that which they do not understand.

And both think it right and Godly, when they see a thing that they look upon as vicious or immoral—to slay it.

THE VIEW of the intolerant is that whatever they think or do is righteous, just and founded upon eternal truth; while those who differ in thought or custom are wrong and sinful.

There is not one person in the whole world—who has not at some time encountered intolerance masquerading in the garments of ethical truth, or of political enlightenment, or of Christian perfection, or of legal justice, or of scholarly rectitude, or of social "good form," or simply of divinely appointed power. For the intolerant become the powerful—their very intolerance makes them so. And they will remain the powerful until the great mass of the people realize the fundamental error, and become firmly intolerant—of intolerance.

"You are breaking down society," the intolerant are wont to cry. "You are undermining the world's basic institutions. How can you ask us to sympathize with, even to tolerate, persons who do and think differently from ourselves? Is there not one great rule—and is not that rule ours? When one sees a snake in the pathway, the thing to do is to crush it beneath a stone. So we must crush the life out of everything that moves, thinks, acts in the way which we disapprove. We must trample—we must crush—we must kill..."

How different from the words of the Master which Griffith sets so reverently, so powerfully, in his picture:

"He among you that is without sin, let him first cast a stone."

And so, merely by preaching tolerance, one arouses anew the curses and the objurgations of the intolerant. They are the people who will not understand.

THIS is what they will not understand—that love, sympathy, kindness, are positive and powerful and endlessly strong; while hate, condemnation, intolerance, though they have been ceaselessly active through all ages of history, have never yet won a single battle that was for the good of mankind. Intolerance has been given a trial—how thoroughly, how perpetually, it has been tried and found wanting. But love has never been given its full opportunity to rule in the affairs of men; yet between the two forces, hate and love, who could hesitate a minute? One is the force of death; the other is the force of God.

Griffith's film comes powerfully to strengthen the hands of the believers in love. Overwhelmingly he preaches the lesson that no action inspired by hate can be other than wrong. Such an action may seem justified and right—men are clever at self-justification—but if the motive of hate, of intolerance is to be found in it, it is as certain as truth that the action is wrong. The sword of hate cannot hack down the forest of hate. The righteousness of hate cannot melt away the baneful results of hate. Intolerance has as many forms as life itself—and all forms of the supreme sin.

WHY not try love awhile? Why not try it for a day? Why not go about one's business, or one's home, consciously and eagerly watchful for the least intrusion of the intolerant spirit—just for one day, or one afternoon, or one hour?

Griffith's film moves thousands of persons each day to tears, to applause, to noble and fine emotions. If only one-half of one per cent of those people remember the film and its message after they have returned to their daily tasks, its effects upon America's civilization will be endless. There is no grander work that can be done than the liberation of the all-powerful forces of love. Once liberated, they will never cease.

Any person who can see "Intolerance" and be intolerant is beyond the hope of improvement.

As the product, so the producer. Mr. Griffith is one great man. A prophet is without honor, is true even in L. A. Mr. Griffith is a dreamer, etc. I am very glad that I was fortunate to meet him, talk with him, see him for it was a privilege. To associate with big men is to become one, for it takes a big man to appreciate bigness in others. Cats may look at kings but only kings understand the burdens and responsibilities of kings.

I know what Griffith is going thru. As he is being mercilessly crucified by the intolerants, so did and am I going thru the same from many and varied sources. Was not I nailed to the cross some years ago for uttering a few truths from my platform? Is it not true that those very people are now counted amongst my best friends for the truth they have since found that my statements contained? Did not my enemies charge me with murder and did I not go thru the torments of the damned until it was settled? The instances are many, varied; large and small.

The truths uttered years ago brot back its sufferings many fold to me and my business. Today, those same very truths, are the turning point which is bringing business to us. People would scorn, years ago, to listen. Today they ask for these truths and consider themselves fortunate can they hear them from me in person; and, not being that fortunate, they ask for them in print. Today there is a large demand for my advanced ideas in printed form and it is being supplied.

My heart goes out to Griffith and Intolerance. Here is hoping that he will be strong enuf to hold the fort until the worm turns his way. If he can and does, he will be the man I hope he is. The world is crying out for such men—

Oh, for a leader, strong, invincible,
Master of deeds and not of words alone—
Words deft and rounded as a polished stone,
Yet void of action as an empty shell.

Oh, for a leader whose clear vision sweeps
The present and the future in its scope,
At once a prophet and a nation's hope,
Scaling the heights and sounding the far depths.
Oh, for a leader whose unconquered fire
Of patriot fervor throbs in heart and brina,
To guard his country from each gibe or stain—
Never to flinch, and always to aspire.

On Monday, October 30th, the trial of one W. A. Richardson was again called to trial at Sacramento. It will be recollected that this was his second trial, the first having taken place some months ago in the Justice Court at which time he was remanded to the Superior Court which issue was now at trial.

The issue of then was the issue of now. To refresh your mind: A. W. R. made application to the State Medical Board for license stating thereon that he had taken his second course in Chiropractic at The Palmer School of Chiropractic at Davenport, Ia., and that he received his degree there after having taken a resident course in the same. The Board got busy to confirm the same and found that he had never attended our school, much less having graduated in the same. In the first trial, and at this one, I was present to deny this statement of his and to sustain the Board's endeavor to get the truth.

Finding that he was to be cornered squarely, A. W. R. then stated that D. D. Palmer, after having severed his connection with The P. S. C. went to Ottumwa, Ia., where he gave a P. G. course representing himself as still being owner of The P. S. C. therefore such a P. G. course could have the same force and effect as the it were given in The P. S. C. at Davenport, Ia. At this second trial we had Mrs. D. D. Palmer present to deny that D. D. Palmer misrepresented had ever been in Ottumwa, Iowa, on or about the last of 1907 or the first part of 1908; that she had

Berkeley Times Nov. 11/16

Manhattan Attractions.

INTOLERANCE" AT LIBERTY.

...iriffith's Great Film Amazes and Thrills Audiences.

One cannot watch the unfolding of h thrilling and realistic French and Babylonian scenes in "Intolerance" at he Liberty Theatre, Manhattan, without having impressed on one's consciousness the hazards taken by the multitude of players who participated n the immense battle scenes. Ancient warfare, employing as it does liquid ire, and catapults that throw rocks fty pounds and more in weight, nighty crossbows that discharge arrows thirty feet in length, battering rams, and pair-horse chariots dashing madly among throngs of spear-armed men, offers untold opportunity for countless accidents as well as sudden deaths. Much of the savage conflict in Mr. Griffith's latest work was waged on the parapets and towers of Babylon's mighty walls, 100 feet and more from the ground. The attacking army of Cyrus is shown attempting to scale the city by means of movable siege towers over a hundred feet in height. Behemoth's defending horses also the walls are seen overturning huge siege structures, which crash down upon the compliment of fighting men in a shower of boulders to the earth.

As one participants semi-barbarian pandemonium with its deafening sound to hand fighting is anything but a garden party. While the dangers that menaced moment to moment among camera men and directors of "Intolerance" can hardly be appreciated by those who care for not, the actors, Mr. Griffith gave his artists the benefit of what long ancient grandeur have heard of a modern field hospital, with surgeons, nurses, stretchers and ambulances. The last of the hospital in the photograph but it was there and the work of the surgeons was one of the most pathetic hobbed here with the most graphic realistic.

Carmel Mirror

[redacted]

...ence in motion picture work, playing ... parts at another studio.

The papers have now granted her permission to become a member of the Triangle Fine Arts Company, under Mr. Griffith's supervision, and it is expected that she will make ... the successful series that is being produced for her.

Chicago News Nov 11/16

[redacted]

Berkeley Gazette Nov. 11 16

N. Y. C. Morning Telegraph 10/11/16

All Los Angeles Wanted to See "Intolerance" at Once

Three Thousand People, Including Leaders of Society, Witness Premier of Griffith Picture at Clune's Auditorium —That Number Turned Away—House Is Sold Out for the Next Two Weeks—Three Copies of the Subject Are Showing—San Francisco Opening Was October 9

Special to MOTION PICTURE NEWS.
Los Angeles, Oct. 28.

THREE thousand Los Angeles people, including practically every star in filmdom, and many of the leaders of society, witnessed the premier of David Wark Griffith's "Intolerance," Tuesday evening, October 17, at Clune's Auditorium. Fully more than that number were turned away. The house is practically sold out for the next two weeks. The prices here are the same as those charged at the Liberty Theatre, New York. With this opening there are three copies of the master subject being shown, the second opening having been at San Francisco October 9.

With the presentation here, Mr. Griffith was given the most enthusiastic ovation of his career. Perhaps the greatest outburst was at the intermission. Before the last scene faded away, a great applause started, and mingled with this were cries of "Mr. Griffith, speech"! After two minutes of this enthusiasm rampant, he appeared on the stage. The applause continued for several minutes before he could speak, and then when it was quiet he began with a very shaky voice:

"I had something to say, but you have taken it all away from me. This is the red letter moment of my life. If you enjoy the little play, I ask you to remember that its success is due greatly to the people who worked in the dark room and factory, and by the players who had long hours and many discouraging moments, many due to the intolerance of their poor director."

The music was the same as that at the New York premier. The direction here was by Albert Pesce, and the orchestra consisted of forty pieces with a chorus of sixteen. All ushers and floor managers were in costume of the three early periods of "Intolerance."

Society Turns Out to See Picture

This was the first time that Los Angeles society ever gathered for a motion picture, and the attendance of the elite was as great, or greater than at any grand opera first night of the west coast city. Every newspaper had a staff of photographers and society writers present, and William E. Keefe, personal representative of Mr. Griffith, who is entitled to much credit for the society attendance, was the center of a riot on the part of the reporters for exclusive names of Los Angeles society people who were present.

The prominence of the scores of stage celebrities gave the premier a New York first night atmosphere, and to enumerate the celebrities present would almost mean the compilation of the west coast section of another edition of the Motion Picture News Studio Directory.

Harry Carr, in the Los Angeles Times, said in part:

With "Intolerance," David Wark Griffith has made his place secure as one of the towering geniuses of the world.

As a medium for expressing art, moving pictures may not stand the test of time, but "Intolerance" is greater than any medium. It is one of the mile posts on the long road of art, where painting and sculpture and literature and music go jostling eagerly along together.

When Griffith produced the "Clansman," we all felt that the ultimate of motion pictures had been reached. There could be nothing greater or finer. After numerous and frantic attempts, most of the rival producers also decided ruefully that the last word had been spoken with the "Clansman."

It remained for Griffith himself to make the "Clansman" seem poor and shabby and crude. "Intolerance," which was produced at Clune's Auditorium last night for the first time in Los Angeles, makes the "Clansman" look like a fishing smack when a dreadnought sweeps into a harbor, dashing the water in foam from her bow, her great guns scowling and her giant stacks belching volcanoes of smoke. Griffith, the producer of "Intolerance," has pushed Griffith, the producer of the "Clansman," off the map.

Maitland Davies in the Morning Tribune said:

D. W. Griffith's spectacle, "Intolerance," better known to the people of Los Angeles as "The Mother and the Law," was presented at Clune's Auditorium last night, and repeated the triumphs it had already scored in New York and San Francisco. An audience that filled every nook and cranny in the theatre was simply swept off its feet, and, at the end of the first act, tendered Mr. Griffith an ovation such as falls to the lot of few men. It was a genuine heartfelt and well earned tribute and it came from every portion of the audience

There has never been anything presented in the drama, in opera, or on the screen of such tremendous scope, and it would not be possible to present such a story by any other means than the motion picture. It justifies every claim that the believers in the future of the silent drama have made and opens up new vistas, new possibilities, which have heretofore been unthought of.

Otheman Stevens in The Examiner summarized the production as follows:

"Intolerance," the Griffith picture shown last night at Clune's Auditorium, is something that defeats a writer at the start; it is like being told to write a report of Niagara, or a review of the Odyssey, or a pen picture of the battle of the Marne.

All I can do is to repeat the words of the staidest, coldest dramative reviewer in the land; he was never known to use an adjective or to use a sloppy phrase; "one is tempted to use hyperbole," he began his review of this picture.

And one must; this picture is a true epic in motion; for it denudes humanity of its sheltering apparel of bogus virtue and humbug and self-deceit and smug docility to traitorous conventions, and its soul, "your soul," stands naked and convicted before your eyes.

Beautiful Friends Exponent 10/11/16

AN ACTRESS WHO LIVES.

Miss Mae Marsh, the girl of the thrilling modern story in D. W. Griffith's latest work, "Intolerance," which the New York critics enthusiastically conceded the most stupendous spectacle ever staged, stated in a recent interview that one reason why her present role appealed to her was because it didn't call for her death. "I am very tired of dying," said this popular actress. "Since my first role my death scenes have reached the harrowing total of seventy. 'Intolerance' gives me a chance to live and [illegible] for the first time. I [illegible] more like a real heroine."

IN "INTOLERANCE."

The wonderful popularity of "The Birth of a Nation" has made familiar in millions of homes the names of the prominent members of this famous play's cast. In connection with this fact it is of interest to note that, with the exception of Henry Walthall, all the favorites of the Civil War drama have prominent roles in Mr. Griffith's latest colossal spectacle "Intolerance," which is now in the eighth week of its run at the Liberty Theater, New York. Mae Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Robert Harron, Joseph Henaberry, Spottiswoode Aitken, Walter Long, Ralph Lewis and George Siegmann are the old favorites in the new settings. Vera Lewis, Olga Grey, Seena Owen, Bessie Love, Constance Talmadge, Tully Marshall and Alfred Paget, all players of reputation, are the other important members of the big cast.

Los Angeles Express Nov. 11/16

CLUNE'S AUDITORIUM
—Intolerance, or the Mother and the Law

Intolerance, or The Mother and the Law, D. W. Griffith's tremendous photo-spectacle, will start upon the fifth week of its limited engagement at Clune's auditorium with a matinee Monday afternoon. It is being shown twice daily, with the matinee starting at 2 o'clock and the evening performance at 8 o'clock.

One of the greatest epochs in ancient history, the siege and sacking of ancient Babylon, at the time of Belshazzar by Cyrus the Great, is shown in detail. The beginning of this war on Babylon, its slaughter, rapine, desolation, the horrors of agony it caused, all are shown exactly as if the audience were actually gazing upon the original events.

Mr. Griffith has photographed not only the great fratricidal strife in all its outward showing, but he has photographed the very thoughts of the people and the emotions that caused their hearts to flutter. He has taken beautiful, pulsating love stories and merged them into one gigantic pulsating romance. Nothing could be more realistic. As one well-known writer said, "Viewing Intolerance is like taking a journey through the different ages, visiting ancient Babylon at the height of its power during the reign of Belshazzar, at the time of his overthrow by Cyrus the Great; Paris, France, at the time of Catherine de Medici; Judea at the time of Christ, and a modern American city of the present period. The big chase sequence on Hollywood boulevard, which have been the source of wonderment for the past two years, are magnificently reproduced in Intolerance."

Eve. Telegram Nov. 12/16

SEENA OWEN
INTOLERANCE
LIBERTY

Brooklyn Citizen 11/12/16

"INTOLERANCE" DRAWS.

Crowded Houses Daily at the Liberty Theatre.

At the Liberty Theatre that most magnificent production "Intolerance," continues to attract crowded houses twice daily. This amazing spectacle is more than the world's greatest photoplay. In the opinion of many it is the most [illegible] work of the [illegible] [illegible] [illegible]

Phot

Salt Lake City Herald 10/12/16

LEADING MOVIE STARS WHO CONTINUE TO SCORE IN NEW PLAYS

—N. Y. H. Special.

All the leading movie stars continue to score in the many new plays that have been offered this season. War films and comedy are the popular selections offered and success has attended pretty much all of them. In the accompanying pictures are shown several of the favorites who are delighting audiences all over the country. From left to right—Miss Geraldine Farrar as Joan of Arc in the photodrama of that name; Miss Florence La Badie, in "The Pillory," and Miss Constance Talmage, in "Intolerance." Below—Mme. Bertha Kalich, in "Love and Hate." The managers of the movie plays are very much pleased at the reception the plays have received.

Sacramento Bee 10/10/16

"INTOLERANCE" OPENS RETURN TO-NIGHT

"Intolerance," the gigantic D. W. Griffith production, will make its second Sacramento appearance tonight for a four days' stay. Matinees will be given on Saturday and every day thereafter during the engagement.

The public seems unanimous as to the merit of the spectacle.

Griffith has interwoven four parallel stories of remote historical epochs and rendered them subservient to one overwhelming scene.

This will be the last Sacramento engagement of "Intolerance" this season.

Nov. 12/16

NEW YORK HERALD

At the Liberty Theatre "Intolerance" continues its engagement. In this spectacle D. W. Griffith introduced four complete stories, all of which depict the evils of intolerance.

* * *

Sacramento Bee 10/10/16

"Intolerance" Shows at the Clunie for Two More Days

"Intolerance," the huge film spectacle, continues at the Clunie to-night, Sunday and Monday, with matinee and evening performance each day.

The massiveness of the production thrills all who see it.

Detroit News Pictures 10/12/16

D. W. GRIFFITH TO STAY WITH MOVIES

"Birth of Nation" Producer Passes Through Omaha on His Way to Chicago.

David Wark Griffith, producer of the "Birth of a Nation," passing through Omaha last night on his way to Chicago, denied the report that he is going to leave the moving picture business.

Mr. Griffith said he looks for an even greater development of the movies than that already realized, and enthused over his latest effort, "Intolerance," stating that it would far surpass his expectations.

"The screen presents vast possibilities beyond anything the stage can offer," said Mr. Griffith. "The stage is not to be compared to the screen in reproducing realistic dramatic settings. This is displayed forcibly in 'Intolerance,' where the ancient Babylonian empire is totally razed."

The expense entailed in this production alone passes the million dollar mark, according to Mr. Griffith.

N. Y. Tribune

"Intolerance" is still playing at the Liberty Theatre.

Pittsburgh Post

Nov. 12/16

Pittsburgh Gazette Times

Nov. 12/16

Pittsburgh Dispatch

Nov. 12/16

Pittsburgh Leader

Nov. 12/16

Pittsburgh Sun

Nov. 12/16

Pittsburgh Press

Nov. 12/16

Pittsburgh Post

Nov. 12/16

Pittsburgh Chronicle Telegraph

Nov. 12/16

N. Y. Globe

Nov. 11/16

LIBERTY—At the Liberty Theatre the magnificent production "Intolerance" continues to attract crowded houses twice daily.

N. Y. Sun

Nov. 11/16

LIBERTY—D. W. Griffith's Spectacle "Intolerance."

N. Y. Times

Nov. 12/16

"Intolerance" is still playing at the Liberty Theatre.

N. Y. Deutsches Journal

Nov. 12/16

Albert Stoll.

San Francisco Examiner

Nov. 11/16

Sacramento Bee

Nov. 11/16

Place That Lacks in Theatrical Center of the Nation

Pueblo Republican

10/12/16

GROWS WEARY OF PERISHING

Mae Marsh, the girl of the modern story in D. W. Griffith's "Intolerance," [illegible] paid in a recent interview [illegible] that she would [illegible] for her death.

"I am very tired of dying," said the pretty actress, "and I feel that I have suffered enough for my art. I have died in every way possible, and I think I have had enough of it. There is a time to live and a time to die, and I feel that my time to live has come."

Omaha News

[illegible]

N. Y. Sun

10/8/16

[illegible]

Chicago Herald

10/12/16

BOOM ATTRACTIONS

"The Birth of a Nation" was shown tonight and on Nov. 13 and 14 at the Colonial. That "Intolerance" will follow closely upon the heels of the departure of "The Birth of a Nation" is expected by those who are interested. Just now the all-important thing is the character of this sort of the presented. Those who have not seen this picture will want to take advantage of the remaining seven days and take a look at the moving pictures which made the history.

Detroit News Pictures

10/12/16

[illegible]

San Francisco Argonaut
Nov. 11/16

A SUN PLAY OF THE AGES.

I write this sub-title to "Intolerance," which every one who has seen the play may not recall at once, because of a certain enjoyment in its antique flavor. I have just seen "Intolerance," or, rather, finished seeing it, my first visit being mistakenly made during the last hour of the play. Thus I failed to grasp the big conception of its author, and failed, also, to take in the idea of his radicalism. They say that an art work of any kind which fails to express the soul of its creator is a failure. We have seen a great deal of soulless work in the photo-plays; works of dollar-hunting "small souls," as Couperus would call them, who send out their trivial imitations, "springs to catch woodcocks," and we are a-weary of them. There is even an encouraging rumor that the speaking drama is going to be restored to the stage. But, after seeing "Intolerance," one can not wave the photo-drama away. The concept was too vast, the soul of it too generous and compassionate toward toiling humanity.

It is the work of an advanced liberal, or, rather, radical; perhaps you would call him a progressive. But it is the conception of a man who was in the grip of a big idea: of one who has conned over the flaming pages of history, and, with blood boiling with generous indignation, has realized afresh "man's inhumanity to man." People who strongly feel such emotions are apt to go to extremes, and although Mr. Griffith's entire play is launched against intolerance, it struck me while witnessing certain phases of it that he himself is an intolerant in his passionate protest against paternalism for the people. However, it is the intolerants who do things, sometimes, it is true, of a purely destructive nature, but Mr. Griffith's intolerance of intolerance is purely constructive, for he aims to make humanity read its own erring soul by the light of history and reform its methods.

To have thought and worked out a theme of such universal interest down to all the practical details is another big feat. I believe, judging from their own verdict, that some spectators sit in a semi-bewildered state while witnessing the play, whose different acts are not separated according to their historical era. But, once you have grasped Mr. Griffith's idea, you find yourself approving his parallelism of pictures representing events in human life some thousands of years asunder. It is the Idea which rules supreme: man's intolerance, the boundless cruelties resulting from that intolerance, and, in spite of our twentieth-century squeamishness and self-satisfaction, the presence in modern life under the name of philanthropy and morality of that same intolerance which kept the underdog of humanity in fetters in the middle ages, as well as far back during the dawn of history.

"Intolerance," of course, will start people to [illegible] ancient history. For the fact is it is a work of such magnitude that one should go partially prepared. One should read up something of Babylon's ancient glory and mighty fall in advance, in order to avoid [illegible] feeling of utter ignorance that is apt to seize the spectator when he is first moving unacquainted with the splendors and glories of the time called [illegible].

Perhaps [illegible] in advance. [illegible] way forward [illegible] produced. [illegible] intolerance was [illegible] the [illegible] and [illegible] Mr. Griffith's [illegible] intolerance. [illegible] the [illegible] of the [illegible] and [illegible] Mr. Griffith's [illegible] purely constructive, [illegible] humanity read its own [illegible] of history and reform [illegible]

Butte Miner 10/12/16

"INTOLERANCE" NEW GRIFFITH FILM HIT

Latest Photo-Drama Spectacle Called Rare Picture by Reviewers—Ancient and Modern Blended in Production.

"Intolerance" was exhibited by David W. Griffith for the first time at the Liberty theater, Manhattan. The new spectacle is even greater than "The Birth of a Nation," especially in its most spectacular scenes, says a New York reviewer, and moreover it conveys a lesson which, because of the very effective way in which it is presented, cannot be easily forgotten. That lesson is that intolerance is the greatest and most persistent sin of the ages, and that only by overcoming it can mankind reach the heights to which it is bound.

Purpose of Production.

In his foreword Mr. Griffith says:

"The purpose of the production is to trace a universal theme through various periods of the race's history. Events are not set forth in their historical sequence or according to accepted forms of dramatic construction, but as they might flash across a mind seeking to parallel the life of the different ages. Through all these ages time brings forth the same passions, the same joys and sorrows, the same hopes and anxieties—symbolized by the cradle endlessly rocking.'"

In accordance with this idea there is an intet. "The Woman Who Rocks the Cradle," symbolizing time, which is flashed on the screen again and again. The drama is in two acts and a prologue. There are four stories interwoven, as threads are interwoven in a carpet. One is of the time of Belshazzar, reigning in Babylon, which for nearly 2,000 years was the center of the world's civilization. Another tells of the beginning of the Christian era. A third brings the action along to the France of Charles IX., and a fourth tells of the evil wrought unwittingly by certain modern reformers and charity workers.

Magnificent Scenes.

The most magnificent scenes and the ones which aroused the most enthusiasm were those showing the court of Belshazzar, the conspiracies of the priests against the king, the brave attempt of the sturdy mountain maid to foil the conspirators, and the battle scenes when the ancient city drove off the proud invaders, only to fall at last by treachery, says the reviewer. Most to interest was the modern story, the race between the railroad train carrying the governor to a distant city, and then the automobile in which was the wife of the man condemned to death rushing after the chief executive of the state with new evidence which was sufficient to save the innocent man just as the trap was about to be sprung on the gallows.

Of the actors and actresses who appeared, Mae Marsh as the girl in the modern story and Constance Talmadge, a Brooklyn girl, who took the part of the mountain maid, were especially prominent. The work of both was artistically good and both received deserved applause. Mae and Edith Clifton play the most difficult role of the woman who rocks the cradle. Miss Marsh is the girl of the modern story. Miss Talmadge is the high priest's daughter, the love affair of the fall of Babylon, Miss Clifton is the mother who is also seen as a young girl, Miss Marsh's sweetheart great aids, and Alfred Paget is Belshazzar, the unfortunately fated king. The musical accompaniment is specially appropriate and much of the success of the film is due to it. The music is a composition of Joseph Carl Breil, the music of Belshazzar is Frederick Kinsley and the Persian music Dennis Wyman. [illegible]

Minneapolis [illegible] Tribune
[illegible] 12/16.

Motion Pictures

Philip H. Welch

THE function and scope of the movies widen day by day as its rhapsodical interpreter into amazing complexity. D. W. Griffith has outstripped archaeologists and historians in the vividness with which he has reconstructed three big episodes of the world's history in his motion picture orgy of pretentious spending called "Intolerance." One must go back to the prices of the earliest periods Griffith depicts to find men who knew how to spend money for amusement with the lavishness displayed in the making of "Intolerance." The sum total seems to be a film of magnificent historical value but so thick with undergrowth of detail that one cannot see the sky.

* * *

Here is a definite achievement in writing history to go to the credit of the movies. From an entirely different angle a scholarly critic finds that the depicting of vampire roles is an influence for good. Theda Bara is presented indirectly in the guise of a reformer. The idea is a little difficult to grasp offhand. "Most girls are good,' says the critic, "but good girls do not want to see other good girls on the screen; there's no interest, no fascination for them. Motion picture audiences like to enjoy by contrast."

The interpretation of this view seems to be that we all have a sort of second evil self which is in the minority but is eager to realize itself. In fact it is only through this evil self, this power for doing wrong which al possess that the good self gains credit.

It is the function of the vampire actress and the portrayers of wicked men to realize, to express this evil self for the spectator. Once the evil self finds its expression, even vicariously through another person, the force of the evil is dissipated and the spectator is stayed from wrong doing.

This is a pretty idea which is as effective against hostile shafts as a medieval castle would be to the shell fire of the tractor-drawn guns of modern warfare. In the first place a large group of people do not believe in the existence of the evil self; in the second place another large group believe that evil fosters evil the world over, and finally there is the esthetic group which declares that evil and good are both part of the dramatic beauty of life and plays are entirely outside the scope of morals. The writer finds himself in this last group with the proviso that the representation of evil can be made so crude that it finally forces the moral viewpoint to the fore; the same may be said of the representation of good.

* * *

It is fashionable these days to rhapsodize concerning the true function and scope of the movies. Such rhapsodies are inevitable and proper. The sensible person, however, will carefully criticise the grand ideas both for his own sake and for the sake of that genial dispenser of pleasure, that rollicking youngster of boundless egotism and almost blasphemous bad taste—the photoplay.

Los Angeles Times 10/13/16.

Winsome Ingenues of Screendom.

Photo Gale in "Intolerance" as Loma

Author

[illegible] Star
[illegible]

CHICAGO SUNDAY HERALD

Motion Pictures

Part Sever Eight Pages

Nov. 12 1916

Los Angeles Times
10/16/16

Auditorium.

erance," the latest and of D. W. Griffith's master- continues to show to great s at Clune's Auditorium. four distinct stories are in the production, yet they merged together by the in- hand of Director Griffith ay appear as one thrilling

periods of the world's life aled, including ancient Bab- the height of its power and nder Belshazzar, Judea at of Christ, medieval France the supremacy of Catherine ci, and an American city of times. Enormous back- embellish the narratives in that could not be portrayed other form of art than that d in the cinema drama.

Angeles Times
10/16/16

GE SUIT. Tully Marshall, he leading men in "Intoler- e great film play, was driv- automobile through the city's ctober 5, last, when, at Sec- Spring streets, it came in- aposition with Lizzie P. knocking her down and, as ns, injuring her. Yesterday suit against Mr. Marshall 550 damages, alleging that machine was driven reck- d negligently and that she ck while she was crossing t.

ago Post
10/16/16

ance" Coming Soon.

Griffith has completed arrange- show his new colossal spectacle, nce," at the Colonial Theater for engagement, beginning Tuesday ov. 28, with daily matinees there- cluding Sundays. This is the only production made by Mr. nce "The Birth of a Nation." ffith has been at work on this over three years. It is an orig consisting of parallel narratives down thru four ages in the development. The connecting reen the past and present re-

t the same force which has rises in the world's affairs is today. In this production Mr. as set a new mark and created ambitious achievement. Greater nds have been made for his ac- were ever revealed before. In ipal scenes he has utilized more an were ever seen in any pro-

cast are Mae Marsh, Constance , Miriam Cooper, Lillian Gish, arron, Josephine Crowell, Joseph y, Seattlewunda Aitken, Tully Marjorie Wilson, Lena Green, en, Ralph Lewis, George Seig-

ard Ingraham, Vera Lewis, Sam n, Olga Grey, Frank Bennett, ifton, Alfred Paget, Walter lton Langton and hundreds of ilar names.

dern story is laid in a modern the present time. The story of time is laid in Judea A. D. 33, dieval time, the scene in Paris when Catherine de Medici massacre of St. Bartholomew. The story depicts the downfall of the Magnificent, when Belshaz- conquered by Cyrus the great, ustice avenged by Jesus

ll be interpreted by a cast ndreds of city under the direc- of M. Albert Parker.

C. Variety
10/17/16

COAST PICTURE NEWS.

J. C. Variety
10/17/16

SATURDS IN CHICAGO

Chicago American
10/16/16

"Birth of a Nation" Delays "Intolerance"

+++ +++ +++ +++

Motion Picture News

BY ROB REEL.

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Motion Picture News
10/18/16

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Chicago Post
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Amazing magnitude and even more amazing detail, a revolutionary method of presenting four stories almost simultaneously, and the most gigantic settings ever erected are but a few of the things which most impress the spectator.

There will be a symphony orchestra of fifty and a large chorus under the direction of Mr. Albert Peace.

Chicago American
10/18/16

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N. Y. Morning Telegraph
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N. Y. Evening Post Mag
10/18/16

The great spectacle, "Intolerance," is at the height of its popularity at the Liberty Theatre, and bids fair to continue all winter.

N. Y. Sun
10/18/16

LIBERTY—The Babylon scenes in Griffith's colossal spectacle, "Intolerance," have never been surpassed.

N. Y. Globe
10/18/16

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N. Y. Journal of Commerce
10/18/16

[illegible]

N. Y. Herald
10/18/16

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Chicago Journal
10/18/16

"THE BIRTH OF A NATION" TO REMAIN ANOTHER WEEK; LA SALLE GETS NEW FILM

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N. Y. Morning Telegraph
10/18/16

AT THE LIBERTY.

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Chicago Tribune
10/18/16

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Atlantic City Gazette
10/18/16

[illegible]

Brooklyn Daily Eagle
10/18/16

[illegible]

N. Y. Evening Mail
10/19/16

[illegible]

Deutsche Journal
10/19/16

Liberty Theater.

Im Zenith seiner Popularität der Film „Intolerance" von Griffith, der nun schon seit M[illegible] Liberty Theater volle Häuser hat. Ueber die artistische [illegible] Lichtspiels ist an dieser Stelle [illegible] berichtet worden, doch möchten [illegible] deutschen Theaterbesucher noch [illegible] darauf aufmerksam machen, da[illegible] um diese Zeit, nachdem bei de[illegible] Wahlen die Prohibition in so [illegible]lichem Maße an Boden gewonn[illegible] ein Besuch im Liberty Theat[illegible] Pflicht ist für denjenigen, der [illegible] den Kampf für persönliche Frei[illegible] Muckertum interessiert. Furchtlos [illegible] niemand den Prohibitionisten [illegible] gehen wie dies D. W. Griffith ge[illegible]

N. Y. Sun
10/19/16

The photoplay spectacles which [illegible]

tinue are: "Intolerance" at the [illegible]erty Theatre.

N. Y. Star
10/20/16

Mae Marsh, who achieved the [illegible]cess of her career in Griffith's "[illegible]tolerance," has forsaken the [illegible] Arts-Triangle forces to sign a [illegible]tract with Samuel Goldfish, [illegible] the Lasky Co. An organ[illegible] formed for her especial exploi[illegible] will be the result. It will be [illegible] as the Mae Marsh Film Corpo[illegible]

N. Y. Tribune
10/19/16

D. W. Griffith's "Intolerance" [illegible] running at the Liberty Theatre.

German Herald
10/19/16

"Intolerance" is, D. W. Griffith's [illegible] Liberty Theater. [illegible]

Brooklyn Citizen
10/19/16

AN AMAZING SPECTACL[illegible]

"Intolerance" at the Height [illegible] Popularity.

D. W. Griffith's "Intolerance" is now in the height of its popu[illegible] the Liberty Theatre, in such [illegible] words fail to convey any idea [illegible] magnitude and grandeur, its [illegible] spectacular effects, its human [illegible] and its amazing reproduction [illegible] historical events.

In "Intolerance" there are four [illegible] stories, each with its own [illegible] characters. Babylon, Judea, [illegible] of the time of Christ, Paris [illegible] of Charles IX, and the modern [illegible] story of a village in the west [illegible] Griffith has also woven into [illegible] Mae Marsh, Robert Harron, [illegible] Lillian Gish, Tully Marshall, [illegible] Bessie Love, Ralph Lewis, [illegible] Lillian Langdon and hundreds [illegible] other familiar names.

Brooklyn Citizen
10/19/16

Photo

Columbus Citizen
Nov. 12th/16.

Romance of the Mo

Three Views of David Wark Griffith at work Producing Intolerance

RSE PLAY
RAZY, CU
INSANE W

DELIA AUSTRIAN.

Y We Consid

Teaching GIR

Chicago American
10/16/16

"Birth of a Nation" Delays "Intolerance"

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Chicago Post
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Chicago American
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In the modern story the principal characters are engaged in a struggle against what appears to be the inevitable. The hero is a young man who is the victim of circumstance, who is unable to withstand the temptation of a glass of wine, who is arrested for a crime he did not commit, who is sentenced to prison, who escapes and becomes a fugitive from justice, who is hounded by the police, who finally is caught and is about to be hanged, when the girl he loves comes to his rescue.

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N. Y. Women's Press
10/18/16

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N. Y. Post Mag. 10/18/16

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N. Y. Sun 10/18/16

LIBERTY—The flaming scenes in Griffith's colossal spectacle, "Intolerance" have never been surpassed.

N. Y. Globe 10/18/16

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N. Y. Journal of Commerce 10/18/16

D. W. Griffith's great film, "Intolerance," at the Liberty Theatre, still holds its popularity. The 28th instant is the date set for the Chicago premiere of Mr. Griffith's succeeding picture, "Intolerance."

N. Y. Times 10/19/16

LIBERTY THEATRE.

D. W. Griffith's "Intolerance," which is now in the height of its popularity at the Liberty Theatre, is such an extraordinary theatrical offering that words fail to convey any idea of its magnitude and grandeur, its marvelous spectacular effects, its human interest and its amazing reproduction of historical events. Mr. Griffith's "Intolerance" is a spectacle of which the world has never seen the equal. Its scenes flash back and forth from Babylon to Judea and from Paris of the middle ages to the western American city. The modern story deals with the efforts of so-called uplifters who undertake to regulate the lives of the less fortunate, and who in so doing become intolerant and narrow-minded. Similar scenes run thru the reproductions of the other periods of the world's history. Perhaps the most spectacular features of the entire picture relate to the fall of Babylon, with mighty battle scenes which introduce all of the ancient methods of warfare on an indescribably massive scale. Of great impressiveness are the more quiet scenes of Judea in the days of the humble Nazarene. The fourth story re-creates the time of the massacre of St. Bartholomew in Paris. It would be impossible to give any accurate idea by description of the vast comprehensiveness of this spectacle.

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Atlantic City Gaz
10/18/16

"The Finish" from Brandon Chandler's story, is said to be more wonderful than Griffith's "Intolerance." Mr. Hayes, who is considered Hollywood's wealth, is quoted as saying that the story was one of the greatest he ever read.

Brooklyn Standard-Union
10/18/16

Washington
10/19/16

D. W. Griffith [illegible] "Intolerance" [illegible]

Movies $

Tricks Used by David Wark Griffith, Declared Greatest of Producers, to Make Miriam Cooper Cry, Mary Pickford Fly Into a Rage and Other Stars Fit Into Moods of His Big Pictures

TEARS and laughter lie at David Wark Griffith's command. He waves his magic wand and the player sobs brokenly at a word from him, or laughs hysterically when the master seeks hysteria as necessary to the success of his picture.

Griffith has many imitators, for imitation, as [e]ry one knows, is the sincerest flattery, but no one yet has been able to get Griffith results. There [are] tricks in every trade, and the ingenuity used by [Da]vid Griffith to coax smiles and weeps is foreign [to] most producers.

With a megaphone in hand, working clothes in [keep]ing with his arduous task and all his faculties [fixe]d upon his subject, David Griffith goes to work.

Interesting tales are told of the time he produced [th]e Birth of a Nation." Miriam Cooper, the girl

[illegible] the eldest daughter of the Cameron a[illegible] word, was made thoroughly angry before [illegible]rayed the intense sorrow required in this [illegible] grief," demanded Mr. Griffith. Mis[illegible] her best to look sad. To Mr. Griffith's [illegible]adness this was a farce—a feeble imitation. [illegible] cannot act!" Mr. Griffith thundered at her. [illegible]iriam's lip quivered and she burst into a storm [illegible]. Her analgesic expression was greatly [illegible]ered by the camera and Miriam Cooper [illegible] to act more by suggestion than by any actual [illegible].

[illegible] to see Mr. Griffith go [illegible] the lines and part aloud to his stars when [illegible] directing a picture. He will stop by step take [illegible] through a big scene until his idea is so [illegible] improved upon that player's mind that the [illegible] fail.

"Intolerance," Mr. Griffith acted out every [illegible] attributes [illegible] take men and women with personality and [illegible] amount of intelligence and make them act [illegible] of the two greatest dramas the world has [illegible] has been called to act.

"I would rather have plenty [illegible]," is [illegible] Griffith expression. "[illegible] A player who has mastered a [illegible] [illegible] to work [illegible] than the [illegible] who [illegible] [illegible]."

[illegible] are not recent discoveries by Mr. Griffith. [illegible] Hughes days when he first [illegible] as the one man who understood [illegible] Mary Pickford to her [illegible] he has trained many other players.

Photo

Columbus Ohio Sch
Nov. 12th/16.

GGESTION

Romance of the Mo

N.Y. Aug. 18

Soulful Sixteen

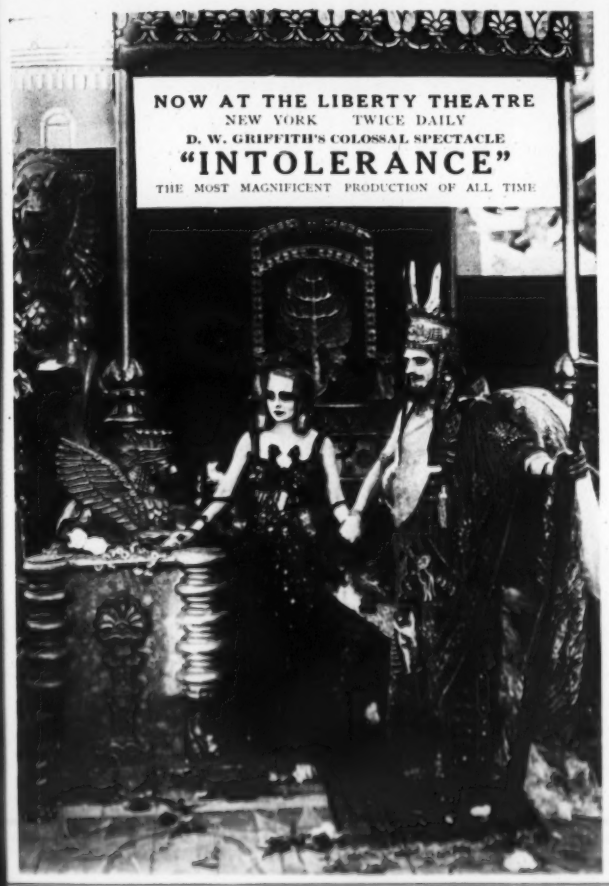
No Mere Cupid Bows Are These! Mental Dynamos Have Supplanted Powder Puffs

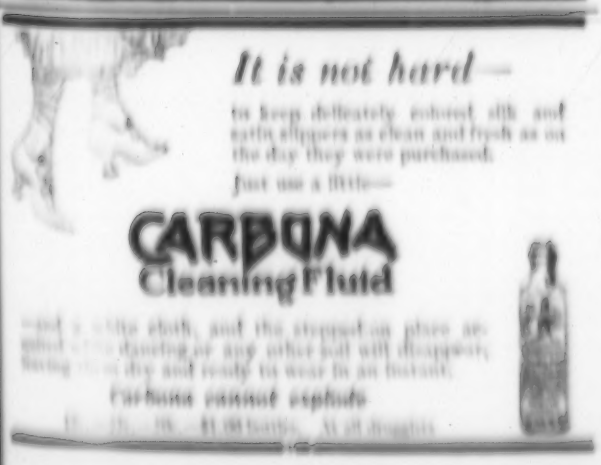
Constance Talmadge is a screen heroine. Some one dared her to be soulful, and she took the dare

Photo

Buffalo Express
Nov. 19/16.

The Theatre, Dec. '16





THE ACTRESS OF TO-MORROW

(*Continued from page 366*)

eighteenth century can be better than those of Watteau, Lancret, Greuze, and Fragonard? Those actresses who play 'les grandes coquettes' will have Gainsborough to dress them, and to teach them, too, the haughty and disdainful pose which fits their part.

"There are mouths which an actress must see before she can give expression with genius and with success to terror, grief, joy, prayer and love. There are hands which an actress must see to realize what fingers can and must be able to express. Art has all arts for its servants, and the inspiration comes from nature, color, from sonorous sound, from marble, and from everything. And that is why the time will come when our stage-craft will require from its apostles a cultivated and a solid art basis.

"Ignorant enthusiasts, of course, learn little by little as they go on producing, but the actress of to-morrow will be spared this additional fatigue and loss of time during her creative period, for it is then that she will have need of all her physical strength. The actress of to-morrow—and this will be one of her greatest victories—will be no mere doll woman to pander to desire. She will not have to struggle any longer against doubtful prejudice and against social offence. Serious books will have taught her morally, and the simplicity of her attitude will defend her against all attack upon her private sentiments. In her the woman will disappear, yielding her throne, a throne which this time will be respected, to the High Priestess of Expression, Priestess of Noble Thought, and her efforts will not be without effect upon her wisdom, for much reading of the works of the philosophers will have freed her from exaggerated ambitions and puerile vanities. She will pay more attention to the appearance of her soul than to that of her face. When abroad, she will cleanse her heart of grease paint, as well as her mouth and lips. She will love glory as she will love health, neither more or less, with a calm and a wise heart. In the hour of the dusk and the silence she will strengthen her hope of a love which shall be honorable and safe, for the actress of to-morrow, having a better education and knowing more, will be a better woman. The horizon of her desires and her duties will be far beyond the footlights which bore and blind her. The glitter of the spangles of the actress of to-day will be dulled in the eyes of the actress of to-morrow, whose taste will be more chastened and refined, and for whom the stage will be the glorious complement of the life of a wife and of a mother. With Marcus Aurelius as her counsellor she will know how to drop her foot correctly to Ethare, and as Epictetus has taught her that happiness consists in living happily with the culture and brains of the object of her love, the actress of to-morrow will be a woman of culture and brains—not a frivolous, empty-headed doll.

WHAT SANTA OUGHT TO PUT IN OUR STOCKINGS

(*Continued from page 366*)

my own profession, I am sorry to say, holds this opinion. Nothing is further from the truth. The classics were written for the people and they should always be for the people.

When Sophocles wrote his plays more than two thousand years ago he did it to entertain the people of Athens. The Elizabethan dramatists wrote to entertain, and when their plays are produced they should always be received from that angle.

Unfortunately the size of the stage limits the possibilities for scenery. When "As You Like It" was produced in St. Louis last spring the stage was unlimited and I believe that for the first time the wrestling scene was given as Shakespeare pictured it when he wrote the play. Instead of ten or a dozen retainers coming in and grouping themselves about the stage, we had hundreds of people, each representing the varied characters to be found about a Ducal manor. When this large crowd was grouped ready for the wrestling match the audience thoroughly appreciated the "atmosphere" and it all seemed very real to them—which is the dramatic art at the nth power. That the people of St. Louis enjoyed it there can be no doubt. Twenty-one thousand was the attendance at one performance.

It is not necessary for me to write of scenic and lighting effects, for we are fortunate indeed to have absolute masters of that art to-day. During the last few years our stage sets have been growing better and because they have been growing simpler.

Let the managers give the theatre-goers for a Christmas present—to last all time—more all-American plays, American plays by American authors, and not forgetting enough of the classics. Let the managers give you people who sit "out front" first-class repertoire theatres and it will be a most worthy gift.

THE VARIETY STAGE

(*Continued from page 370*)

duces him in his familiar garb. A confederate disguised as a burglar helps to disabuse his domineering wife of the idea that woman's rights in the home are predominant to the manifest delight of the male portion of the audience.

The facility with which Ralph Herz dons and doffs the mantles of the vaudeville, musical comedy, dramatic and moving picture actors is making him the champion lightning change artist of the stage and screen. Just about the time a monthly publication like THE THEATRE, which goes to press several weeks in advance of the date of publication, arrives on the stands with some comment on his activities he is appearing in another line of theatrical endeavor entirely. When these lines were indited he had just made a most successful appearance in a tabloid comedy drama called "Where There's a Will," by Edgar Allan Woolf, and it is the earnest wish of the writer that Mr. Herz may hold his adventurous spirit in restraint long enough to be continuing in variety when this commentary see the light of printer's ink. Should he be visible to two-a-day patrons at that time, I should urge the gentle reader to catch his performance, not so much because it is well worth while but because a man of such chameleon-like characteristics must be caught on the fly or he won't be caught at all.

Of course Bally Stars is not new to vaudeville, still the comet under the chrysalis of the new act having recently made her reappearance at the Colonial in a singing specialty calculated to display her to good advantage at their best. The Six prima donna of the Hippodrome revived the instinctive of vaudeville, one of the biggest hits scored by a single woman entertainer in a long time.

Once a year or so some of the Palace during which time they become the most talked of dancing specialty in the country, the Harlem Opera House were forced to make their Keeney because of the unprecedented demand for tickets. Now it is not possible to obtain a full supply of the Keeney tickets, the demand of the Keeney patrons is so great that this theatre will be forced to make the change in the Palace.

St. Paul Pioneer Press 10/19/16

W GRIFFITH AND INCE OT INTO PICTURE GAME

By Louella O. Parsons.

TO MENTION Triangle, Fox, Metro, World and Lewis J. Selznick is to bring film history down to the minute. We have carefully dusted the pages of screen lore which tell of the hardships of the pioneers, listened to the stories of the paths which they hewed through an uninhabited country and marveled at their endurance. Now we are ready to hear of the late comers into filmland and to listen to what they have contributed to the better achievement of the fifth greatest industry in the world.

Triangle was organized about two years ago by David Wark Griffith, Thomas H. Ince and Mack Sennett. These three men, who had each made a world-wide reputation as a producer, decided to pool their talents and to organize a distributing company. Triangle—symbolic of three—was the result, with the Fine Arts (Griffith), the Kay Bee (Ince) and the Keystone (Sennett) for the basis of the organization.

Speaking of the real romance of the movies, nowhere in film history is there a more interesting romance than that which is told of David Wark Griffith's career. It is a story which has been related in enterprising movie magazines and in various syndicates, so that it has not the originality of the other film barons' history.

And no history in filmland could be complete without a word or two on what David Wark Griffith has meant to moving pictures. The Biograph, the oldest and first successful picture studio, was the beginning of this man Griffith's entrance into pictures. Mr. Griffith was a down-and-out actor when the chance to go to the Biograph studio came to him.

NOT A SUCCESS.

Strange as it seems, David Griffith was not a success on the speaking stage. He had play aspirations and an ambition to become a stage star, but no one in those days took him seriously. James K. Hackett advanced him $700 royalty on a play called "A Fool and a Girl," but this was the extent of his playwright ventures. The play was a flivver and the $700 gone David W. Griffith was forced to look about for steady employment.

The American Biograph offered him that opportunity. He first acted for from $3.50 to $5 a day, and then later produced pictures. His first picture was the "Adventures of Dolly," with Linda Griffith and Arthur Johnson playing the leads. He made such a big thing of this chance that he was retained by Biograph as their leading director.

From Biograph Mr. Griffith associated himself with Mutual, and from Mutual he formed Triangle. His association with Triangle has never been an active one. All of his players, and his Fine Arts company now contains many of those same girls whom he trained in Biograph days, have, it is true, contributed to the glory of Fine Arts, but the master himself has given his time and energy to creating his two masterpieces.

MADE HIM RICH.

"The Birth of a Nation," said by many to be the greatest film drama ever shown on a screen, made David W. Griffith a very rich man. He made millions from his twelve-reel feature. Griffith is nothing if not a gambler. He took the money he made from "The Birth of a Nation," plunged into picture making, and spent it all in his production of "Intolerance." This mighty spectacle, the greatest of its kind in the world, is now running in some of the larger cities. Until it has been safely launched Griffith will not know whether or not he has lost his fortune or gained another one. "Intolerance" was such a tremendous piece of work that David Griffith, sighing, said upon its completion:

"I am through with pictures." This was interpreted to mean than the great producer would return to the stage. When I saw David Griffith a few months ago he told me he might change his mind.

No less remarkable is Thomas H. Ince, the man who made "Civilization," and who has made the name Ince a household word. Like Griffith, Ince was an actor. He came from a family of players. His father and mother had a dramatic school and Tom was raised in a theatrical atmosphere. The Ince boys all followed the profession of their parents—Ralph and John are now in pictures, but their first step was made in the legitimate.

Ince never made much of a stir behind the footlights, but when he began to produce pictures the world sat up and took notice. Here was a genius unheralded and unannounced. The New York Motion Picture company was the scene of the Ince activities. The old name Kay Bee brought luck, and Tom Ince carried it with him into Triangle.

Nov. 22/16.

NEW YORK HERALD

D. W. Griffith's "Intolerance" continues at the Liberty Theatre. Its four separate stories were interpreted by a cast including Miss Mae Marsh, Robert Harron, Miss Seena Owen, Miss Miriam Cooper, Tully Marshall and Miss Bessie Love.

Nov. 22/16.

NEW YORK COMMERCIAL

"Intolerance" is scheduled to begin its eight-week season next Tuesday night at the Colonial Theatre in Chicago.

Phila. Press 10/21/16

"INTOLERANCE" COMING TO THE OPERA HOUSE

[illegible]

Boston Post 10/22/16

GRIFFITH LEAVES FOR THE COAST

[illegible]

N. Y. Sun. Telegram 10/19/16

D. W. Griffith's "Intolerance," now in the height of its popularity at the Liberty Theatre, is an extraordinary theatrical offering with its marvellous spectacular effects, its human interest and its amazing reproduction of historical events. In "Intolerance" there are four separate stories, each with its own set of characters. Ancient Babylon, Judea of the time of Christ, Paris during the reign of Charles IX., and a modern American city are the scenes of these stories. Such film stars as Mae Marsh, Robert Harron, Seena Owen, Miriam Cooper, Tully Marshall and Bessie Love have the leading roles of the spectacle.

Brooklyn Citizen 10/21/16

D. W. Griffith's brief visit to overlook "Intolerance" at the Liberty Theatre, ended to-day. For the next ten days the activities of this producer will be confined to Chicago, where "Intolerance" is scheduled to commence its Middle West season next Tuesday night at the Colonial Theatre.

Phila. Record 10/21/16

"Intolerance" is Booked.

McCarthy & McSween, managers of the Chestnut Street Opera House, announce that after months of negotiations they have succeeded in booking D. W. Griffith's latest success, "Intolerance," which is now running at the Liberty Theatre, New York. This is the same theatre that housed "The Birth of a Nation" during its year's run. Griffith did not want to present his new spectacle anywhere else this season than New York, but the Chestnut Street Opera House management persuaded him to give the production to Philadelphia this season. Thus Philadelphia will be the second city to see this spectacle.

N. Y. Telegram 10/21/16

D. W. Griffith's "Intolerance" is at the height of its popularity at the Liberty Theatre.

Chattanooga Times 10/19/16

AMUSEMENTS OF THE WEEK

"The Birth of a Nation" Comes to the Lyric.

MANY NOTED STARS OF THE MOVIES TO BE SEEN

Bushman, Mme. Petrova, Hart, Mae Murray, Fannie Ward, Wilfred Lucas and Ethel Clayton Among the Picture Celebrants Who Will Appear.

When "The Birth of a Nation" returns to Chattanooga for a three days' engagement at the Lyric theater, beginning Thursday, local playgoers may witness the same thrilling film spectacle and hear the same splendid symphony orchestra which enthralled upwards of 15,000 people at the Bijou theater during its two engagements last season.

The Griffith masterpiece is being presented on what is termed its "farewell tour" on the same scale of grandeur and massiveness which characterized its first presentations here.

There will be six performances during the forthcoming engagement and seats for all will be placed on sale at the box office Tuesday morning. The fact that the seating capacity of the Lyric is considerably smaller than that of the Bijou, which was packed for nearly all performances last season, should serve as a warning to patrons to obtain their seats well in advance. Return engagements of the spectacle have never failed to attract large audiences.

* * *

Just now Producer D. W. Griffith is devoting his energies to his new masterpiece, "Intolerance," which is enjoying a prosperous run at the Liberty theater, New York. He is determined to duplicate in this new offering his success with "The Birth of a Nation" and to that end he is planning to withdraw the latter from the road as soon as "Intolerance" is ready to be sent on tour.

The box office records of "The Birth of a Nation" show that the spectacle has been seen by 10,000,000 people since it opened in New York city in March, 1915.

N. Y. Tribune 10/19/16

CARMEL MYERS, daughter of a Los Angeles rabbi, is the newest film discovery of D. W. Griffith. He believes she is destined to be a star.

Photo

Lewis Photoplay News Letters.

"Intolerance" Analyzed By Foreign Critic

By the BARON DEWITZ
The European Screen Connoisseur

To say that D. W. Griffith's spectacle "Intolerance" is a "stupendous, marvellous, magnificent and tremendous" thing of art in action is a lazy mind's way of describing what an ignorant man cannot grasp. The newspaper brand of "critics" have all done this. Their rapid-fire adjective artillery is always brought into play when they are encountered by something beyond their horizon.

I risk the wincing scorn of every critic of the "legitimate" by saying that "Intolerance" is America's most important contribution on the altar of art. Griffith has borrowed less from his predecessors than any American artist in any department of the fine arts. He is less indebted to foreign masters than any American artist in any of the arts, not omitting Whistler, Sargent, Abbey and St. Gaudens. Also, in the manner of narrating his story by means of parallel action on a multi-feature background of four historic epochs does Griffith reveal a degree of originality, at once daring and unique, that is not approached by any other artist in any other field of art produced in America. There is more real art in "Intolerance" than in all the "legitimate" productions of the season rolled into one. It is head and shoulders above anything produced on the screen, not omitting Griffith's initial master spectacle, "The Birth of a Nation." And it is excellent medicine for the elect few who take a measly pride in never having seen a motion picture show!

Two years ago I took issue with American producers, who were a unit in declaring that costume films were dead as a door nail. "Indifferently done and slovenly staged," I wrote then, "costume plays are worse than dead in that they may be said to be still-born, but adequately produced, with expert advice on the minutiæ of dress, period, historic settings and customs, the costume film is not dead; on the contrary, it will always remain the hand-maiden of the greatest attainable art in screen features."

No Prussian commissariat could have a stricter or better disciplined eye for correct detail in uniforms and accoutrements than Griffith shows in his choice of the correct costumes and settings of various historic periods. Griffith probably does not know. Nevertheless, he deserves credit for engaging experts who do know, instead of making the mistake of other producers, who leave these all-important "little" things to ignorant directors and the "cave-men" in the property room. There is not a single slovenly scene. The great ensemble scenes, into which a multitude of historic detail are crowded without over-elaboration, are quite as complete and finished as the famous historic paintings commemorating the events which they portray. The photography is unfailingly fine. There is not one foot of film shown that is not up to the standard and maintained for this picture.

Certain aspects and scenes could have been shown to better advantage. The dancing en masse in the Babylonian feasting scenes is largely a meaningless waving of arms. If this part had been converted into an abbreviated overture to some real classic dancing, centered about the throne or the god, the effect aimed at would be more convincingly realistic.

Also, we should like to see a square meal somewhere in this turbulent melee. Nobody ever gets a drink or a bite to eat for all his pains and bustle. Even in the Babylonian festival orgies there is no food going around, although it is a historic fact that the Babylonians were considerable gourmets as well as gourmands. A few "hot dogs" of the period served to the perspiring warriors on the walls of Babylon would make them seem a bit more real to me. Griffith was so busy fighting his men, apparently, that he forgot to give them stomachs.

Mae March carries the laurels away from the best place of genre acting. Next to her comes Constance Talmadge as the mountain girl, but the gestures and mannerisms she displays are altogether too plainly United States to fit the period of Belshazzar's rule. Lillian Gish shows that she can rock the cradle, but why punish this talented little star with a part so insignificant and subordinate?

Eros des Mes
Dec. 1916

SE comenta mucho lo ocurrido entre Charles Miller, director de la **Triangle**, y J. Frank Burke, actor de la misma compañía. Según parece, Miller escogió el jardín de su propia casa para tomar varias escenas e hizo que el cómico aludido manejase una cortadora de cesped a toda velocidad mientras el fotógrafo volteaba el manubrio con ahinco. La bronca vino después, cuando todo el césped del jardín presentaba una superficie uniforme y Burke se enteró de que no había película en la cámara.

SEGUN declaran todos los que deben saber, incluso el mismo Griffith, el argumento, o "escenario" como lo llaman la gente del oficio, de "Intolerancia" no llegó a escribirse. El director ideó la obra leyendo un informe de la Comisión Industrial nombrada por el Presidente Wilson a principio de su gobierno, y después se limitó a coordinar el tema por medio de notas.

"INTOLERANCIA."
Columna de uno de los templos que aparecen en las escenas babilónicas de la gran película.

WILLIAM R. HEARST, editor de más de una docena de revistas y propietario de diarios en casi todas las grandes ciudades de los Estados Unidos, entre ellos el de mayor circulación, presenció el estreno de "Intolerancia." Antes de llegar al teatro había dado órdenes de que se telegrafiara a todas sus publicaciones una reseña sobre la obra de doscientas palabras; al terminar la primera parte aumentó la cantidad de palabras a quinientas y, tan pronto como se esfumaron en el "telón" las escenas estupendas de los últimos actos, salió a toda prisa de su palco y por el primer teléfono ordenó que el artículo crítico se elevara a mil palabras.

UNA de los redactores del MOVING PICTURE WORLD preguntó a Mr. Griffith, el director de "Intolerancia," cuanto tiempo se había empleado en preparar las escenas babilónicas. "Desde Julio hasta Abril del año siguiente," contestó, "estuvieron trabajando día y noche arriba de trescientos obreros. Adoptamos como material una especie de cartón piedra análogo al que se [illegible] los edificios de la Exposición de San Francisco."

Moving Picture World
12 Dec 16

"Intolerance" Engagement Extended

San Francisco, Cal., Dec. 9.—The engagement of "Intolerance" in the auditorium built around it for "Intolerance" exclusively has been made for indefinite time. Other attractions are this week being shown for two weeks longer, and prospects, to every appearance, are that the picture will be shown for two weeks longer. Crowds at all performances.

Moving Picture World
12 Dec 16

Special: The use of "The Birth of a Nation" has been made by mail and will not be available November 27. Consequently, it is impossible appearance "Intolerance" will open in Los Angeles, November 26.

WELLS FARGO MESSENGER

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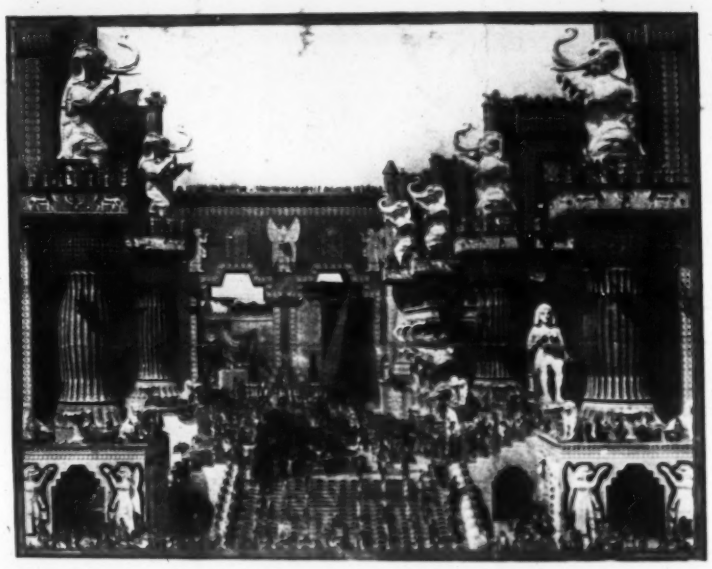
Vol. 5 November, 1916 No. 3

The "Movies"-and The Fargo Way

• By Stanley W. Todd •

OUT in the beautiful Hollywood section of Los Angeles there stands to-day a gigantic white scenic structure of ancient Babylonian architecture. Two hundred feet high and topped with huge elephantine figures that can be seen for miles around, this somewhat mystifying object occupies an entire city square. But once inside, you are confronted by a sight that makes you hold your breath in wonder—it is the Court of Belshazzar, reproduced with all the grandeur and magnificence of ancient days.



A motion-picture scene in which 5,000 people acted

"It wasn't so many moons ago," the watchman will tell you, "that we staged a million dollar historic spectacle, in which 5,000 people took part."

You are quite ready to believe that the Court could hold even more than that—on a pinch. In fact, the staging of the spectacle was a monumental task. The director-in-chief, armed with a megaphone and assisted by corps of gesticulating lieutenants, had a job that makes the command of an invading army seem like child's play. Meanwhile, a battery of motion-picture cameras clicked on, making a film record of the exciting proceedings.

Now the secret is out!—it was done for "the movies," as we all call them in a sort of affectionate way. But you probably suspected that when you passed through this [illegible] section of Los Angeles—the film capital of the country.

"Ready! Action!! Camera!!!"

How often that tense command is repeated by directors of motion-picture scenes! It is the final preliminary to the many stirring things you see done on the screen, in these days of advanced "movies." Houses, villages, castles are built, only to be destroyed before the camera. Railroad trains are wrecked, tremendous battles on land and sea are staged, and automobiles are thrown away like chaff, merely to produce thrills in the films. Hardly a public event takes place but that a moving-picture record is made of it, while new researches into scientific and other educational subjects are every day being made by the all-conquering film.

These are but incidents in the wonderful progress achieved by the motion picture, which has been with us not much more than twenty years. Yet within that time, the "making of the movies" has developed into a business that now ranks fifth in size and importance among the industries of the United States.

In this remarkable record, the Express may well take a justifiable pride, for it has been one of the chief means of transportation of films ever since their inception. Nothing has contributed so much to the popularity of the pictures as their "infinite variety." That has required a constant change of programme in the film theaters throughout the country. In many cases the change is made *daily*. When you come to realize that practically all moving-picture films are travel by express, you can easily appreciate the immensity of the task which devolves upon that service. Cans, cans, cans—every

Photoplay Magazine
Dec. 1916.

Less Slaughter More Subtlety.

IN spite of the unchastely exposed war of lust, in spite of the intimate chaos of flowing blood in "Intolerance," the movies are pining in subtlety and losing in slaughter.

The sheer physical thrill is passing for the spiritual thrill of situation. The dramatics of the prominent found-long ago that more murder is a superfluity, a dead man has no emotions; there is no drama in decease. Problems are much more terrible when everyone is left standing on his feet, and the audience realizes that death, the grim but really easy old solver, is not coming to the rescue in the last approximate.

Physical thrills have their place, and always will have. Mr. Ince could put very well pokerous maps and powder-puffs for the blues and blues of "Civilization," not [illegible] Mr. Griffith [illegible] the Babylonian [illegible] with such [illegible] of lust and pathos and the glimpsing of physical danger. Yet the [illegible] is the drama, the ready cliff, the burning house, the [illegible] shop, the [illegible] of the gallows, the lurking [illegible] and the [illegible] [illegible] are [illegible] you and [illegible] to you.

On the whole, the motion picture directors and the motion picture [illegible] are beginning to realize, as did Mr. Shaw, Mr. Pinero, of [illegible] Mr. Thomas, that the most terrible dramas of life are acted within dramatic walls, that the things of heaven and earth about which Hamlet has not dreamt rise in no [illegible] or [illegible], and that the heart-moving [illegible] of [illegible] and [illegible] are—the plotless play is an analogue of birth, plus death in the usual process of everyday life.

HUGH HOFFMAN

CINE MUNDIAL

LOS ANGELES · CHICAGO · MONTREAL · NEW YORK · MEXICO

EDICIÓN ESPAÑOLA DEL MOVING PICTURE WORLD

ÓRGANO DE LA INDUSTRIA CINEMATOGRAFICA

REVISTA MENSUAL ILUSTRADA

LIMA · RIO DE JANEIRO · BUENOS AIRES

La protagonista del argumento moderno de "Intolerancia" no es una improvisada. Es la misma actriz cuya labor en "El nacimiento de una nación" se ha discutido durante tres años. Si no una belleza de las que hoy privan en el cine, le sobran en cambio facultades para interpretar papeles emocionantes. Mae Marsh tiene el don de conmover; su trabajo en el género dramático es irreprochable.

MAE MARSH.
Primera actriz de la Empresa Griffith-Triangle.

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE NUEVA YORK, E. U. A.

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San Francisco Examiner
11/12/16

"INTOLERANCE" CONTINUES.

That the Columbia management has been enabled to continue the run of "Intolerance" for two more weeks, commencing to-day, is a matter of gratification. It was an eleventh-hour adjustment of bookings that made this possible, and it will also make possible the attendance of many thousands who would otherwise have been denied the privilege of seeing Griffith's colossal spectacle. The production is so permeated with romance, comedy, music and suspense that large numbers of people see it more than once. Babylon, most advanced of the ancient cities, in all its glory and grandeur; France at the time of Catherine de Medici, and Judea at the time of Christ are all shown realistically. A modern American city is the background for a portion of the story. Through all these periods of time run four love stories. Two performances are given daily, and at all performances is heard the symphony orchestra of forty.

Los Angeles Express
11/18/16

Apparently the public is not intolerant of Intolerance, as that big Griffith spectacle is still packing them in at Clune's Auditorium.

Stockton Record
11/18/16

"INTOLERANCE," YOSEMITE THE LAST TIME TONIGHT

Ever since D. W. Griffith produced "The Birth of a Nation" students of the screen and mere movie fans alike have been wondering whether the master director could repeat. Last night at the Yosemite theater Mr. Griffith made answer to the question with the presentation of "Intolerance," a photographic spectacle that for sheer beauty, optical technique and skill in handling huge masses of humanity was never surpassed. It must be conceded that "Intolerance" shows that Mr. Griffith's art has advanced since he gave the world the photographic epic of the black race in America, and there are a score of points in the new film in which the increased knowledge of the director may be seen. A metropolitan opera orchestra adds to the effectiveness of the drama.

The theme is of the twentieth century, and realistically presents some stirring phases of every-day life. Parallel with it are three additional stories which trace back through earlier periods of the world's development. The ancient periods show mediaeval France during the reign of Charles IX, when his mother, Catherine de Medici, dominated his career; Jerusalem at the birth of the Christian era, and Babylon about 539 B. C., when Belshazzar's forces were overpowered by the Persian armies under Cyrus.

In building the walls of Babylon, the temples of the Holy Land, and the picturesque atmosphere of old Paris the production is of historic value. The costumes of each period also are reproduced with accuracy. The spectacle is a combination of the poetic and dramatic, designed to reveal that anyone can be the victim of the intolerant forces which led to the fall of Babylon, the massacre of Christ, France and the dominant tragedy in Paris.

Los Angeles Express

CLUNE'S AUDITORIUM

Oakland Tribune
10/10/16

'Intolerance,' Famous Film Play, Coming to Oakland

The Rhapsode and the Mountain Girl in "Intolerance" to be shown here, beginning November 20.

Greatest Motion Picture Production in World's History

Exactly as presented in San Francisco, New York and Los Angeles, "Intolerance" will be the attraction at the Macdonough for a limited engagement, starting Monday night, November 20. Matinees will be given daily at 2:10 and the night performances will start at 8:10 sharp.

"Intolerance" was originally booked at the Macdonough for February of next year, but Manager Gleason has been so besieged with requests for this attraction that bookings were arranged for a limited run starting on the 20th.

Not within the memory of the present generation has an attraction of such magnificence and splendor been shown on either the screen or stage. As great as was the acclaim with which Mr. Griffith's former production, "The Clansman," was received, it fades into insignificance when compared with "Intolerance" or "The Mother and the Law."

Seats will be placed on sale Monday morning, November 13.

Los Angeles Herald 11/13/16

FILM PRODUCERS ASK COUNCIL TO PROTECT INDUSTRY

Compromise with Hollywood Protestants Is Advised by L. A. Committee

$15,000,000 IS INVOLVED

Moving Picture Makers Ask Residents Not to 'Harrass Them Away'

That the $15,000,000 motion picture industry in Los Angeles was too important an institution to be nagged and harrassed into leaving this part of the southland and that differences between motion picture people and residents who complained against film plants should be compromised was the frank expression of the city council's welfare committee today.

A number of residents of the Hollywood district complained that the noise in the "silent" drama plants kept them awake nights and disturbed their peace and comfort Sundays.

They also complained that the bright lights used in night photography prevented sleep. They charged that a "riff-raff" of people were brought into the Hollywood district to the movie plants.

DEFENDS MOVIES

At this point Councilwoman Mrs. Lindsey rapped for order.

"I want to say right here," said Mrs. Lindsey, emphatically, "that no such personalities will be tolerated at this hearing. There are just as good people in the movies as in any other business and it would be just as well if we eliminated all personalities."

Councilman J. S. Conwell, another member of the welfare committee, after hearing both sides asked if there wasn't a common ground on which the residents and movie men couldn't get together and settle their differences. He said that Los Angeles would be intensely inconsistent were she to nag and harrass industries. He told the people that the motion picture industry was one of the biggest concerns in Los Angeles.

CALL IT "INTOLERANCE"

"Isn't it something in the nature of 'Intolerance'?" asked Councilman Fordham, when it appeared that part of the complaint of the protestants was against some scenery used in "Intolerance," David Wark Griffith's epic spectacle.

Among the speakers against the motion picture plants were H. P. Wales, H. D. Hampton, E. P. Hamilton, Howard Fry, Helen Hunt and H. Lage.

The speakers in support of the motion picture plants included Fred Nye of the Lasky, William Wade of the D. W. Griffith company, Alice Wright, representing the Fox Film company, and it is claimed, who asked to "make my home and future home in the Hollywood district."

And I want to remark just right here, that if these motion picture companies are moved from Hollywood only half of the motion pictures of Hollywood will be created.

PROTESTS HEARD

Some of the protestants stated that the plants forced to leave city of Hollywood altogether. Others of the protestants stated that the plants together with something that the industry has contributed to Los Angeles.

The attitude of the motion picture representatives was conciliatory. Mr. Wale said [illegible] to the city council in its attempt to [illegible] the city. He said the companies would make a [illegible] and that they would do the [illegible] and [illegible] the [illegible] of the [illegible]

The committee in the end took the matter under advisement with the understanding that the protestants and the film people get together to try to find ground for a compromise satisfactory to both sides.

San Francisco Chronicle 11/13/16

"Intolerance" Crowds The Columbia Theater

Great Griffith Spectacle Opens Its Sixth Week Here

The sixth week of Griffith's great spectacle, "Intolerance," or "The Mother and the Law," at the Columbia Theater, was inaugurated yesterday, and the attendance large. A continuation of its run during this and next week will serve to take care of a great number of people, but from the present outlook even this will leave thousands without an opportunity to secure seats. That the producer has outdone all his former efforts in the presentation now on at the Columbia Theater is plainly evident to any one. In the present instance he has taken four distinct periods of the world's history and has woven a common theme throughout each.

Los Angeles Herald 11/14/16

Howard Gaye whose characterizations on the screen have been widely diversified, is now being starred in "Spirit of '76," in the making at the Continental Film company's studio.

Mr. Gaye was three years with Griffith and among his successful interpretations under the master director's hand were General Lee in "The Clansman" and Christ in "Intolerance."

Los Angeles Herald 11/14/16

Chase's Auditorium.

D. W. Griffith's tremendous photo-drama and spectacle, "Intolerance," opened its fifth week at Chase's Auditorium yesterday.

Four periods of history are the settings for the four distinct stories which make up the whole. Ancient Babylon at the height of its power during the reign of Belshazzar is one setting. Judea at the time of Christ, mediaval France during the height of Catherine de Medici's power, and a modern city are the settings for the other three stories. The tremendous battle scenes during the Babylonian period, when the most advanced city of Ancient times was overthrown by Cyrus, make descriptive words much duller in comparing the surpassing spectacle. More than seven people appear in this period alone. The battle scenes at night at the gates of Babylon are the most spectacular ever staged.

Los Angeles Herald 11/14/16

YOUNG FILM STAR NOW REGARDED AS EMOTIONAL 'FIND'

Constance Talmadge, who is regarded at the Triangle-Fine Arts studios as an emotional actress of great potentialities, and who is making a name for herself as the mountain girl in "Intolerance," will be co-starred with Wilfred Lucas at the Palace next week in "The Microscope Mystery."

Lucas has had probably the fastest growing following of any male screen star along with Hart and Fairbanks. At the rate he is going, he should shortly be numbered among the "six best sellers"—whoever they may be—within the year. The leading critics of photoplay in America have discerned in his work the human note that makes for unending popularity.

The scenario was written by W. E. Wing, well known local writer. The plot hinges on the love affair between a small town physician, which is played by Wilfred Lucas, and the daughter of a man who fancies he has every disease and ailment known to medical science. Constance Talmadge plays the part of the girl. Winifred Westover, daughter of Clyde Westover the noted cartoonist and president of the San Francisco Press club, and a new ingenue of the Triangle studios, appears in the role of a servant girl who indirectly is the cause of a mysterious murder.

Recent photograph of Constance Talmadge, Triangle star, who will be seen at the Palace next week in "The Microscope Mystery."

Chicago Journal
11/17/16

MANY NOTED PLAYERS IN 'INTOLERANCE' SPECTACLE; NEWS OF THE FILM FOLK

The new David Wark Griffith picture, "Intolerance," which replaces that production "The Birth of a Nation" at the Columbia week after next, having its first showing on Tuesday night, Nov. 28, has been three years in the making. It is a colossal fusing of parallel narratives running through four ages of the world's history, and its action passes in front of the greatest scenic creations ever fashioned by the hand of man. Thousands of players, major and minor, were employed in making the spectacle. A few of the better known players, all having reputation in the film world, are Mae Marsh, Constance Talmadge, Miriam Cooper, Lillian Gish, Robert Harron, Josephine Crowell, Joseph Henabery, Spottiswoode Aitken, Tully Marshall, Marjorie Wilson, Seena Owen, Bessie Love and Ralph Lewis.

The modern story in "Intolerance" is laid in a western city at the present time. The story of a sacred time is laid in Judea A. D. 27. In the pictures of mediaeval times the scene is Paris in 1572, the year of the massacre of St. Bartholomew. The ancient story depicts the downfall of Babylon. Joseph Carl Breil's music will be played by an orchestra of fifty, Albert Peste conducting.

San Francisco Argonaut
11/18/16

The Seventh Week of "Intolerance"

The seventh week, commencing with this Sunday matinee November 19th, will give many thousand additional theatre-goers an opportunity to see "Intolerance" at the Columbia Theatre.

The intolerance of today masquerading in the form of wooden "uplifters" is made a very important portion of Mr. Griffith's story. A nine symphony orchestra tends to increase the interest of this attraction.

VOLUME

nd Towne Ave. Rev. J. gan Craw, Pastor.

s Sunday were up to the gh standard with two congregations in attend- he pastor preached and as one addition to the hip at the morning ser- r full choir and superb gave a rich sacred pro- night to the delight of all Prof. Bynum announced sacred concert to be on s Eve, Sunday night, Dec. ew Christmas music is or- a Yule Tide program ndered that night which e surpassed by any or- in Southern California.

p. m. Christian Endeavor 6:30 topic "Why Christianity is the Hope of our Country." Ps. 9:1-20

Mrs. Charles Alexander will lead this meeting. A cordial welcome to all.

FIRST A. M. E. ZION CHURCH

Pico and Paloma Sts.

Rev. B. C. Robeson, Pastor

There has been a new and enlarged interest in Zion since the coming of its new pastor. His sermons are a revelation to even the old-time church goers. It is presumed that some of this enthusiasm is aroused because of his not ing splendid sermons. The evening text was "The Man of Sorrow." Miss Lynch rendered a solo. Services next Sunday as usual.

Wesley Chapel

Rev. Lewis C. Sheafe will preach Sunday, Nov. 19th, at the morning services and Rev. Mr. Cole at the evening services.

The $1.00 Rally for the second and fourth Sundays in this month began last Sunday and proved to be quite a success. The membership is asked to pay in in full between now and the fourth Sunday. Please do not delay in this important matter. The traveling and moving expenses of the new pastor, interest and necessary ex-

INTOLERANCE

D. W. Griffith, Producer of the Clansman, Forgiven

For the past two weeks there has been flashed on the curtain at Clune's Auditorium a picture entitled "Intolerance, or the Mother and the Law."

The Picture

In response to a shrill bugle call the great curtain at Clune's rolls up slowly, very slowly. There appears a Colonial and Grecian type cradle. At the head of the cradle a fair lady sits and rocks. The cradle represents evolution while the hand that rocks is the spirit of the age in question. The picture represents three distinct periods of history, each as it were a story told in vivid picture language. The first rock of the cradle brings forth a typical Western city with its immense factories and mills, the inner life of these great industries depicting the great war in process between labor and capital, while the second rock flashes a similar period of French history when Charles IX. was king, but better known by students of history as the reign of that strong but wicked character, Catherine de Medici, of France, and the third rock runs backward over centuries and epochs into that ancient, but again similar, period of history wwhen Belshazza ruled over beautiful Babylonia.

Each of these periods beautifully contrasted, shows in the main that we of today are heirs of the civilization of our forefathers of yesterday, even back to the very beginning, and that the greatest war that is being waged, and has ever been waged, is Love against Selfishness.

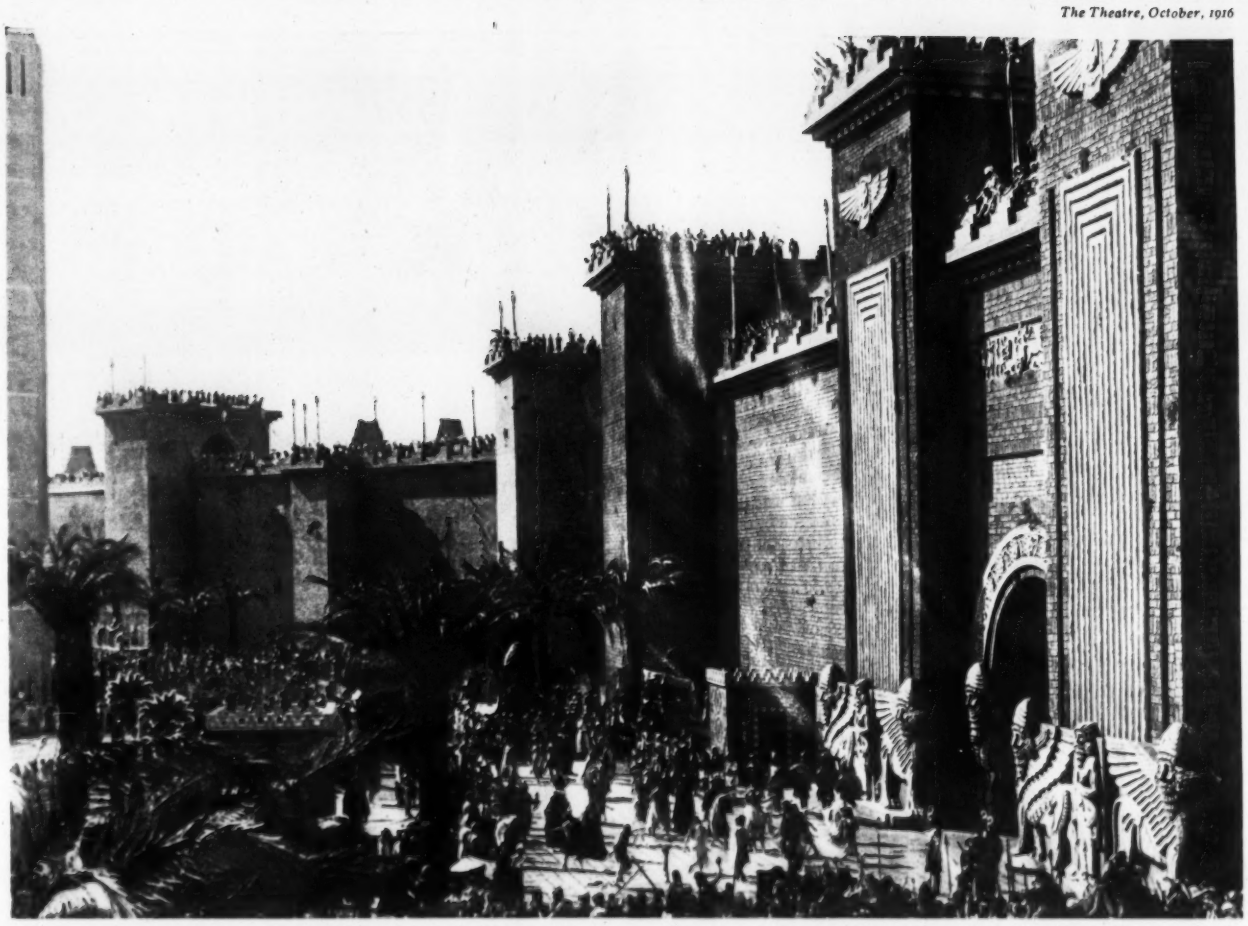
The picture not only demonstrates the wonderful inventive mind of the picture producer of Thomas Dickson's "Clansman," but clearly shows that D. W. Griffith stands out above them all as the greatest humanitarian of the age; for no mind could make such a clear appeal for justice unless the whole soul was involved in the propaganda.

The Afro-American critics who have seen "Intolerance" believe now that had Mr. Griffith realized that that picture production of the "Clansman" would have had a tendency to prejudice the minds of so many people of the White race against the struggling Blacks of this country, only 53 years up from slavery, he would never have produced it.

As a race we believe that "Intolerance" will do much to abate the prejudicial feeling created by the "Clansman."

At Clune's, where "Intolerance" is being shown, and at other play houses where petty prejudice is practiced against members of the Afro-American race, we hope that "Intolerance" will reach its first great lesson of "Love."

C. A. S.



PROCESSION OF THE HIGH PRIESTS IN THE STREETS OF ANCIENT BABYLON

A "LITTLE AFFAIR" IN THE HOME OF A MILLIONAIRE SOCIAL REFORMER

SCENES IN GRIFFITH'S NEW MOTION PICTURE "INTOLERANCE" AT THE LIBERTY

Boston Sun. Transcript 11/18/16

From the Master-Mind of the Movies

David Wark Griffith, Creator of "The Birth of a Nation" and "Intolerance," Speaks of the Past, the Present and the Future of the Films

By Kenneth Macgowan

"YES," he said, "I suppose I must admit there is a conflict between the drama and the movies. An economic conflict, anyway. It revolved round my person once, and when it was over the movies were the victor. They got me. I wrote a play, and the play failed. I had to make some money and along came a moving picture maker in search of an actor."

There was something of a satiric smile on the long but well-fleshed features of D. W. Griffith as he recalls his photo-play beginnings ten years ago. Now he sat behind a handsome but not ostentatious desk in his airy private room of a large business suite, a prosperous figure, determined, confident, well-groomed, yet with something soft, quiet, something of the artist and of the urbane thinker, in face and dress. The walls about him carried large photographs and poster designs of that most successful film ever made, "The Birth of a Nation," and hardly a block from his window stood the theatre where his newest photo-spectacle, "Intolerance," had triumphed as the finest product of all the big screen productions which his own "Birth" called forth.

Griffith's is a remarkable history. He began as an "extra man," hardly more than a "supe." Acting opportunities came by luck, and then the chance to aid in the direction of a film. The authorities in the old Biograph Company, then a pioneer organization with men of the calibre that pioneer organizations too frequently draw, did not look with particular favor on Griffith's work; but he was quick and serviceable and cheap—and nobody had any particular standards, anyway. One day—almost literally one day, for the rate of production of these early short films was amazing—they let Griffith direct a production all by himself in his own way; there was nobody else to do it. When they looked at the finished print in the projection room, they threw up their hands at its absurd departures from picture technique. But as they had to deliver a release to the General Film Company for distribution, it went out. Griffith's disgrace lasted until that particular film began to make financial returns and won acclaim. Then the Biograph saw a light and the leader of the screen today got his first full directorship and his freedom to invent "close ups," "cut backs" and a score of the technical methods by which the photo-play has become a sensitive, multitudinous instrument for the selection and correlation of life. In spite of a narrow commercialism, which consigned directors, players and writers to anonymity on the screen, Griffith developed and trained a majority of the best men and women now in moving picture production. If you long the "who's who" of such players as Mary Pickford, Blanche Sweet, Mae Marsh, Henry B. Walthall, Donald Crisp, Owen Moore and Dorothy Dalton, such directors as the late Arthur V. Johnson, Christy Cabanne, Elmer August and Frank Powell, and such scenario writers as Frank Woods and Lee Dougherty and Rachel Crothers [illegible] on the screen, the [illegible] that would come out in the rudimentary cinema World by "Robert Brunswick Company Inc." [illegible] record as a developer of photo-play actors and of photo-play art is as towering also as his own three-foot [illegible] and as his amazingly contrasting [illegible] is.

It is said, in the movies and the rumors in the day dreamy [illegible] is practically a [illegible] of [illegible] the Pictures have [illegible] [illegible] [illegible]

Photo

Mr. Griffith, in the Straw Hat, Directing the Making of a Photo-Play

David Wark Griffith

Boston Sat. Transcript 11/18/16

Los Angeles Times 11/19/16

GRIFFITH—WITHOUT GLOVES.

Famous Director's Capacity to Command and to "Think Big" Would Enable Him to Go Far in Other Lines than Picture Making. His Perception of Genius in Others; His Weakness for Allegories.

BY HARRY CARR.

D. W. GRIFFITH, the producer of "Intolerance," left for the East a few days ago. So we might as well talk him over. This is always the fate of the first one who starts home from the party.

To me, it is a welcome topic. I like to talk to Griffith or talk about him. He is one of the most interesting men I ever met.

I have heard him called a poet and philosopher and a genius and a general and numerous other things. I dare say he is a little of all of them.

It is difficult to make up one's mind as to just how big or really important a man Griffith is or will be. Motion-picture men themselves agree that he is the biggest man who ever has taken a hand in the movies, but this isn't saying a great deal. The pioneering for the movies was done by small caliber men. There are very few big leaguers in it even yet.

I am not even sure what Griffith thinks about himself. He is at once a singularly frank, but a singularly evasive character.

Nearly every lawyer I ever knew was convinced that he glittered as a writer; most of the writers I know think they could just tear things up as orange ranchers. I know a cracking good actor who is proud only of his punk painting and so on.

There is no doubt in my mind that Griffith likes to think of himself as a poet. It is as a poet that he seems to me the least impressive.

His poesy finds outlet in a succession of extraordinary intellectual outbursts that he proudly calls "allegories." He has two or three of these allegories in "Intolerance."

At the very end, when the pity of the gallows scene, the gorgeousness of Babylon, the sublimity of the crucifixion have faded from the screen, Griffith flashes on a picture of two or three snub-nosed children feeding each other apples. It has about the same effect as though an organist had followed a magnificent symphony by playing "Johnny Get Your Gun, Get Your Gun" with one finger. Griffith told me that the spectacle of these infants masticating their food was intended to convey the idea that love would save us all, or something of the kind.

I remember in the "Escape," which was a powerful story of the tenements by Paul Armstrong, Mr. Griffith introduced another allegory. This showed a number of young ladies in their nighties standing in front of an open window that looked out upon the surging sea. Griffith's faithful lieutenant, Mr. Keefe, assured me that this allegory had a deep ethical meaning.

"I don't suppose," he remarked soulfully, "that more than half a dozen people in this house understand just what that means."

"If you are including me in that illustrious half dozen, please cut it down to five," I said. "Whatever message the young ladies in the nightgowns have for the suffering world completely missed me. I muffed the ball." I had a horrible suspicion that Mr. Keefe didn't know himself and that nobody, in fact, got the original lesson but Mr. Griffith himself.

* * *

Leaving out Mr. Griffith as an allegorist, he is in every other way a respectable man.

It impresses me that his power comes from an intensely aspiring imagination allied to a mind rather to general depths of comprehension and appreciation. It is a very rare combination and Griffith is a very rare man.

Perhaps his most conspicuous trait is genius in his ability to recognize genius in other people. A majority of the great movie stars now on the screen were discovered by Griffith.

He has told me many charming and interesting stories about the beginnings of several great movie careers.

He himself began with the old Biograph studio in New York. At that time most of the movie actors were of the cheapest and commonest type of "hams." He had to have a man who looked something like a gentleman for one part and, in despair, went out to look for some one. His steps turned to a dramatic agency in New York. As he went in at the door he almost bumped into a man coming out. At a glance Griffith saw that here was exactly the type for which he was looking. He dashed up to the man in charge of the bureau and found that the man he had bumped into was an actor out of work. With this information, Griffith simply tore downstairs, hot on the man's trail. When he caught up to the actor he was out of breath from running and could only gasp: "Say, are you an actor?"

The man accosted transferred his walking stick to the hollow of his arm. Very calmly and deliberately he took off his hat and brushed back his hair. Finally he said in measured tones: "Well, sir, there is some difference of opinion as to that point." Griffith hired him on the spot and that was the start of a great career that ended some months ago with the death of Arthur Johnson.

Griffith said in those days they had a perfect dragon of an old maid who acted as secretary and stenographer and general buffer for the Biograph establishment. Her job was not to let anybody get by her. The Biograph then worked in an old New York mansion. This stenographer was stationed in the hallway downstairs. The studio was upstairs.

Griffith said he was coming downstairs when he happened to hear the stenographer call some one "dearie." He was so astonished that he nearly fell over the bannisters in his excitement to see who could have dragged out a "dearie" from that sour old maid. What he saw was the cutest little girl in the world. She was arguing the matter.

"But," said the stenographer, "dearie, I can't let you see Mr. Griffith if he doesn't know who you are."

"If I can't get a chance to see him, how is he ever going to know who I am?" said the little girl. She was so sweet and winning, yet so insistent about it, that Griffith said he determined then and there to employ her. He knew if that old maid called her dearie everybody else in the world would love her.

The stenographer hesitated. "Well, what shall I tell him?" she said dubiously.

"You tell him that Mary Pickford wants to see him, and if he doesn't know who Mary Pickford is I will come up and tell him."

And that was the way Mary Pickford started.

* * *

Griffith told me that one day Mary Pickford came in leading two cute little girls by the hand. They wanted to be in the movies, too.

"Now, Mary, look out," warned Griffith, "if these little girls come over to the other side of the room and rehearse they will be your rivals in the company."

Mary tossed her head. "Mary Pickford isn't afraid to have any girl come the room," she said. And so the little girls came into the room.

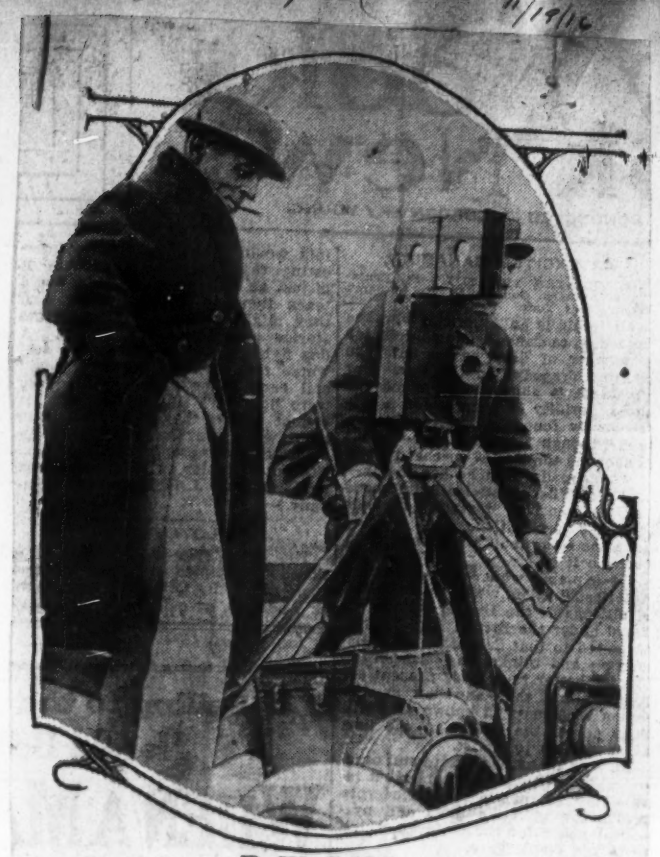
When Griffith found Mabel Normand was a professional dancer, Alice Davenport, Blanche Sweet and Mae Marsh models, Lillian Gish was a model and Griffith saw her at a house and asked her then and there to undertake the role of an orphan.

Mae Marsh was a dancer and Lillian Gish was a model before they were in the movies. Griffith saw them in the parts and asked them to undertake the roles. Mae Marsh was a little girl who was playing a little boy in the play. Griffith saw them in the parts and asked them to undertake the roles. Lillian Gish was a little girl who was posing for a picture in the park. Griffith saw her and asked her if she would like to undertake the role of a little orphan.

Griffith said he was astonished at the ability of these girls to take the roles and make them live. He said that he had never had any training for them. They had never been in the movies before. They had never been in any theatrical work. They had never been in any dramatic work. They had never been in any theatrical work. They had never been in any dramatic work. They had never been in any theatrical work. They had never been in any dramatic work

Photo

Los Angeles Times 11/19/16



D. W. Griffith,

Preparing for the "shooting" of a portion of the famous race between the auto and train in "Intolerance." Cameraman Billy Bitzer is hiding behind his machine.

Los Angeles Tribune 11/19/16

Intolerance Runs On at Clune's Auditorium

Intolerance, or The Mother and the Law, D. W. Griffith's tremendous photo-spectacle, will start upon the fifth week of its limited engagement at Clune's auditorium with a matinee Monday afternoon. It is being shown twice daily, with the matinee starting at 2 o'clock and the evening performance at 8 o'clock.

One of the greatest epochs in ancient history, the siege and sacking of ancient Babylon, at the time of Belshazzar by Cyrus the Great, is shown in detail. The beginning of this war on Babylon, its slaughter, rapine, desolation, the horrors of agony it caused, all are shown exactly as if the audience were actually gazing upon the original events.

Mr. Griffith has photographed not only the great fratricidal strife in all its outward showing, but he has photographed the very thoughts of the people and the emotions that caused their hearts to flutter. He has taken beautiful, pulsating love stories and merged them into one gigantic pulsating romance. Nothing could be more realistic. As one well-known writer said, "Viewing Intolerance is like taking a joyride through the different ages, visiting ancient Babylon at the height of its power during the reign of Belshazzar, at the time of his overthrow by Cyrus the Great; Paris, France, at the time of Catherine de Medici; Judea at the time of Christ, and a modern American city of the present period." The big stage settings on Hollywood boulevard, which have been the source of wonderment for the past two years are minutely reproduced in Intolerance.

* * *

Los Angeles Tribune

Intolerance in Sixth Week at Clune's Auditorium

At Clune's auditorium Intolerance or The Mother and the Law, D. W. Griffith's mighty photodrama, will start upon its sixth week with a matinee Monday.

Nothing like this photo spectacle has ever been seen in Los Angeles. Mr. Griffith has taken three thrilling romances, each a complete narrative in itself, and merged them together so artistically and ingeniously that the spectator feels that in the last act he is gazing at one big tremendous love story.

Love, and its field of lovely romance, is the great pivot of the play. Three beautiful love stories, as thrilling and as lyrical as any ever written, thread the series of historical and spectacular effects. In Intolerance or The Mother and the Law, is shown love as sweet and tender in the dim and distant past as it is today; that intolerance was as mercilessly destructive then as now.

In this production Mr. Griffith has painted the human heart as no artist has ever painted it before—a panorama that stretches through the ages, not in cold colors upon a palette and fixed upon a canvas, but in the warm throbbing blood of humanity.

The matinee starts at 2 o'clock with the evening performance at eight.

Chicago News 11/20/16

Many of the prominent actors and actresses who take part in "The Birth of a Nation" will occupy conspicuous roles in the succeeding Griffith spectacle, "Intolerance." Not least among those are Mae Marsh, Miriam Cooper, Lillian Gish, Robert Harron, Josephine Crowell, Spottiswoode Aitken, Ralph Lewis and Gordon Sotemoen. Others in the "Intolerance" cast will include Constance Talmadge, Joseph Henaberry, Tully Marshall, Mae Marie Wilson, Seena Owen, Bessie Love, Lloyd Ingraham, Vera Lewis, Sam De Grasse, Olga Grey, Frank Bennett, Elmer Clifton, Alfred Paget, Walter Long and Lillian Langdon. "Intolerance" opens at the Colonial Tuesday evening, Nov. 28.

Los Angeles Examiner 11/19/16

[illegible]

Los Angeles Examiner 11/19/16

San Francisco Examiner 11/19/16

"INTOLERANCE" 7TH WEEK.

More than eighty presentations of "Intolerance, or the Mother and the Law," have already held the attention of vast throngs at the Columbia Theatre, and indications warrant the expection of big attendance during the seventh week, commencing with to-day's matinee.

The Griffith spectacle has already smashed all records in its particular line of theatrical endeavor. It has eclipsed the projector's former great effort, "The Clansman" not only from a pictorial standpoint, but from a box office point of view as well.

The large symphony orchestra lends much aid in the success achieved by this attraction.

There are matinees daily at 2:10. Evening performances commence at 8:10.

Portland, Oregonian 11/19/16

D. W. Griffith has received a handmade cane from the convict who, doubtless, agrees with D. Wark that the law deserves a swift kick for intolerance.

Chicago Herald 11/20/16

The engagement of "The Birth of a Nation" has been extended a week at the Colonial—until Saturday night, Nov. 25. On Tuesday night, Nov. 28, David Wark Griffith's new cinema-spectacle, "Intolerance," the most colossal picture ever made, will have its initial Chicago showing at the Colonial.

San Francisco, Chronicle, 11/19/16

COLUMBIA

With today's matinee presentation of D. W. Griffith's marvelous spectacle, "Intolerance," at the Columbia Theater, there will have been given eighty-five performances in this city of this masterpiece of motion photography, supplemented in its effectiveness by a symphonic orchestra.

And still the demand for reservations exceeds the supply every day, while capacity houses are the rule.

From any point of view that the motion picture or dramatic critic looks at this remarkable achievement of the human imagination, it is preeminent over any other work ever projected on a screen—in the scope of its fourfold plot, in the individual excellence of each story as a separate factor in the combined force of all four stories working to establish the paramount theme of the evils of intolerance; as photography, with its massed, its Babylonian facets, its battle, its orgies, or as pure drama, in which the human longings of hate and love are set against each other—in all these "Intolerance" is supreme in the picture world.

Chicago Examiner 11/20/16

MOTION PICTURE NEWS

Mutual Presents Thriller in 'The Vampires'

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The "Why" of "Intolerance"

BY ROB REEL.

Frank Zambrino.

Fifteen years ago Frank Zambrino sold newspapers in Chicago. To-day he is interested in ten markets. And now he has turned to motion pictures, having bought "The Unborn" with 'Billy' Dunn. He also is interested in Eagle films and Unity photoplays. If the success of the venture housed at the Band Box is any indication Mr. Zambrino is destined to go far in the film world.

* * *

In a recent interview D. W. Griffith, the creator of "Intolerance," became reminiscent and told about "The Sands o' Dee," the first picture which he ever attempted in which the theme was based upon a poetic idea. "There have been many since, but none lingers in my memory quite so affectionately," mused Mr. Griffith.

"The idea of making the picture was due to what we are prone to call an inspiration. Our little company of players was in California making another 'movie' of the sort then in vogue. This was about six years ago. One evening after the work had been finished I was strolling about trying to locate some pretty backgrounds for future use. Across a sandbar I spied the figures of Mae Marsh and Bobby Herron standing beside each other and looking out over the Pacific Ocean. They were just a boy and a girl then. Why the familiar lines of 'The Sands o' Dee' should have popped into my head at this sight I do not know, but they came tumbling into my thoughts rather confusedly in a way that suggested the mystery of the sea.

POSSESSED BY IDEA.

"The idea of doing the picture took possession of me and at the first opportunity I set to work upon it. Of course you do not know it, but this same pair in another condition of life started me on the primal idea of 'Intolerance.' Several seasons back I came across Miss Marsh and Mr. Herron browsing around in an out of the way section of the underworld in a Western city. They were making what they call 'life studies.' They seemed so detached from the strange undercurrents of this locality. The thought came to me of putting them into a picture which would reveal the heart of Young America tossed about by the world-old passions and joys and sorrows that add to contemporary life's complexities. In developing the idea the story became so absorbing that before I realized it the scope of the theme began reaching back through the centuries. This was the beginning of 'Intolerance.'

"We are requiring to take better care to-day than when 'The Sands o' Dee' was made, but you will see there is a connection between the inspiration which suggested the two stories.

"This illustrates how the new art of motion pictures is advancing. There is an insatiable demand for novelty and striking things. This is only proper. We must always be on our guard to go forward and a glance backward now and then enables us to gain the needed perspective and the mastery of the one lens that work. In 'Intolerance' I try to reveal the atmosphere that surrounds the heart of young America adrift in life's uncertain and law and reform ridden channels of to-day by showing that these old forces were at work at the beginning of civilization and have added to its complexities through many ages of our so-called 'progress.'"

"THE VAMPIRES."

All the world wants to know about the underworlds of the world. Not because the whole world is bad, but because part of it is bad and part of it is good, and the part that is good wants to know how the part that is bad contrives to live.

Some of this is pictured in "The Vampires," the nine-episode screen novel about to be released through the Mutual Film Corporation. It is being produced by Gaumont, and the first episode will appear on the screen Thursday.

It is a story of the most desperate secret band of criminals in the most complex capital of Europe—their plots, the putting into execution of the plans of such a master mind among criminals as a Conan Doyle would create and a Petrosino would run to earth. The publisher of the most powerful newspaper in Paris assigns his star reporter to track these criminals, and the adventures of the reporter make the main pattern of the story.

The reporter finds in a chateau near Paris the severed head of the detective who has been trying to run the band down. The Vampires have killed him. The reporter mixes himself up with a Russian dancer, one of the Vampires. Clad in flesh-fitting tights she does a "dance of death." She is suspected of telling the Vampires' secrets to the reporter and she is poisoned. The newspaper man is condemned to death by the Vampires. He is to die at dawn, but by connivance he substitutes a Vampire for himself and escapes. The substitute is executed. Sounds like a nine-time thriller!

Los Angeles Tribune 11/20/16

Stage and Screen

Intolerance or The Mother and the Law, D. W. Griffith's tremendous photo spectacle, continues to attract crowds to attendance at Clune's auditorium, where it is being shown twice daily. This greatest film drama is now in its sixth week at Clune's auditorium, for its available dates in Los Angeles is indefinitely postponed.

Perhaps one of the greatest tributes paid to Intolerance was by Mr. Dr. Richard Henry Beck, the noted Americanist and the greatest author on American history, who was here visiting in Los Angeles and he saw and the British Ambassador. He said:

"Intolerance is astonishing and it is not exaggerated that it should be so regarded. I do not think that any [illegible] in the world has ever been [illegible] as Intolerance. The art and [illegible] in the [illegible] the art of motion pictures. In [illegible] the [illegible] of motion pictures. It is [illegible] of the most remarkable things [illegible]

"The [illegible] Board are [illegible] as well as [illegible] in North [illegible] was very interested in the attention that [illegible] Intolerance [illegible] [illegible] Intolerance [illegible] [illegible] [illegible]

Photo

Los Angeles Times 11/21/16

Camera captivators,

Who are appearing on the local screens this week—Lillian Gish (left) in "Intolerance," now in its sixth week at Clune's Auditorium.

Los Angeles Times 11/22/16

Clune's Auditorium.

"Intolerance," D. W. Griffith's tremendous photo spectacle, continues to smash all records for attendance at Clune's Auditorium, where it is being shown twice daily. The picture is in its sixth week.

Perhaps one of the greatest tributes paid to "Intolerance" was that by Rev. Dr. Archibald Henry Sayce, noted Assyriologist and one of the greatest authorities on Babylonian history. He said:

"'Intolerance' is astounding, and it is not wonderful that it should be successful. I do not think that anything comparable to it has ever been staged before. 'Intolerance' appeals equally to the historian, the poet, and the student of modern sociology. Indeed its appeal to the feelings is one of the most remarkable things about it.

"The Babylonian scenes are magnificent as well as true to facts. I was much impressed by the attention that has been paid to accuracy in detail. The drama is educational in more than one direction, and the interest it excites in Babylonian history is especially gratifying to the Assyriologist."

Los Angeles Times 11/27/16

LIBERTY THEATRE

Keener than ever is the interest in D. W. Griffith's incomparable spectacle now in its third month at the Liberty Theatre. In every respect this amazing work is absolutely different from anything ever before shown on any stage.

Paris of the Middle Ages, Babylon of the reign of Belshazzar the magnificent, Judea of the time of Christ, are depicted with such realism that one finds it difficult not to believe one is actually viewing the picturesque life of those historic periods. By all means see «Intolerance» now

Chicago American 11/23/16

"Intolerance" promises to arrive next Tuesday as the most dressed-up of photodrama features. Not satisfied with an orchestra big enough to render a symphony concert and a galaxy of real people to augment mob scene effects there are to be lobby girls—but wait and see for yourself just who will represent Chicago standards of beauty.

* * *

Oakland Tribune 11/23/16

"INTOLERANCE" DRAWS LARGE AUDIENCE.

The D. W. Griffith's "Intolerance" represents the supreme achievement of the master mind in the world of film reproductions is an opinion shared by the local press and by the theater-going public of Oakland. The press has expressed itself in its columns on more than one occasion, while the theatergoers have given expression to their approbation by crowding the Macdonough theater at every performance of the great spectacle that has thus far been given.

The very massiveness of the production has thrilled the thousands who have seen it, and it is not within the memory of local theater-goers that such enthusiasm and applause has been evoked by any stage production. As great as was the acclaim that greeted "The Birth of a Nation," it all now seems infinitessimal in comparison to the reception accorded "Intolerance."

Because of the long lines of ticket buyers at the box office before each performance, the management desires to impress upon the public the desirability of making their reservations well in advance so as to preclude the necessity of having to stand so long in line and perhaps miss the opening scenes of this great spectacle. The engagement at the Macdonough of "Intolerance" will continue next week and seats can now be had for this second week.

Chicago Journal 11/22/16

The Feast of Belshazzar, in "Intolerance."

Pittsburgh Dispatch 11/26/16

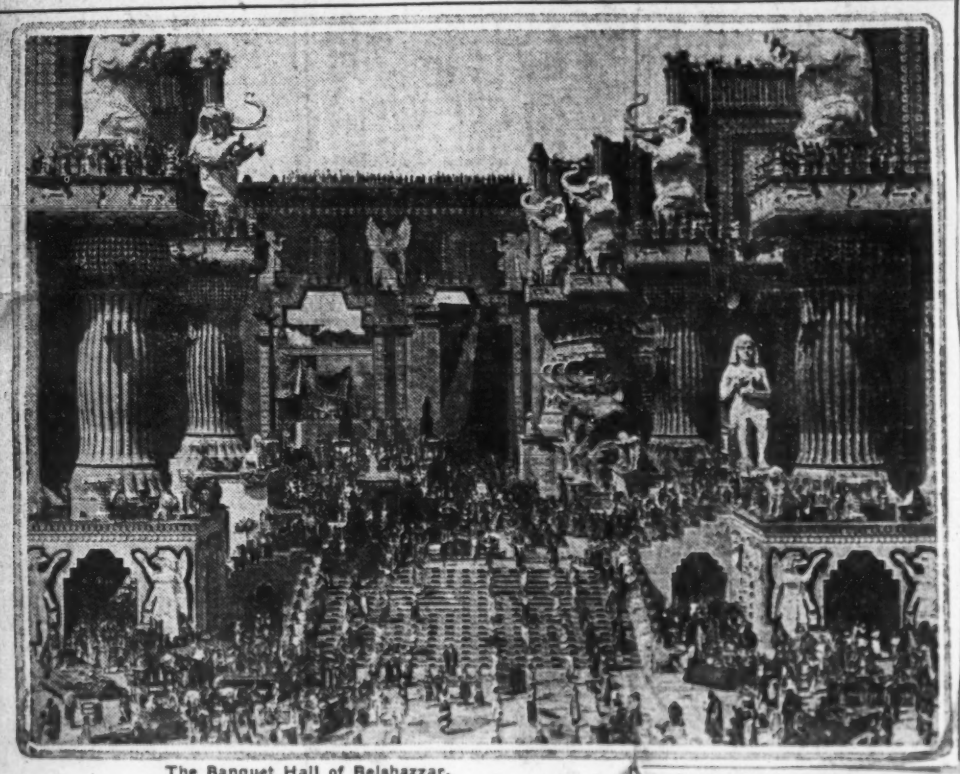
FAVORITES ON THE FILMS

Cleveland Plain Dealer 11/26/16

Chicago American 11/29/16

'BABYLON THE MAGNIFICENT'

Probably the greatest set ever built is the scenein "Intolerance," the Griffith wonder drama, coming to the Colonial next Tuesday, which shows the banquet hall of Belshazzar. When it is known that 18,666 persons were seated at over a thousand tables, laden with fruit and wine, some notion of the grandeur as well as the expense is conceived.



The Banquet Hall of Belshazzar.

MOTION PICTURE NEWS

One "Intolerance" Scene Is a Great Show

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At West End Theater

BY BOB REEL.

Have you ever, in your mind's eye, sought to picture Babylon the Magnificent—that wonderful city of splendor which surpassed anything known to modern civilization? Compare that mental picture and the reproduction of Babylon. Had your conception of Belshazzar's city equalled Babylon as it really was? The banquet hall of Belshazzar is one of the big scenes in D. W. Griffith's mammoth production, "Intolerance," which opens at the Colonial Theater Tuesday night. This scene is an exact reproduction, in size as well as architecture, of this marvelous structure. The hall extends a mile in length, including a 60-degree turn in the distance, which in itself is an indication of the architectural skill of the ancient Babylonians, and covers twenty acres.

This replica in the theater has been constructed file and similar enterprise and seats 18,666 people at one time, tables being with tons of real fruits and wines served from majestic urns by pages and slaves. The placing of elephants surrounding the central column measures more feet in length, and the legs of these beasts tower 20 feet from the ground.

BRIDGE 18 FEET HIGH.

The bridge of two tiers, a figure in the right of the set, is raised from solid stone, and is forty-five feet high. Figures of lions in the face of the engines are carved from solid stone and are ten feet high. The elevated bridge is decorated in various platform is 120 feet wide and in the center is Babylonian gate, having gold plates there upon. The figures of the lions which flank the gate are carved from solid gold and stand over ten feet high.

The stairs in the background are leading from the hall, which is 120 feet wide and 60 feet long, to the terrace, being a mile in length and 20 feet in width.

MASONS IN THE BUILDING.

[illegible] Masons in the building of the hall of Belshazzar, the terrace, the gate, the palace, the gates of Babylon, the walls of Babylon, the hanging gardens of Babylon, the temple of Bel, the temple of Ishtar, the temple of Nebo, the temple of Sin, the temple of Shamash, the temple of Ninurta, the temple of Nergal, the temple of Adad, the temple of Marduk, the temple of Ea, the temple of Anu, the temple of Enlil, the temple of Ninlil, the temple of Ninkhursag, the temple of Ninhursag, the temple of Ninsun, the temple of Ninsunna, the temple of Ninsun, the temple of Ninsunna, the temple of Ninsun, the temple of Ninsunna

Photo

Chicago American 11/26/16

"Intolerance"

Chicago Journal

With three new plays, new musical comedy and the greatest of the cinema spectacles, "Intolerance," arriving at the theaters, the coming week will be one of the liveliest of the season. Tomorrow night "Her Market Value" will be seen at the Olympic and "Go To It" will be sung at the Princess. On Monday night Sir Herbert Tree will act "Henry VIII." at the Illinois and Mary Ryan will play "The House of Glass" at the Grand. "Intolerance" will have its first showing at the Colonial on Tuesday night. "Common Clay," "The Unchastened Woman," "Alone at Last," "The Great Lover" and "The Birth of a Nation" close tonight.

N. Y. Eve. Sun 11/25/16

LIBERTY—Griffith's colossal spectacle, "Intolerance," is shown twice daily. Its ancient Babylon scenes are the last word in moving pictures.

N. Y. Journal of Commerce 11/25/16

"Intolerance," D. W. Griffith's spectacle of love through the ages, is still drawing crowds to the Liberty Theatre. There are three distinct love stories in the picture, in addition to the wonderful spectacular features.

Brooklyn Lines 11/25/16

Manhattan Attractions.

"INTOLERANCE."

Brooklyn Life 11/25/16

THE MONTAUK.—Leading comedies, dramas and farces of the American stage are to be presented at the Montauk Theater during the months of December and January. Most of the attractions will come to the Montauk direct from theaters in New York where they have had long and successful runs. In arranging for the presentation of these big successes the management of the Montauk is living up to its practise of "only the best for Montauk patrons." Following the presentation this week of "Potash and Perlmutter In Society," with Barney Bernard and the original cast, will come the celebrated Mrs. Fiske in "Erstwhile Susan." This is a comedy with a message of gaiety and kindness and has been one of the greatest of successes. Mrs. Fiske will be supported by her original cast. "Arms and the Girl" will be the attraction for the week beginning December eleventh. "Arms and the Girl" has been termed the "most charming comedy of the season." It will come to the Montauk direct from the Fulton Theater. D. Griffith's colossal spectacle, "Intolerance," which practically pictures the world's history, will be presented the week of December eighteenth. This will mark the first presentation of that masterpiece in this borough. Christmas week Madge Kennedy in "Fair and Warmer" will be the attraction. Her return will be due to the great success of the play here and the requests of the Montauk patrons for its repetition. "Daddy Long Legs" will be the attraction New Year's week; Fiske O'Hara will follow and next will come Julian Eltinge.

Women's News 11/25/16

Liberty Theatre.

D. W. Griffith's picture, "Intolerance," has passed its 150th performance and is still going strong. It is a marvel of the motion picture art.

N. Y. American 11/25/16

LEADING MOVIE STARS WHO CONTINUE TO SCORE IN NEW PLAYS

Waterloo Daily Standard 11/25/16

All the leading movie stars continue to score in the many new plays that have been offered this season. War films and comedy popular attractions offered and success has attended pretty much all of them. In the accompanying pictures are shown several favorites who are delighting audiences all over the country. From left to right:—Miss Geraldine Farrar, as Joan of Arc in the drama of that name; Miss Florence La Badie, in "The Pillory," and Miss Constance Talmage, in "Intolerance." Below—Miss Mae Marsh, in "Love and Hate." The managers of the movie plays are very much pleased at the reception the plays have received.

"Intolerance" Doing Finely Everywhere

W. Griffith's first visit to New since "Intolerance" opened at Liberty Theatre was a brief one, n Tuesday last he departed for go to overlook the preparations made there for the engagement s big spectacle at the Colonial re, the commencement of which eduled for next Tuesday evening, ober 28.

middle west organization will fifth one in the field. The San isco and Los Angeles companies, ll as the New York one, still ue their wonderfully successful the company appearing in the r California cities is making a for earning powers.

Los Angeles Express 11/25/16

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appear in this period alone. than two years of research was lowed by the Griffith research partment to provide authentic data for the scenes in Intolerance. They are presented with fidelity and the ancient locales are reproduced as they stood before the mutations of time made them memories. In building the walls of Babylon, the glimpses of the Holy Land and the picturesque atmosphere of old Paris, the production becomes of historic value. The costumes of each period are also reproduced with accuracy. For almost three hours the audience sits spellbound as page after page of the most notable facts in the history of the world, mingled with the love stories of the respective periods are unfolded through the medium of the moving picture screen.

Seattle Times 11/26/16

THE DRAMA IN SAN FRANCISCO

San Francisco, Cal., Nov. 12.—The ladies of Cissy College in the Cort Theatre are having a big success. Sunday matinee was the opening of its second and last week, and it is in take it as it is the far East. Tom Powers, Cecil Beasley and Hubert Carlisle were the principal comedians.

The Californian another one of Rex Cicero's operettas is now at the Grand tonight. It is a gripping drama in a modern dress. The leads of it are Miss Eva Long and Harry Ashton, supported by Tom Hunter, Joe Ray and Jack Hunter, of the stock company, of the Alcazar, and Miss Ruth Lee.

Charles H. W. Duffy's latest comedy, Jim and Bessie, opened last night at the Tivoli. Bessie Bennett and Bessie Bell have the leading roles of the sketch.

N. Y. Dramatic Mirror 11/25/16

[illegible]

N. Y. Commercial 11/25/16

[illegible]

San Francisco Chronicle 11/26/16

COLUMBIA

[illegible]

Chicago Post 11/25/16

The Theme of "Intolerance"

In "Intolerance" Mr. Griffith has framed an epochal photo spectacle which pictures, as no history can describe, nor story depict, the fall of Babylon, medieval France at the time of Charles IX, Judea at the time of the Nazarene, and an American city of the present-day period.

By leavening all of this tremendous potency of history with romance, Mr. Griffith has, with consummate skill, interwoven with the history of the nations a history of individuals. Three love stories of ardent nature, as romantic as any which mark the dramas of the stage, are threaded in and out of all the great scenes of history.

One romance begins before the hordes of Cyrus reach Babylon; it blooms as Belshazzar is forced to cast the die of combat; it suffers at the walls of Babylon; it smiles and is rosily confident during the final assault on and reduction of the most advanced city of ancient times; all of which the audience sees as exactly as did the participants on either side. "Intolerance" is said to be the most thrilling, the truest and the most vividly real drama of modern times.

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As you see the friendly relations, the frankly affectionate regard of the different peoples before the war, the beginning of the war, its slaughter, rapine, desolation, the horrors of agony it caused, all shown exactly as if the audience were in reality gazing at actual battles, you learn, as nothing else could inform you, what that titantic combat meant; while all along the dreadful path of conflict of hideous war runs the sweet lyric of eternal love, of lovely romances touched with all the brilliancy of color and illumination that is conveyed by the intimacy of human emotions, and concerning individuals instead of nations, so that the whole is something like the majesty of Homer's Iliad, tho varied and brought to the heart as by the thoro humanness of a poem by Burns.

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Chicago Tribune 11/26/16

Chicago Journal 11/26/16

Brooklyn Citizen 11/26/16

BABYLON ON BROADWAY.

Ancient World Metropolis Reproduced in New York.

Mighty Babylon, the ancient world metropolis, outshone in grandeur the greatest of modern capitals. Compared with this most remarkable of Asiatic cities even New York loses something of its importance. The Babylonians could boast no skyscrapers, but their magnificent temples, hanging gardens, walls and palaces were of such gigantic size and wondrous beauty that present-day architectural structures dwarf to insignificance beside them.

Babylon embraced a space of eighty-one square miles, and was surrounded by a wall 200 feet in height. So wide were the parapets that it was possible for two chariots or more to drive abreast upon them without inconveniencing pedestrians. A hundred solid metal gates, of imposing grandeur, gave access to the city. And it is this amazing center of old-time power that D. W. Griffith has put on the map again, in the Liberty Theatre, as a portion merely of his most recent spectacle, "Intolerance."

The resuscitation of the "Mighty City" was a stupendous task, which might have appalled a man of less courage and resourcefulness than Mr. Griffith. But this master producer delved deep into books accepted as authoritative and he has builded with verity Belshazzar's wonderful capital.

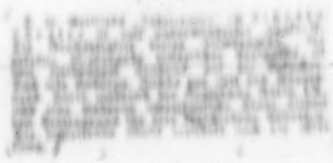
Ages before the existence of New York, the Assyrians had realized the practical advantage of laying out their streets at right angles to each other. Their houses, less lofty than ours, were constructed of brick, stone and metal. The Royal Palace, of which one sees so much in the Griffith play, was on one side of the Euphrates River which flowed through the city. Facing it stood the enormous temple of Bel, six hundred feet in length. It was surmounted by a huge and imposing tower. In the temple was an idol, an altar and a throne which were made of pure gold.

Mr. Griffith says the story of "Intolerance" has been evolving in his mind for five years. The actual work of assembling and reproducing the various phases of what has chrystalized into the largest series of stage settings ever made use of spans a lapse of three years. A million feet of lumber, miles of steel guy ropes, train loads of cement and tons of statuary were made use of to rebuild Babylon. The 67,000 people employed by Mr. Griffith to complete his astounding work outnumbers the figures history gives as the combined total of the army of Belshazzar and the opposing hordes of Cyrus, whose battle for supremacy is realistically pictured in "Intolerance." Despite the wonderful battle scenes that the screen has heretofore depicted the Babylonian clash of mighty men on horseback, afoot, and in chariots, the siege of towers and catapults, the flashing engines and monstrous cross-bows presents a warfare that is new to the theatre. But it is a conflict staged to the minutest detail in accordance with historical data.

As one example of Mr. Griffith's care to reproduce with fidelity the architectural splendors of this royal city stands the great gates of Ingur Bel, renovated with copper and bronze to duplicate the original gates, which were fashioned of solid copper.

And yet, these Babylonian scenes with their Bacchanalian splendor, their pageantry of prodigal luxury, their astonishingly realistic combats, form but a fourth of what Mr. Griffith offers in his latest spectacle, "Intolerance."

German Herald 11/26/16



Brooklyn Citizen 11/26/16

PLAYS FOR THE MONTAUK.

Bills for December Announced by its Management.

N. Y. Herald 11/26/16

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Brooklyn Eagle 11/26/16

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Brooklyn Eagle 11/26/16

N. Y. Tribune 11/26/16

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N. Y. Dramatic Journal 11/26/16

Chicago Examiner 11/26/16

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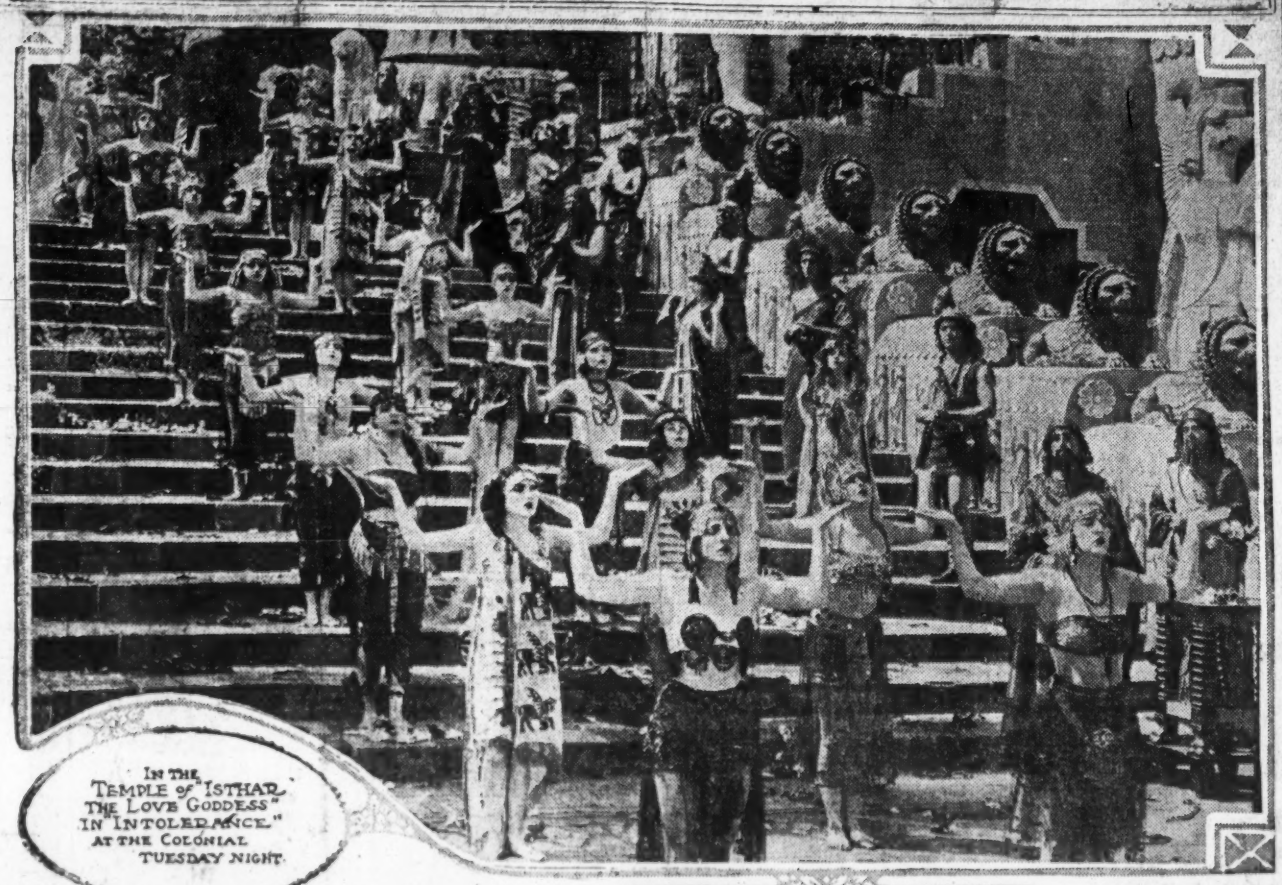

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AT the Colonial Theater, beginning Tuesday night, the attraction will be D. W. Griffith's new spectacle, "Intolerance." During this engagement there will be two performances daily, including Sundays, after the opening performance.

Aside from his wonderful grasp of dramatic effects, Griffith possesses the faculty of creating widespread discussion of everything he presents upon the stage.

The dramatic innovation of paralleling four stories in one sweeping spectacle has attracted the attention of writers all over the country. It shows that the traditions of the stage can be departed from and yet hold an audience by the thrilling and exciting details of the drama.

The deeper significance of the sociological story of modern times, which is the main theme of the production, has naturally caused a huge stir in these circles. Just as one could hardly be expected to look for a Sunday school lesson in Babylon, the same holds good of the modern story wherein are shown the workings of insidious forces in the underworld of contemporary life.

The contrast of splendors with gaunt realism and the great moving forces of ancient warriors make "Intolerance" an achievement in every respect different from anything that has ever before been shown in the theater. It is difficult to say where the chief interest lies, whether in the tremendous scenes in and around the ancient city of Babylon, in the stirring events in the streets of Paris during the reign of Charles IX., in the Tissot-like recreation of old Judea or in the frenzied thrills of the modern story. It is futile to even attempt to convey any idea of the splendor and magnificence of Mr. Griffith's great creation. Only those who witness its wonders can begin to realize its marvelousness.

Running through the threads of the story is a musicianly score interpreted by a carefully selected symphony orchestra of fifty and a large chorus.

Oakland, Cal. Tribune 11/26/16

Brooklyn Standard Union 11/26/16

Telegraph 11/26/16

[illegible] no more, no less."

Complaints Less Frequent.

[illegible] thought conditions would necessarily [illegible] in merchandising methods in order [illegible] to say [illegible] in attitude on the part [illegible] invariably, "No," the point [illegible] contrary, the consumer had [illegible] to prevailing conditions, [illegible] to paying advanced prices, [illegible] to making allowances for [illegible] not voicing any complaint [illegible] fault developed.

[illegible] now apparent on the part [illegible] one big department [illegible] are no longer expected to [illegible] the life of a suit or over[illegible] the average garment sold [illegible] lasts a season without the [illegible] ordinary wear and tear [illegible] owe him anything, and [illegible] a time when a man liked [illegible] several seasons, but [illegible] rather than quality [illegible] the discard."

[illegible] retail store said that he [illegible] the normal average where [illegible] with the complaint that [illegible] received from the garments [illegible] the increased costs. He [illegible] that the public generally [illegible] goods and to be leaner with [illegible] outlay.

The Ignorance of Fabric Value

[illegible] "the average man who buys [illegible] rather than excellence of [illegible] is the old story of trying [illegible] it out. And the consumers, [illegible] know about next to [illegible] the value of fabrics. Only the other [illegible]

The widespread newspaper and magazine publicity given the advancing costs in all lines of merchandise is said by many clothiers to have made their problems easier, as far as consumer complaints are concerned.

"The average man on the street to-day knows almost as much about raw materials, the conditions under which they are manufactured and the troubles of the wholesale market as a whole, as the manufacturer himself," said another clothier. "This is entirely due to the so-called education of the consumer, and it has certainly operated to the mutual benefit of the wholesaler and retailer. This knowledge has made our customers less unjust, for they realize the conditions with which we have to contend."

Says Complaints Will Increase with Coming of Extreme Cold Weather

One of the country's biggest clothing buyers, in discussing the attitude of the consumer, said that, while there had been little or no complaint up to the present time, there would be [illegible] with the coming of genuine winter weather. He said "the weather has [illegible] winter gar[illegible] the men who [illegible] in the price [illegible] men in every [illegible] the price they [illegible] buy it the [illegible] the garment [illegible] weather the [illegible] weather made the clothier [illegible] of complaints. There [illegible] going to feel [illegible] the cheaper than the [illegible]

Chicago Post 11/25/16

The Theme of "Intolerance"

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Chicago Tribune 11/26/16

Chicago Journal 11/26/16

Brooklyn Citizen 11/26/16

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N. Y. Sunday Journal

Photo

Chicago Examiner 11/26/16

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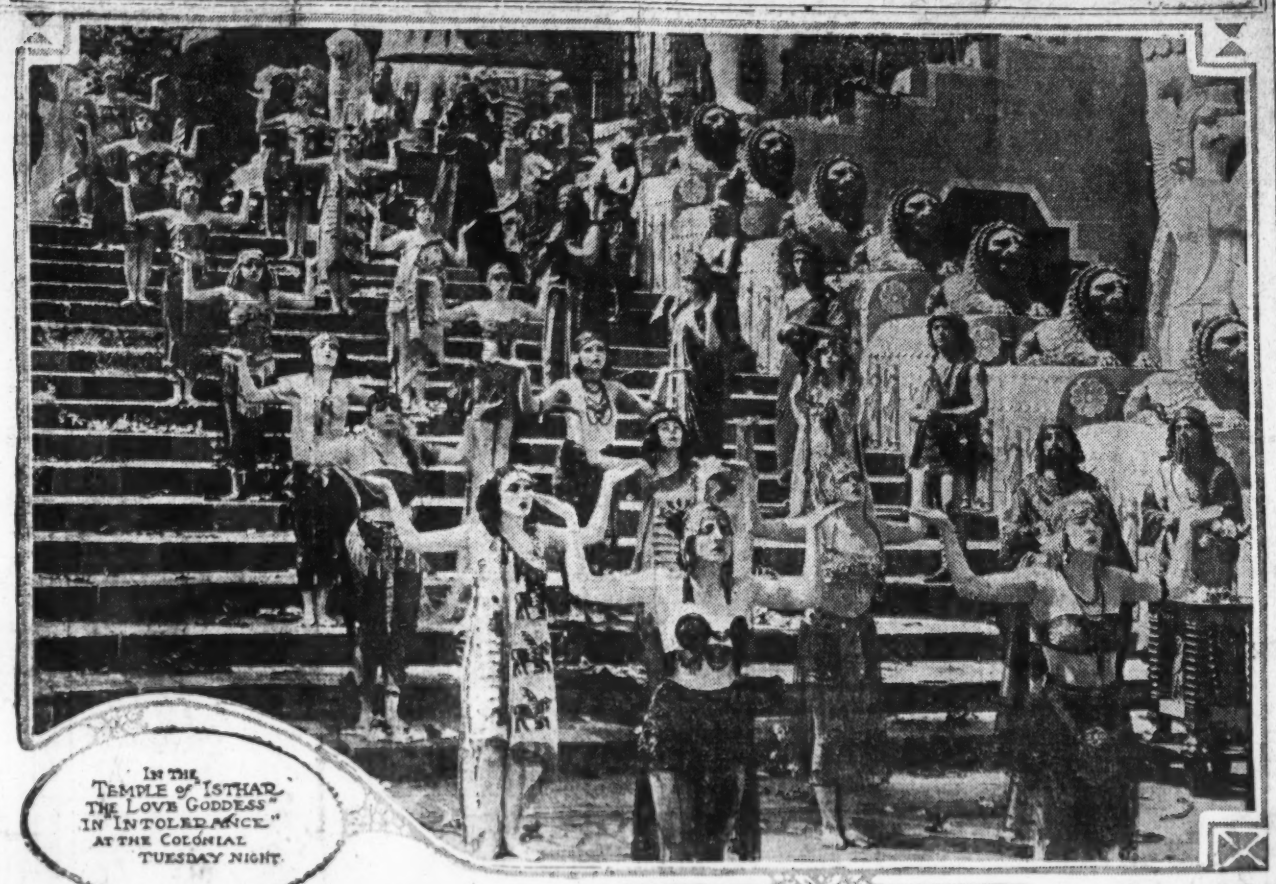

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Aside from his wonderful grasp of dramatic effects, Griffith possesses the faculty of creating widespread discussion of everything he presents upon the stage.

The dramatic innovation of paralleling four stories in one sweeping spectacle has attracted the attention of writers all over the country. It shows that the traditions of the stage can be departed from and yet hold an audience by the thrilling and exciting details of the drama.

The deeper significance of the sociological story of modern times, which is the main theme of the production, has naturally caused a huge stir in these circles. Just as one could hardly be expected to look for a Sunday school lesson in Babylon, the same holds good of the modern story wherein are shown the workings of insidious forces in the underworld of contemporary life.

The contrast of splendors with gaunt realism and the great moving forces of ancient warriors make "Intolerance" an achievement in every respect different from anything that has ever before been shown in the theater. It is difficult to say where the chief interest lies, whether in the tremendous scenes in and around the ancient city of Babylon, in the stirring events in the streets of Paris during the reign of Charles IX., in the Tissot-like recreation of old Judea or in the frenzied thrills of the modern story. It is futile to even attempt to convey any idea of the splendor and magnificence of Mr. Griffith's great creation. Only those who witness its wonders can begin to realize its marvelousness.

Running through the threads of the story is a musicianly score interpreted by a carefully selected symphony orchestra of fifty and a large chorus.

Oakland, Cal. Tribune 11/26/16

Brooklyn Standard Union 11/26/16

Telegraph 11/26/16

No more spectacular or detailed photoplay has ever been exhibited than D. W. Griffith's "Intolerance" at the Liberty Theater. It is presented twice daily, including Sundays.

Telegraph 11/26/16

N. Y. American 11/26/16

LIBERTY THEATRE

N. Y. Sun 11/26/16

N. Y. Herald-Tribune

Telegram 11/26/16

MACMUNIUM

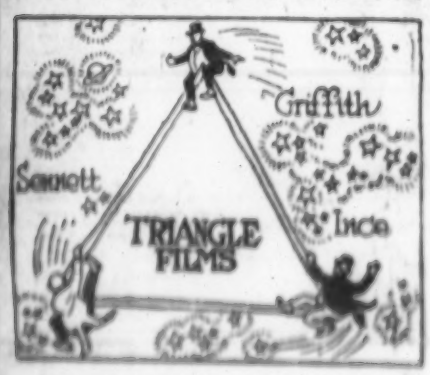
Buffalo Express 11/26/16

How Griffith and Ince Got Into the Picture Game After Trying the Stage—Each Started With Nothing, Is Now Very Wealthy and Plans for Yet Greater Work

By LOUELLA O. PARSONS.

TO MENTION Triangle, Fox, Metro, World and Lewis J. Selznick is to bring film history down to the minute. We have carefully dusted the pages of screen lore which tell of the hardships of the pioneers, listened to the stories of the paths which they hewed through an uninhabited country and marvelled at their endurance. Now we are ready to hear of the late comers into filmland and to listen to what they have contributed to the better achievement of the fifth greatest industry in the world.

Triangle was organized about two years ago by David Wark Griffith, Thomas H. Ince and Mack Sennett. These three men, who had each made a world-wide reputation as a producer, decided to pool their talents and to organize a distributing company. Triangle—symbolic of three—was the result, with the Fine Arts (Griffith), the Kay Bee (Ince) and



the Keystone (Sennett) for the heads of the organization.

The name Triangle in this short time has come to the picture public the artistic and excellent in film production. David Wark Griffith has given only his name to the Fine Arts studio, for he has been engaged since the birth of Triangle in making and releasing his two great features, "The Birth of a Nation" and "Intolerance."

Speaking of the real romance of the movies, nowhere in this history is there a more interesting romance than that which is told of David Wark Griffith's career. It is a story which has been retold in newspaper and in magazines and in various articles, in fact it has led the originality of the other film career stories.

And as history of Biograph could be complete without a word or two on what David Wark Griffith has meant to moving pictures. The Biograph, the first and the commercial picture studio, was the beginning of this man Griffith's career into pictures. Mr. Griffith was a down-and-out actor when he came to go to the Biograph studio years ago to sell a story.

Strange as it seems, David Griffith was not a success on the speaking stage. He had the aspirations and an ambition to become a great star, but as he tells them now he was unlucky. James K. Hackett engaged him from young on a play called "A Poor Lady," but he was the author of his play, which failed. The play was a flop and the

$100 gone David W. Griffith was forced to look about for steady employment.

The American Biograph offered him that opportunity. He first acted for from $2.50 to $5 a day, and then later produced pictures. His first picture was the "Adventures of Dolly," with Linda Griffith and Arthur Johnson playing the leads. He made such a big thing of this chance that he was retained by Biograph as their leading director.

Every one remembers the single reel pictures Griffith made at the Biograph studios. He had such players as the Gish girls, Mae Marsh, Mary Pickford, Blanche Sweet, Henry Walthall and others.

Pictures were crude in those days, and when these stories with heart interest, well produced and played by talented young people, appeared they created a sensation in film circles. People who had scorned the movies as beneath their notice flocked to see Biograph pictures. The close-up was invented by Griffith during his Biograph regime, as well as other photographical aids that were later to become an important part of picture production. The fact that Biograph shut down after Griffith left them and that they are now reissuing all of his old films speaks louder than any mere words of mine of what Griffith meant to Biograph.

From Biograph Mr. Griffith associated himself with Mutual, and from Mutual he formed Triangle. His association with Triangle has never been an active one. All of his players, and his Fine Arts Company now contains many of those same girls whom he trained in Biograph days, have, it is true, contributed to the glory of Fine Arts, but the master himself has given his time and energy to creating his two masterpieces.

✦ ✦ ✦

"The Birth of a Nation," said by many to be the greatest film drama ever shown on a screen, made David W. Griffith a very rich man. He made millions from his twelve-reel feature. Griffith is nothing if not a gambler. He took the money he made from "The Birth of a Nation," plunged into picture-making and spent it all in his production of "Intolerance." This mighty spectacle, the greatest of its kind in the world, is now running in some of the larger cities. Until it has been safely launched Griffith will not know whether or not he has lost his fortune or gained another one. "Intolerance" was such a tremendous piece of work that David Griffith, sighing, said upon its completion:

"I am through with pictures." This was interpreted to mean that the great producer would return to the stage. When I saw David Griffith a few months ago he told me he might change his mind.

✦ ✦ ✦

No less remarkable is Thomas H. Ince, the man who made "Civilization," and who has made the name Ince a household word. Like Griffith, Ince was an actor. He came from a family of players. His father and mother had a dramatic school and Tom was raised in a theatrical atmosphere. The Ince boys all followed the profession of their parents—Ralph and John are now in pictures, but their first step was made in the legitimate.

Ince never made much of a stir behind the footlights, but when he began to produce pictures the world sat up and took notice. Here was a genius unheralded and unannounced. The New York Motion Picture Company was the scene of the Ince activities. The old name Kay Bee brought fame and Tom Ince carried it with him into Triangle.

Even though "Civilization," a masterly production and a mighty feature, was under way at Inceville for many months, Ince still kept his finger on the Kay Bee units and superintended every film turned out from his studio.

✦ ✦ ✦

F. Hardon Sullivan, the Ince playwright, has never-never-ceased writing idea. Ince has taken them and made pictures that stand out as exceptional examples of screen ingenuity. The Ince films stand for the highest in drama, and are the ones that the public seek in their search for good screen plays.

Clean minded, decent, and a sort of daring conservative, Tommy Ince is still smiling. He settles not with what he has already accomplished, he is planning bigger and better things. In his company he numbers such players as Dustin Farnum, Frank Keenan, William Hart, Louise Huff, Bert Hanlon and Howard Hickman.

When we consider to what heights these men have already joined moving pictures, we stop and wonder who is coming next and what will be the next film play.

(To be continued next Sunday.)

Wheeling Register 11/26/16

Los Angeles Times 11/28/16

Clune's Auditorium.

Seventh big week of "Intolerance," the D. W. Griffith spectacle drama, opened at Clune's Auditorium yesterday afternoon.

A hundred thousand persons, it is estimated, have so far witnessed the dramatic screen feature, and it could doubtless run through the holidays, but as other attractions, due soon, are scheduled at Clune's, and as the film is booked in other places, its stay now will be limited.

Chicago Tribune 11/26/16

Mae Marsh and Robert Harron in "Intolerance" •Colonial•

Tuesday night will start our opportunity to see D. W. Griffith's latest production, "Intolerance."

Chicago American 11/22/16

"Intolerance" to Be Seen Tomorrow Night

"Big Tremaine" Pulls

BY ROB REEL.

"Big Tremaine" stood 'em out at the Orpheum Saturday afternoon. Metro gives you a dollar show for the price of a movie. Why should not the people stand in line to get in?

Nothing left but a front seat, so I sat there. Some one has to sit there when the house is filled. It's too close to the screen and you may get a stiff neck if you're not careful. It makes any defects in the film seem twice as big, and there were several. Harry Lockwood did not make an impressive ploughboy. May Allison is cast as a sweet young thing. From the first row, however, it seemed once or twice as if her profile showed the start of a double chin. Virginia Southern seemed to carry away the honors for beauty, but that may easily be only an opinion based on types. She did not have a chance with the audience, just because she played the part of a fickle dame.

The story is told very fully, leaving little to the imagination, but the Saturday afternoon crowd did not care to work their own imaginations. They liked it. "Big Tremaine" got the right girl finally after restoring his father's estate, hunting lions, and gold mining in Africa. There's melodrama there of the kind the public likes—and the stars, or the story, or the name Metro, or something equally important served to stand 'em out. Is not that proof enough that there's a dollar's worth for the price of a movie?

Los Angeles, sometimes called "the motion picture city," paid a high compliment to D. W. Griffith and his "Intolerance," which has its Chicago premiere to-morrow night at the Colonial. One of the great scenes of the photodrama of love of all ages is the banquet hall of Belshazzar, a scene in itself big enough for a whole evening of study. More than 18,000 persons sit down to a banquet, the set towers 365 feet high and half a thousand dancing girls are seen. After the picture was taken Mr. Griffith ordered the set burned. Los Angeles objected. The city officials requested that the historic setting be allowed to stand as a tribute to the greatness of the man who ventured some $2,000,000 in making his camera spectacle.

Chicago Herald 11/26/16

Real Romance of the Movies

How Griffith and Ince Got Into the Picture Game After Trying the Stage—Starting With Nothing, Each Is Now Rich.

By LOUELLA O. PARSONS.

TO MENTION Triangle, Fox, Metro, World and Lewis J. Selznick is to bring film history down to the minute. We have carefully dusted the pages of screen lore which tell of the hardships of the pioneers, listened to the stories of the paths which they hewed through an unhabitated country and marveled at their endurance. Now we are ready to keep of the late comers into filmland and to listen to what they have contributed to the better achievement of the fifth greatest industry in the world.

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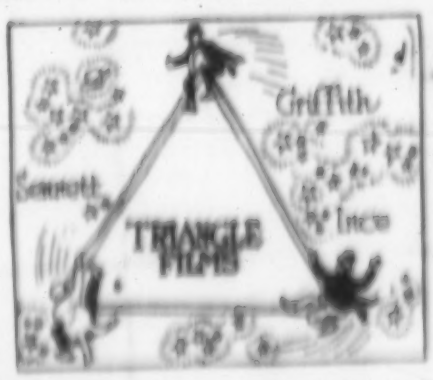

Chicago Sec. American

Wed. Nov. 29th 1916
Chicago Day Book.

MOTION PICTURE NEWS

Remarkable War Pictures Are Shown

+++ +++ +++ +++

"Intolerance" To-Night

BY BOB REEL.

D. W. Griffith modestly admits that "Intolerance" represents an outlay of $2,000,000. But you have to back him into a corner and actually wheedle this out of him. There is not a busier man in Chicago than the producer of the great love spectacle which has its premiere at the Colonial to-night. For more than a week he has been personally rehearsing, arranging and staging the monster film story he has produced. He's a hard worker, all right, but he hates to talk about "Intolerance."

"Let the public of Chicago form their own opinion," said Mr. Griffith. And as many of that same public as can get into the Colonial will do so.

One thing is certain, no matter what the public decides, "Intolerance" already has affected the wearing apparel of the women here and all across the country. Fashion now inclines to the Babylonian. Experts in the modistes' art declare that the latest creations show a decided suggestion of the wealth of richly embroidered distinctive costumes displayed in the master director's latest production. An opportunity to study some of the ancient modes close up is given, as some of the original costumes used in the production will be worn by "lobby girls"—beauties selected from Chicago's own belles.

N. Y. C. Deutches Journal 11/28/16

Liberty Theater.

Wer sich eine Vorstellung von den großen Begebenheiten in der Vergangenheit machen will, der sollte dem Liberty Theater einen Besuch abstatten und sich den gewaltigen Film „Intolerance" ansehen, den der genialle Regisseur und Film-Autor D. W. Griffith in fünf Jahren seines Lebens zusammengestellt hat. Ein großartigeres Schauspiel als den Fall Babylons hat die Theaterwelt noch nicht gesehen. Dazu kommt, daß der Film genau das bekämpft, was schon von jeher der Feind des Deutschtums in Amerika gewesen, nämlich den Geist der Intoleranz, des Muckertums und des Nativismus.

Chicago Examiner 11/28/16

THE cinema will have its [illegible] this evening when D. W. Griffiths offers his "Intolerance" at the Colonial. He is here to see that everything passes off smoothly.

N. Y. Tribune 11/28/16

"Intolerance," D. W. Griffith's remarkable spectacular photo-drama, still holds forth at the Liberty Theatre, where crowded houses attest its popularity.

Brooklyn Citizen 11/28/16

THEATRICAL NOTES.

To-night at the Colonial Theatre D. W. Griffith's "Intolerance" will commence its season in Chicago. This makes the fifth organization now presenting this spectacle in this country. At the close of the opening performance in Chicago Miss Lillian Bell, the well-known authoress, will give a supper at the Blackstone Hotel in honor of Mr. Griffith. On Wednesday afternoon Albert Gray, special representative for Mr. Griffith, will sail for Australia from San Francisco to complete the final arrangement for the presentation of "Intolerance" throughout the [illegible]

N. Y. Telegraph 11/28/16

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N. Y. Times 11/28/16

[illegible]

N. Y. Clipper 11/29/16

"Intolerance," which is at the Liberty, played to about 5,000 people with estimated receipts of $1,000.

N. Y. Journal of Commerce 11/28/16

[illegible]

N. Y. Sun 11/28/16

[illegible]

N. Y. Tribune 11/28/16

[illegible]

N. Y. World 11/28/16

[illegible]

N. Y. Journal of Commerce 11/28/16

[illegible]

San Francisco Bulletin 11/28/16

FILM SPECTACLE TO BE HELD OVER

[illegible]

"INTOLERANCE" A WALLOP AT REFORMERS AND CHARITY—A SCENIC SENSATION

BY HAL COCHRAN

The lesson of ages, love and laughter, and freedom of thought, action and being, are involved in a picture play of the four greatest stories of world history. This play is "Intolerance," a David Wark Griffith production now showing at the Colonial theater. It is truly the most wonderful and spectacular silent drama of thrills, laughter, adventure, love and last but not least, suspense, that the world has known.

The "coming-out" party of "Intolerance" took place Tuesday night, and judging from the way the initial audience took it, the production is in for good.

The theme of the play is told in four plain little stories which stretch back from the present time over centuries—back to Jerusalem 27 A. D., to France in the times of Catherine de Medici, 1572 A. D., and to Babylon, 539 B. C.

The modern story shows how it is possible for men and women pretending philanthropy to really work injury and misery to their fellows. The chief figures, The Boy (Robert Harron) and The Dear One (Mae Marsh) are drawn into the maelstrom of a great strike.

The strike is the result of a cut in wages. The millionaire employer orders this cut in order to furnish funds to a so-called reform organization. A "Committee of Seventeen," (which looks very much like a clever take-off on Chicago's famous Committee of Fifteen) gets its hands on the wage-cut money and does more harm than good for humanity, which is so often the case with reformers and the charitable organizations.

The Boy, The Dear One, and The Friendless One, go to the city, as a result of the strike. The Boy is led into a vicious life but in the end is redeemed by the perfect love of The Dear One. The Friendless One meets the Musketeer of the Slums and is dragged down into the undercurrents.

• • •

In the second tale you see the Man of Men, the humble Nazarene, walking and teaching among His people. You see Him fall beneath the lash of Roman soldiery, and last you see him perish on the Cross of Calvary.

• • •

In the third story you see the magnificence of the court of Charles IX, the festivities in the streets—those in honor of the betrothal of the Catholic Princess, Marguerite of Valois, and the Protestant prince, Henry of Navarre. A love story involving Brown Eyes and her sweetheart runs lightly through this story until the massacre scene which is wonderfully realistic.

• • •

The fourth story is placed in Babylon, at the time Belshazzar, the Golden Prince, was ruling for his father, Nabonidus. In this scene the Princess Beloved and the Mountain Girl are both in love with Belshazzar. You are shown the Feast of Belshazzar and the hordes of Cyrus the Great sweep over the plains of the Euphrates with thousands of chariots to battle at the gates of Babylon. The scenes of this battle are probably the most terrible, yet most wonderful of all moving picture scenes. Mighty walls, towering three hundred feet in the air are packed with men fighting "to the death" with implements of olden time warfare; burning oil, spears, huge boulders and moving towers.

And on the lighter side of this scene there are dancing maidens with little more on than a smile; thousands of wonderful costumes of olden times, and a run of perfect love throughout.

• • •

The scenes in the modern end of the picture should go straight home to a lot of Chicago's so-called charity workers and so-called reformers. Charity and reform is shown up. As one flash on the screen reads, "When women cease to attract men they sometimes turn to reform."

Big employers who have called out the state militia in times of trouble with their employes, should see this picture that they may see how cowardly it looks to actually witness a body of uniformed protectors of life and property, charge down on a band of the working class.

"Intolerance" is a revelation of soul clashes, a sensation in scenes, a well directed slap at so-called reform and charity, and an eye-opener to those who have only previously read about the use of state militia and hired gunmen against workers who are striking for fair play and fair wages.

N. Y. Clipper 11/29/16

CHICAGO GETS A BIG ARRAY OF NEW SHOWS

INFLUX THIS WEEK BREAKS RECORD

Not since the opening of the regular season has Chicago been favored with an influx of shows of all kinds such as the array of new productions this week.

In the legitimate field, Sir Herbert Tree comes to the Illinois Monday, with Shakespeare's "Henry VIII," succeeding "Alone at Last." "Up to Date," with a big cast of Chicago favorites, took the place of "The Unchastened Woman" at the Princess Sunday night.

At the same time, the Olympic closed the run of "Common Clay" and supplanted John Mason with a stellar cast, offering a play along the order of "On Trial" and "Within the Law," called "The Master Value."

In the field of moving pictures, D. W. Griffith's "Intolerance," which met with much success elsewhere, started its Chicago run at the Colonial Tuesday, where the same director's "The Birth of a Nation" played to big receipts.

The Grand Opera Company at the Auditorium is changing its program regularly, while most of the regular attractions now running at long theatres have been bound for a few weeks only. Everything considered, an entirely new amusement map is drawn in Chicagoland.

Photo

Chicago Tribune 11/29/16

Right off the Reel

Wonderfull But What's It All About.

"INTOLERANCE."
Produced by D. W. Griffith.
Presented at the Colonial.

PRINCIPAL CHARACTERS.

The Woman Who Rocks the Cradle, Marking Changes from One Story to Another.....Lillian Gish
[The Modern Story.]
The Dear One.....Mae Marsh
Her Father, a mill worker.....Fred Turner
The Boy.....Robert Harron
Mary T. Jenkins.....Vera Lewis
A Friendless One.....Miriam Cooper
Glum Musketeer.....Walter Long
Uplifters, prison attendants, etc.
[The Judean Story.]
Mary, the mother.....Lillian Langdon
Mary Magdalene.....Olga Grey
Bride of Cana.....Bessie Love
Pharisees, etc.
[Mediæval French Story.]
Brown Eyes.....Margery Wilson
Prosper Latour.....Eugene Pallette
Charles IX. of France.....Frank Bennett
Catherine de Medici....Josephine Crowell
Henry of Navarre.....W. E. Lawrence
Admiral Coligny.....Joseph Henabery
[Babylonian Story.]
Mountain Girl.....Constance Talmadge
Belshazzar.....Alfred Paget
The Princess Beloved.....Seena Owen
High Priest of Bel.....Tully Marshall
Cyrus.....George Seigmann

David Wark Griffith

BY MAE TINEE.

DAVID WARK GRIFFITH, looking into his crystal, has viewed reform through the ages and has thought it not good. Therefore, with the wizardry that is his, he has assembled from the four corners of his world, and breathed into it the breath of life, a spectacle that dazes and dazzles by its stupendousness, to prove his point. Through three and one-half hours he holds you still, tense, and gasping, fairly hypnotized by sound, color, and the swift and perfect action that is marred by no flaws of production. When the last curtain falls, mentally you fall with it. Your brain is all of a heap. And you say to your neighbor, as your neighbor says to you:

"Wasn't it wonderful—wonderful? But just what was it all about?"

Speaking to Mr. Griffith for a moment or so before the curtain went up, I said:

"What do you yourself think of 'Intolerance' as compared to 'The Birth of a Nation?' He replied:

"There is no comparison. This is much, much bigger and better. 'The Birth of a Nation' was dependent entirely on plot. 'Intolerance' depends on plot not at all." Which seems surprising, for I had thought—and still do think—that plot is everything. Certainly no drama of speaking stage has survived the years without it. It can hardly be hoped, then, that any picture that is, in fact, mere propaganda—no matter how wonderful that propaganda is—will be long lived.

Four stories are threaded through the entire production. They are designated as the modern story, the Judean story, the mediæval French story, and the Babylonian story.

In the modern story Miss Jenkins, a maiden lady, soured on life because the romance of youth has passed her by, makes up her mind she will not become more hardground and she goes to battle for reform. And O, the deeds that she and her uplifting perpetrate in its name! Mae Marsh and Robert Harron are the innocent and unhappy victims of this story—that is, the principal ones, for there are others. She of "the mud-dled face in time" may not be picture-land's greatest actress, but I know of none greater. Behind of her child, deserted of her husband, hopeless, hopeless, desperate to turn—she does some marvelous work. It is to be hoped that in her new affiliations she will secure some one who will play up to her climaxes as does Robert Harron. She will head a company of her own. Miriam Cooper, as the girl whom the waters of life submerge, proves herself a wonder. Ah, there is no one who knows so well as Mr. Griffith how to pick a type.

The Judean story is the old one of the "intolerance" that stoned the sinning woman and crucified the Christ.

In the mediæval French story, Catherine de Medici and her machinations are exploited. The massacre of the Protestants on St. Bartholomew's morn is portrayed with frightful geryness of detail. Again—intolerance.

And then to Babylon, where Belshazzar, ruling for his father Nabonidus, lolling in ease and comfort and worshipping Ishtar, the goddess of love, excites the hatred of the high priests of Bel, who betray him to Cyrus, the Persian. The storming and final fall of Babylon provides a monstrous, eye distending, ear splitting spectacle. Wild music, the boom of cannon, the hideous crashing of the towers as they fall furnish thrill enough, heaven knows, to last the average person quite some time.

"Intolerance" is, to be frank, the splendid utterance of an intolerant. The reformers would down with a lot of things and Mr. Griffith would down with the reformers. He has spent years of effort and hundreds of thousands of dollars to prove to them that they are wrong. Had they the chance and the money and his uncanny ability, no doubt several years from now they would confront him with a pictorial curse.

"Intolerance"—the blood curdling battlecry of the martyr! May it bring back to its producer at least some of the money that he has expended on it!

* *

Chicago Herald Nov. 29th 1916.

Seen on the Screen

ELMER CLIFTON.
[The Rhapsode.]

CONSTANCE TALMADGE.
[The Mountain Girl.]

"INTOLERANCE."
(In a prologue and two acts.)

THE MODERN STORY.

The Woman Who Rocks the Cradle.....Lillian Gish
The Dear One.....Mae Marsh
The Boy.....Robert Harron
Jenkins, the mill magnate.....Sam De Grasse
A Friendless One.....Miriam Cooper
The Musketeer.....Walter Long
The Governor.....Ralph Lewis

THE JUDEAN STORY.

Mary, the mother.....Lillian Langdon
Mary Magdalene.....Olga Grey
The Bride of Cana.....Bessie Love

THE MEDIAEVAL FRENCH STORY.

Brown Eyes.....Margery Wilson
Prosper Latour.....Eugene Pallette
The Foreign Mercenary.....A. D. Sears
Charles IX., King of France.....Frank Bennett
Catherine de Medici.....Josephine Crowell

THE BABYLONIAN STORY.

The Mountain Girl.....Constance Talmadge
The Rhapsode.....Elmer Clifton
Prince Belshazzar.....Alfred Paget
Cyrus.....George Siegmann
Musical arrangement by Joseph Carl Breil. Presented at the Colonial Theater Nov. 28, 1916.

By LOUELLA O. PARSONS.

TO CLUTTER in autumn language a word description of "Intolerance" seems almost a superhuman task. Its picture in pen and ink are the magnificence of the Babylonian period or the unspeakable sadness of the Dear One's destiny I should be speaking. Adjectives have been exhausted in vain upon the dictionary before this film masterpiece arrived.

"Intolerance" was presented last night at the Colonial with others that in the personal opinion of Broadway's time. It touched at Chicago's door and added additional joy to the pleasure of the point of "The Birth of a Nation" but thickness of its own foundation point.

David Wark Griffith, the moving picture genius of the age, thought about his initial performance of the big production with a keen eye to any failure in producing unity, or great force and made a short speech to the audience.

"It was a lot of work," Mr. Griffith said to the little set of the little theatre. "But people think I made a great mistake in not so much money into a moving picture. I can do my anything about that is not

we have been so surfeited with million-dollar productions—but I am not bragging when I say the expenditure—costumes, players, settings, etc.—brought the total close to $2,000,000."

Delicacy perhaps restrained Mr. Griffith from mentioning the name of the greatest of these—Mae Marsh. After seeing her delineation of the Dear One there is not the slightest doubt in my mind that to this Sarah Bernhardt of the cinema belongs filmland's scepter and crown.

* * *

"Intolerance" is not a photoplay of individuals. It is too colossal a creation to deal with such unimportant things as persons. It deals with people, collectively, their foibles, their sorrows, their joys and their passions. A sun play of the ages, its creator calls it. Four separate periods are concerned in the making of this great picture drama.

The leaves of history are turned back for us. Historians and students would do well to take these Babylonian scenes and French mediæval settings as textbooks. The rule of Prince Belshazzar, Judea in the time of Christ, the massacre of the Huguenots during the terrifying days of Catherine de Medici's power and the present day of automobiles, telephones, charity and sympathy, world reformation are the four periods chosen by Mr. Griffith to teach taught his idea of human intolerance.

Three long years, critical audiences ignorant to equal that of "Intolerance," but I have never seen anything that approached the grandeur of the banquet hall, the scenes of the Babylonian walls, the huge stone elephants and the mammoth figure of the golden idol. One would speechless on one of this curious spectacle.

* * *

Chicago Examiner 11/29/16

MOTION PICTURE NEWS

Perhaps "Lobby Girls" Were the Lure

"The Jockey of Death"

BY NAN BERG.

"DOWN

Chicago Examiner 11/29/16

INTOLERANCE EPOCHAL FILM

First Nighters See Most Colossal Cinema Play Ever Screened; Vast and Beautiful; Producer Makes Speech.

BY "BOB" McKNIGHT.

IN AT least one Chicago theater last night first-nighters knew they were witnessing epochal drama. That theater was the Colonial, where Griffith presented his "Intolerance."

If there was one who did not appreciate the picture's tremendous force, beauty and truth he did not make himself heard nor refrain from the applause his more sensitive brothers gave the performance.

Mayhap he did not understand; that is excusable. It is so vast a dramatic spectacle none can grasp its full meaning in one seeing. It requires many. But the one-time spectator feels the thrill of it all. It sets his whole being atremble. I am still nervously atingle.

* * *

MOST COLOSSAL FILM.

DO NOT make the mistake of comparing "Intolerance" with "The Birth of a Nation." It is but natural that you should, considering the creator, but they are different elixirs, with different reasons and effects.

"Intolerance" is the most colossal achievement of the screen. Some might even go so far as to say it is the most colossal of theatricals. Certainly no film ever recorded anything so big before and in my opinion never will again until Griffith completes his next cinema play.

A few weeks ago a director wept that his profession did not get enough credit for its achievements. D. Wark Griffith should have the lion's share of the credit. He was at the performance last night and in his curtain speech asked that "whatever credit there might be in the production be divided among his assistants, the players (who had suffered much) and the film assemblers." But to David Wark belong the credit. It was his genius that inspired the players.

* * *

AS HE explained in a foreword, he has departed from dramatic traditions and recorded events as they might flash across a mind—a master mind. In place of running through each period separately—there are four, the ancient, the birth of Christianity, the medieval and the modern—Griffith has run them parallel. To convey his point he will flash to one and then the other. In the end he finds himself with four smashing climaxes.

His spectacle is magnificent. The magnitude of Babylon, pictured from astonishing research, is impossible to describe. The battles are the most real ever depicted.

Yet with all the grandeur of photo vision he has not overlooked the personal human touches. It is the modern story which has the most human appeal, with that of Babylon running second.

BATTLE AGAINST BIGOTRY.

GRIFFITH has chosen things that no other producer would have dared to even consider. He has brought a public battle against bigotry and he does so in such a way that we see how the monster slay it. He has made the fight that of two central characters, or the most vital and human against the dull and prejudiced. He has shown life in the same vein he shows it man; that it is a constant conflict with good and evil.

Griffith is a great dramatist and has no greater service. He has made "Intolerance" as the program says, the most important in years.

He has put tremendous drama into a production which will stack up in the history of the cinema as the most ambitious and stupendous effort yet made. Griffith has shown the world what the cinema can do when it is in the hands of a master.

Griffith has shown us how to make the most of our opportunities. He has shown us how to use the cinema to its greatest effect. He has made "Intolerance" as the program says, the most important in years.

Chicago Herald 11/29/16

The Castle in Town

Chicago American Nov. 29/16

'INTOLERANCE' SO BIG IT TALKS LOVE OF AGES

BY THE OPTIMIST.

Rob Reel was right. He promised the greatest evening of dramatic photoplay Chicago has ever seen and asked: "Would the Optimist be good enough to review the premiere of 'Intolerance' at the Colonial?" For days in his column he has been taking up space more valuable than gold, owing to the scarcity of white paper, to tell the hundreds of thousands of readers of the Evening American that David Wark Griffith has accomplished the seemingly impossible: that Mr. Griffith had surpassed the wonderful "Birth of a Nation" in his love story of the ages.

Students of history, professional men, the general public, and even modest writers of the drama saw the "Birth" picture as often as possible. Just so will they see "Intolerance" just as often, and then a few times more. The spectacle is so big it is not silent drama. It talks, it thunders in its intensity, and beyond doubt the master producer already has been tempted to stage this mighty quadruple message in all its pomp, its grandeur and its simplicity as an outdoor pageant, which in its gorgeousness would outstrip anything ever done in drama just as far as it goes beyond the biggest things yet done before the camera.

Again be it recorded that Rob Reel was right and his prediction of the greatest evening of dramatic photoplay ever seen came true to the full last night at the Colonial.

"THE BIG PLAY."

There are four separate stories woven into one and while it is not in any way based upon the huge struggle now going on in Europe perhaps it is the greatest work yet accomplished toward a restoration of peace, toward proving the futility of strife of sham, of the very thing the spectacle is named—"Intolerance."

Surely a drama of such absolute universal appeal for a love which is more than all, for freedom of thought and action and the human birthright of happiness should go far in the minds of the millions who will see it toward restoring those very things throughout the world.

While producer and playwright have been waiting and expecting "the big play" as a result of the present clash of nations, Mr. Griffith has patiently imagined and built and delved deeply into history and art and produced the very work expected.

The train of thought in the mind which could conceive such mass of detail and weave it into such an harmonious whole beyond doubt has been influenced, consciously or unconsciously, by the historic events of the last few years. A play so great that it must needs be seen to be fully grasped is a play so great that national honor should be done to the author and doubly so when he is the producer and director as well.

LOVE THEME TOMORROWS.

Tale of a boy and girl caught in the whirlpool of a modern city; love of a maid in medieval France when the nation was swayed and ran red through the machinations of rulers; in the Orient, the barbaric pageantry of the time of Babylon's greatness and its fall; before the crucifixion of Christ, the long for mercies of the Nazarene which ended on the Place of Golgotha; and back from Babylon, Judea and medieval France, down to the passage of the cinema which has swept the land.

Never since there came to us the unique pictures of Kipling's genius, never since the poetic fancies and dramatic talents of Barrie have we had a production so full of the human touch, so full of the joy of life, so full of the sorrow of life, so full of the pathos of life, so full of the laughter of life, so full of the tears of life, so full of the hopes of life, so full of the fears of life, so full of the love of life, so full of the hate of life, so full of the life of life, so full of the death of life, so full of the life after death, so full of the life before birth, so full of the life of the unborn, so full of the life of the dead, so full of the life of the living, so full of the life of the world, so full of the life of the universe, so full of the life of God, so full of the life of the Christ, so full of the life of the Holy Ghost, so full of the life of the Trinity, so full of the life of the Father, so full of the life of the Son

Chicago News
11/29/16

'INTOLERANCE' SHOWS SPLENDORS OF 4 AGES

Babylon, Judea, Old France and New U. S. A. in Griffith Triumph.

HIT AT FAKE REFORMERS

BY W. K. HOLLANDER.

After Mr. Griffith's cinematic display last evening at the Colonial no screen achievement seems impossible. The last word in the "movies" has been written with such frequence, only to be rescinded through some later and more surprising innovation, that one feels inclined to the belief that the shadow drama is still in its embryonic state in spite of its tremendous progress and that it holds in store further amazing possibilities.

"Intolerance" is overwhelming. Persons possessed of the regulation two eyes, however keen and observant they may be, can do no more than begin to absorb parts of the gigantic spectacle or series of spectacles which unfold themselves in the course of three hours of enthralling entertainment. As if controlled by some magician's wand, myriads of gorgeous and startling scenes of ancient times, interrupted occasionally by views of modern social evils, flit by the incredulous observer in kaleidoscopic sequence.

Production Is Overwhelming.

If one were to be critical he would complain of the bigness, greatness and massiveness of the production, which make it impossible for consumption at one sitting. Much of its grandeur and sensational display escapes the attention of the spectator. Yet few will venture into the Colonial a second time, for its attraction does not possess the alluring qualities which compel more than one inspection.

Few men would dare such a task as Mr. Griffith accomplished. To give interestingly visual presentation of ancient periods attended by all the attendant pomp, ceremonies and customs is a feat in itself; but to contrast four different decades—Babylon in the days of Belshazzar, Judea at the time of the Nazarene, medieval France and the present—and to sustain the underlying motive through all these ages marked by tumult and strife indeed is a remarkable achievement. And Mr. Griffith succeeded splendidly.

Intolerance is his theme and he manifests pictorially that similiar intolerant conditions wrought havoc to former innocents as interfere with modern society.

Aims at Pseudo Reformers.

The producer aims his blows ostensibly at the self-constituted reformers, the meddlesome persons who find all other avenues to life shut to them and who therefore undertake to reform so called social evils. His thrusts are unswerving and unsparing. From the bloody pages of ancient times he draws analogous events to emphasize his point and prove that the same evils undermined society then as exist to-day.

Of chief interest are the Assyrian and Babylonian episodes. Thorough research work has enabled the producer to reveal this period with amazing accuracy and the spectator accordingly beholds magnificent temples and lofty palaces that are the high, thick walls, with their great frieze depicting surrounding Babylon's domain and protecting it from its enemy, appear formidably in view. In fact, in entire Babylonian city, complete completely, was reconstructed for the occasion.

Splendor of Belshazzar's Feast.

Possibly the most impressive spectacle shown in the film are those of Belshazzar's feast after the fall of Babylon, a scene taken from the Old Testament. Hundreds of people, a panoramic view of over a mile of expanse, with the great temple figures and the Babylonian hanging gardens and pyramids in the background, the spectacle of the Babylonian priest and priestesses, the dancers, the slaves, the lion's den, the fall of Babylon, and finally the scene of Belshazzar's feast, is a spectacle of unusual interest. It was a marvelous scene, somewhat under the lack of the Babylonian at the height of its splendor.

The night's entertainment closed in the vision of the twenty years between the events of Calvary and Bartholomew. It was thrilling and startling, the spectacle of the Nazarene being led to Calvary, the crucifixion, the Bartholomew massacre, the death of Coligny and the flight of Catherine de Medici and her sons, the Huguenots and the Huguenot women, the Huguenot soldiers and the Huguenot children, the Huguenot homes and the Huguenot churches, the Huguenot Bibles and the Huguenot Christ, the Huguenot Christ who was crucified for the second time.

Modern Story Is Vital.

But in spite of the thrills and the spectacle, the modern story is the most vital. It is the story of the Dear One, the Boy, the Mother, the Father, the Sister, the Brother, the Friend, the Lover, the Sweetheart, the Home, the Church, the Law, the Home, the Mother, the Sweetheart

Chicago American Dec. 2

Thank You, Mr. Griffith, for "Intolerance"
High Spot of Feature Season

BY ROB REEL.

The high spot in a season of extraordinary features is attained this week in Chicago's world of cinema with D. W. Griffith's "Intolerance" off in the lead. Four performances of "Twenty Thousand Leagues Under the Sea" to-day at the Studebaker marks one of the most successful of picture runs coming to a close—one this morning, two this afternoon and one this evening. Next week this big novelty moves on to the Hyde Park Theater and to houses in the chains belonging to Lubliner & Trinz and to the Ascher Brothers.

At the same time Nazimova makes her debut on the screen in "War Brides" at the Michigan avenue house and "Idle Wives" comes for a prolonged stay at the La Salle.

Meantime "The Unborn," the birth control picture which ran to a line of patiently waiting thousands several weeks long at the opening, continues its showing in the Bandbox.

In the near future is promised a Bushman and Bayne serial of unusual attraction called "The Great Secret." Also keep your eye open for the Mrs. Vernon Castle serial called "Patria."

"'INTOLERANCE' TOO BIG!"

Only one complaint about "Intolerance" has reached this column. "It is too big," declares one fan, after a pilgrimage to the Colonial. Which only goes to substantiate what The Optimist had to say after viewing the successful opening—that Chicagoans will see this picture as often as they can and then some more.

Viewing the massed love plays from the back of the Colonial, it might be suggested that there is room for many of those who are forming the habit of standing in line to get their seats in advance. Apparently every one in the house spent the entire evening on the front edge of their seats. Why not move each row of seats forward and take care of some ten additional rows?

As editor of the motion picture department of the Evening American, Rob Reel wishes to publicly thank Mr. Griffith for the most thrilling evening yet experienced at any cinema performance. It might be a fitting tribute to the master producer for the fans of Chicago to express themselves on what they think of "Intolerance."

JACKSON PARK THEATER.

The latest of the many big, beautiful motion picture theaters being opened in Chicago is the Jackson Park, at Stony Island avenue and Sixty-seventh street. Edward I. Bloom is the owner, and he is to be congratulated on possessing such a house. It seats 1,500 persons, and on Wednesday, opening day, there were 7,000 attendants.

Other houses opened this week were the West End, the Lane Court and the Madlin. There are about a half-dozen other projects nearing completion, which gives rise to the belief in many quarters that soon the city will have only big, roomy, well ventilated and luxuriously maintained centers of amusement.

Robert Harron by H. W. McClure in "INTOLERANCE" at the COLONIAL

Chicago Post Dec. 1.

"Intolerance" Is Great Spectacle

By Charles Grey.

DAVID W. GRIFFITH may have a crude and somewhat unsophisticated philosophy of life; his portrayal of world history may suffer from a desire to effect only the ultra-spectacular; his conception of industrial economics may be amusingly exaggerated, but in "Intolerance," his new film play, now at the Colonial Theater, he has given to the world what no producer of the legitimate drama can, and what no producer of the film drama has heretofore attempted. He has conceived, developed and pictured stupendously enormous (no other combination of words will convey the description) scenes of ancient historical events, battles, maneuvers and religious ceremonies that bring before the eyes of the spectators history events familiar to every man, woman and child.

The plot "Intolerance" can be followed only by persons who are accustomed to reading four or five "continued in our next" magazine stories at the same time. But it wouldn't detract one bit from the interest of the film if the plot was omitted altogether. Astounding and wonderful are the picture themselves.

Mr. Griffith has endeavored to show the harm wrought to the uplifting of humanity. To do this he "intolerance" by his scenes showing the doing of four different periods of world history. There is the modern story, the Judean story, the Huguenot story and the Babylonian story. A narrative of the plot is not an necessary adjunct to a review of the film. It is enough to say that Griffith's "Intolerance" will interest the public in two entertainment straight. This is all about and all the wonderful exhibition of expertness who has it.

The cast of thousands included most of the characters in the photoplays, Mae Marsh, Robert Harron, Seena Owen, Eric Von Stroheim, Bessie Love, Tully Marshall, Walter Long, Lillian Gish, Constance Talmadge, Fred Gamble, Frederick Vroom, Ralph Lewis, Howard Gaye, Alfred Paget, Tom Wilson, Erville Alderson, Ruth Elder, Sam De Grasse, Josephine Crowell, Vivian Oakland, Carol Dempster, Elmer Clifton, Eugene Pallette, Tom Gilbert, Ralph Brooks, Ralph Graves

Photo

Springfield, O. Dec. 3

On Not Describing the World's Greatest Show

BY ASHTON STEVENS.

WEDNESDAY—In his imposing picture at the Colonial Theater Mr. Griffith tells concurrently four stories of as many periods. He does it as unaffectedly as the old-time copper on the Chinatown beat used to jail four highbinders single handed by the simple expedient of tying their cues in one knot and driving them four abreast down the street to the police station.

By several of the reviewers who attended the New York release of "Intolerance" it was put down as terrifyingly difficult. It is terrifyingly difficult only to the man who attempts to describe it in a column of words. It confuses nobody but the critics, who are accustomed to the muzzle-loaded, single-barrel type of drama and photo-drama. A great many things are difficult to the critic according to the degree of uneasiness with which he interprets them for that purely mythical reader who holds his newspaper up to the standard of the Great Reporter that told the story of the Creation in six hundred words.

Mark Twain, who wrote the adventures of Huck Finn and Edward VI. and Joan of Arc and Mrs. Eddy in a little under a million words, could tell us all that D. W. Griffith has told us about the Dear One of California and Brown Eyes of old France and Mary Magdalene of Judea and the Mountain Girl of Babylon, and tell it well for a five-foot shelf; but he is not here now. I can do the next best thing, which is not to retell Mr. Griffith at all.

* * *

THURSDAY—Mr. Hammond could—doubtless will—describe "Intolerance" in a word; but it will require a bigger book than Sears, Roebuck & Co.'s to explain the word. For me—what's the use? I hope I know when I'm licked. In an hour I can dish you up a hash of the Tree-Fletcher-Shakespeare "Henry VIII." and I've been known to make "Hamlet" mad to the foolest intelligence in forty minutes by the printer's dead line; but I have only a week in which to prepare a report on "Intolerance," and the rush is almost unbearable.

* * *

FRIDAY—Another sleepless day. In vain I read Rob Roy's tribute to The Optimist and Mr. Donaghey's to Mr. Whittaker. I even tried Mr. Tyson's "Sixty Years of the Theater," but it was all too short for the long sleep I crave. I wish Mr. Edmonds would induce Mr. Campanini to put on "Parsifal." That would give me the sleep I need, and perhaps an idea.

The music that has been put to "Intolerance" would have the same effect but for the nervous vitality of the picture, from which I cannot withdraw my weary, sleepy, fascinated eyes.

Of course, I have discovered Mr. Griffith's secret, but it is so simple I am ashamed to tell it. This is the secret I am ashamed to tell.

The best director did not music to Mr. Griffith's pictures. He permitted Mr. Griffith to write them bigger than the pay roll. He followed the tortuous paths of Mr. Griffith's pageants with the patience of a slow hound. He set them up in wax and wood, sand and stone, canvas and silk, copper and silver, tears and plaster, sky and water, as expertly as the compositor will set up these trivial words of mine. Mr. Griffith was his own best director.

I cannot imagine a man of Griffith's imagination being less so. I see him, the large affection he would put up at nightmare. Anybody can dream, he imagines the out of dreams. But where Griffith gives himself up and dreams in wonderful ways, I doubt if he ever sees the vision of it in the dreams he

ments. I wonder if he thinks of one-reel picturizations of the Iliad and the second part of Goethe's "Faust"—for vaudeville?

I used to see Mr. Griffith week by week in Belasco's stock company in San Francisco, when he was a boy actor and I a boy critic. There was nothing immortal about him then. There is nothing immortal-looking about him now. I just saw him in the foyer of the Colonial Theater, showing his Babylonian usherettes how to form a hollow square. He was as simple as a Thomas Edison inventing the phonograph.

Why is it these big fellows are so simple to the complicated intelligence? Why did we have to wait for Griffith to show the Nazarene without His conventional halo? His "Man of Men" now makes the conventional halo impious.

I love the brutality of his Babylon. All narrow-chested, sedentary-men can love that. The brutality is not alone in mighty walls broken and men dying passionately; it is in the beauty of the Babylonian women. The basal attraction of woman never was staged as Griffith stages it.

Yet the most wonderful of his women is not beautiful at all. She is Mae Marsh and as monkeyish as Maude Adams. She is the first actress in my experience to possess a mental magnetism translatable into celluloid. Some of her expressions are so intimate you are glad to be sitting in the dark. As a dramatic critic I may fall back to the lingo of my dated craft and say that Miss Marsh is the star of this dramatic masterpiece.

* * *

SATURDAY—I took virinol and dreamed to-day of corybantic Babylonian maidens. How shall I ever be able to look the "Follies" in the face? "Intolerance" has taken a fearful grip on me. I must betake me to the sign of Sir Herbert Tree and safe old Shakespeare and gaze once more on the restrained and reasonable beauty of Miss Elsie Mackay.

I must make my peace with my theater—the theater of votes and footstep—and reconcile myself to its limitations. This genius Griffith, I have just discovered, has a second secret, and as simple as the first.

Instead of imitating my theater, my drama, he invented one of his own. So did Wagner. But all the sacred jung of Bayreuth is not the price of a gallery seat for "Intolerance." It is not as human as "The Birth of a Nation"; it is superhuman and the biggest show in the world.

Southern Women's Magazine Dec. 1.

One of many interesting figures in David Griffith's gigantic new production, "Intolerance."

Sacramento Union Dec. 1.

PICTURE COMPANY BUYS STEAMBOAT

Griffith Will Use Sacramento River as Setting for Mississippi River Story.

Representatives of the Griffith motion picture corporation, which produced "Intolerance," "The Clansman" and other spectacular attractions, have completed negotiations for the purchase of the steamer Grace Barton, now tied up at Sausalito and which is to be towed in a few days to Sacramento, to be overhauled and made ready for another gigantic spectacle of motion picture life—this to be staged in part on the Sacramento river near this city. The plot of the story to be elaborated centers about the Mississippi River near the delta belt. The Sacramento river is to play the role of the father of waters in the story.

The Griffith representatives tried to purchase one of the steamers plying out of Sacramento, but were unable to close the deal because of the majority of river vessels. The Barton is an older steamer, but possesses the qualities for which it is to be put, including a rare on the river as steam, sails and oars. The steamer will be refitted after it has served the motion picture purpose. The purchase is said to be of considerable value.

Photoplay Classic Dec. 1

INTRODUCING MY DEPARTMENT:

Just as I begin my efforts as a pioneer student in the field of the photodrama I begin to surprise them. Always showing the photodrama as a fine art capable of infinite power, influence, scope and expansion. Three years ago my viewpoint was ridiculed by critics throughout the country with more or less good nature. Those who only skimmed that I was taking myself and the unrefined photodrama too seriously.

In the meantime, most of those who pooh-poohed have crawled to another [illegible]. Today the critic who should dare to [illegible] the photodrama a passing show that will drive and fade its every hour on the green tonight and be crushed out of the theaters tomorrow would be adjudged something of a fool and of no [illegible].

On the contrary, you and I are living in a wonderful age. We have lived to see the birth of a new art. We are privileged to witness its development and the coming of a new medium for expressing the [illegible]. We may be sick and tired of [illegible] [illegible] it was created in [illegible] of man and [illegible].

The instrument of man's dreams becomes familiar with, to be sure, painting the wages of our theaters and the pages of our books, and climbing skyward in the pinnacles of our cathedrals, as coloring canvas and carving stone. But those are messages no older than the hills. Even sages had dared to prophesy the coming of another to escape a niche among the [illegible].

To him who doubts the birth of a new art stand outside the theaters of the world in noon, at dusk, at night, and try to count if he can, the millions that enter in the [illegible] of a single day.

If he still doubts, let him enter one of the theaters of these theaters of the world [illegible]. In that short couple he will find [illegible] [illegible] by [illegible] the [illegible] of the strangest [illegible] that has [illegible].

And if he still doubts, let him [illegible] "The Birth of a Nation" [illegible] [illegible] [illegible]

Chicago American Dec. 2

Thank You, Mr. Griffith, for "Intolerance"
High Spot of Feature Season

BY ROB REEL.

The high spot in a season of extraordinary features is attained this week in Chicago's world of cinema with D. W. Griffith's "Intolerance" off in the lead. Four performances of "Twenty Thousand Leagues Under the Sea" to-day at the Studebaker marks one of the most successful of picture runs coming to a close—one this morning, two this afternoon and one this evening. Next week this big novelty moves on to the Hyde Park Theater and to houses in the chains belonging to Lubliner & Trinz and to the Ascher Brothers.

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Mr. Griffith has endeavored to show the harm wrought to the uniqueness of humanity. To do this he "intolerance" by his seven tableaux, showing of four different periods of world history. There is the modern story, the Judean story, the Persian story and the Huguenot story. A narration of the plot is not an necessary adjunct to a review of the film. It is enough to say that "intolerance" and its evil the public to see philosophical thought. This it will show and all the possible admirers of research who see it.

[illegible]

N.Y. Vogue Dec 1.

"INTOLERANCE"

The moving-picture manifestly offers a medium for art; but thus far—in America at least—this medium has not been used artistically. Art is the expression of ideas in terms of truth and beauty; and the millions of people who patronize our moving-pictures every year are not rewarded by the reception of them.

Once or twice a season, it appears to be the duty or a diversion of art to attend some prominently celebrated moving-picture. If only as a test of whether the latest highly heralded wonder is still as stupid as its countless predecessors. The test has long ago reached that point. The trouble with our moving-pictures, manifestly, seems to be that the device of film creation is the prerogative of the photographer and the mechanic—and it is not the prerogative of the artist. Mr. Griffith, in his "Intolerance," has proved that the film can be made to tell a story, that it can be made to reveal a philosophy, that it can be made to be a medium for the expression of a great artistic idea. Mr. Griffith has proved that the film

Photo

Springfield, O. Nov. 3.

On Not Describing the World's Greatest Show

BY ASHTON STEVENS.

WEDNESDAY—In his imposing picture at the Colonial Theater Mr. Griffith tells concurrently four stories of as many periods. He does it as unaffectedly as the old-time copper on the Chinatown beat used to jail four highbinders single handed by the simple expedient of tying their cues in one knot and driving them four abreast down the street to the police station.

By several of the reviewers who attended the New York release of "Intolerance" it was put down as terrifyingly difficult. It is terrifyingly difficult only to the man who attempts to describe it in a column of words. It confuses nobody but the critics, who are accustomed to the muzzle-loaded, single-barrel type of drama and photo-drama. A great many things are difficult to the critic according to the degree of uneasiness with which he interprets them for that purely mythical reader who holds his newspaper up to the standard of the Great Reporter that told the story of the Creation in six hundred words.

Mark Twain, who wrote the adventures of Huck Finn and Edward VI. and Joan of Arc and Mrs. Eddy in a little under a million words, could tell us all that D. W. Griffith has told us about the Dear One of California and Brown Eyes of old France and Mary Magdalene of Judea and the Mountain Girl of Babylon, and tell it well for a five-foot shelf; but he is not here now. I can do the next best thing, which is not to retell Mr. Griffith at all.

* * *

THURSDAY—Mr. Hammond could—doubtless will—describe "Intolerance" in a word; but it will require a bigger book than Sears, Roebuck & Co.'s to explain the word. For me—what's the use? I hope I know when I'm licked. In an hour I can dish you up a hash of the Tree-Fletcher-Shakespeare "Henry VIII," and I've been known to make "Hamlet" mad to the feeblest intelligence in forty minutes by the printer's dead line; but I have only a week in which to prepare a report on "Intolerance," and the rush is almost unbearable.

* * *

FRIDAY—Another sleepless day. In vain I read Bob Reed's tribute to The Optimist and Mr. Dougherty's to Mr. Whittaker. I even tried Mr. Towne's "Sixty Years of the Theater," but it was all too short for the long sleep I crave. I wish Mr. Simonds would induce Mr. Campanini to put on "Parsifal." That would give me the sleep I need, and perhaps an idea.

The music that has been set to "Intolerance" would have the same effect but for the nervous vitality of the picture, from which I cannot withdraw my weary, bleary, fascinated eyes.

Of course, I have discovered Mr. Griffith's secret, but it is an simple I am ashamed to tell it. This is the secret I am ashamed to tell.

The last director did not mean to Mr. Griffith's accounts. He permitted Mr. Griffith to write ideas bigger than the pay roll. He let loose the furious genius of Mr. Griffith's scenario with the portunity of a show house. He set them up in stone and brass, wood and stone, canvas and silk, copper and silver, iron and plaster, sky and water, as reports to the non-partisan will set up these trivial words of mine. Mr. Griffith was his own first director.

I cannot imagine a man of Griffith's imagination being sane as I and you and other dissipations are sane. The large attention can would pit us of strangers anybody can dare, the intensity the fire of genius. But behind Griffith some weapon so far-reaching in consequence that I doubt anyone in a million of us is his equal can

ments. I wonder if he thinks of one-reel picturizations of the Iliad and the second part of Goethe's "Faust"—for vaudeville?

I used to see Mr. Griffith week by week in Belasco's stock company in San Francisco, when he was a boy actor and I a boy critic. There was nothing immortal about him then. There is nothing immortal-looking about him now. I just saw him in the foyer of the Colonial Theater, showing his Babylonian usherettes how to form a hollow square. He was as simple as a Thomas Edison inventing the phonograph.

Why is it these big fellows are so simple to the complicated intelligence? Why did we have to wait for Griffith to show the Nazarene without His conventional halo? His "Man of Men" now makes the conventional halo impious.

I love the brutality of his Babylon. All narrow-chested, sedentary-men can love that. The brutality is not alone in mighty walls broken and men dying passionately; it is in the beauty of the Babylonian women. The basal attraction of woman never was staged as Griffith stages it.

Yet the most wonderful of his women is not beautiful at all. She is Mae Marsh and as monkeyish as Maude Adams. She is the first actress in my experience to possess a mental magnetism translatable into celluloid. Some of her expressions are so intimate you are glad to be sitting in the dark. As a dramatic critic I may fall back to the lingo of my dated craft and say that Miss Marsh is the star of this dramatic masterpiece.

* * *

SATURDAY—I took virinol and dreamed to-day of corybantic Babylonian maidens. How shall I ever be able to look the "Follies" in the face? "Intolerance" has taken a fearful grip on me. I must betake me to the sign of Sir Herbert Tree and safe old Shakespeare and gaze once more on the restrained and reasonable beauty of Miss Elsie Mackay.

I must make my peace with my theater—the theater of votes and footstep—and recommit myself to its limitations. This genius Griffith, I have just discovered, has a second secret, and as simple as the first.

Instead of imitating my theater, my drama, he invented one of his own. So did Wagner. But all the sacred juns of Bayreuth is not the price of a gallery seat for "Intolerance." It is not as human as "The Birth of a Nation"; it is superhuman and the biggest show in the world.

Southern Women's Magazine Dec. 1.

One of many interesting figures in David Griffith's gigantic new production, "Intolerance."

Sacramento Union Dec. 1.

PICTURE COMPANY BUYS STEAMBOAT

Griffith Will Use Sacramento River as Setting for Mississippi River Story.

Representatives of the Griffith motion picture corporation, which produced "Intolerance," "The Clansman" and other ~~large~~ spectacular attractions, have completed negotiations for the purchase of the steamer Grace Barton, now tied up at Rancho Rio and which is to be towed in a few days to Sacramento, to be overhauled and made ready for another gigantic spectacle of motion picture life—this to be staged in part on the Sacramento river near this city. The plot of the story to be elaborated centers about the Mississippi river near the delta belt. The Sacramento river is to play the role of the father of waters in the story.

The Griffith representatives tried to purchase one of the steamers plying out of Sacramento, but were unable to obtain the final release of the owners of these vessels. The Barton is an older steamer, but possesses the qualities to which it is to be put, including a race on the river as exciting as any ever. The steamer will be burned after it has served the motion picture purpose. The purchaser is said to be of considerable value.

Motion Picture Classic Dec. 1.

INTRODUCING MY DEPARTMENT

Just as I begin my efforts as a pioneer student in the field of the photodrama I mean to continue them—always viewing the photodrama as a thing capable of infinite power, influence, scope and expansion. This view and my point was ridiculed by critics throughout the country with more or less good nature. Those who such accused that I was taking myself and the so-called photodrama too seriously.

In the meantime, most of those who proposed to scoff have scampered to another [illegible]. Today, the critic who should dare to [illegible] and call the photodrama a passing show that will shortly and [illegible] hour on the screen brought and he [illegible] out of the theaters [illegible] would be [illegible] something of a fool, and a fool in consequence.

On the contrary, you and I are living in a wonderful age. We have lived to see the birth of a new art. We are privileged to contemporaneous with the coming of [illegible] medium for expressing the [illegible]. We are so sure we are [illegible] opinion, that we are [illegible] of more than a passing.

The institution of [illegible] become familiar [illegible] to be sure, [illegible] the stages of our theaters and the pages of our books, and climbing skyward in the pinnacles of our cathedrals, as coloring canvas and carving stone. But these art messages are older than the hills. Even sages had dared to prophesy the coming of another to occupy a niche among the [illegible].

Let him who doubts the birth of a new art stand outside the theaters of the world at noon, at dusk, at night, and try to convince [illegible] the million that enter in [illegible] of a single day.

If he still doubts, let him enter one of the leaders of these theaters of the [illegible] sit. In that short hour he will feel [illegible] emotion [illegible] to doubt the [illegible] of the strange new thing that has [illegible].

And if he still doubts, let him [illegible] Griffith's "The Birth of a Nation." [illegible] the tears that fill [illegible] eyes and [illegible] the [illegible] of the [illegible]. This is [illegible] if he dares.

And if he still doubts, he is a fool.

This article can make a serious fool of [illegible] and [illegible] in truth, makes a fool of a [illegible]. [illegible]

Motion Picture Mail Dec/Dec. 2

Consider Mr. Eaton's final argument. "What does it matter whether a Moorish village is built at Fort Lee or on the stage of the Belasco Theatre?" he demands. "Is there any guarantee that the motion picture people in their hurry and rush and carelessness will make it more authentically Moorish than Belasco will? Hardly! Possibly the camera can go anywhere, but the fact remains that it doesn't. The writer for the screen has no more chance of authentic realism than the writer for the oral stage."

Mr. Eaton mentions "Intolerance." Let us consider "Intolerance" as a drama. Could the stage achieve the realism of the mighty attack upon Babylon with the catapults, the siege towers and the ancient engines of war? Or let us conceive of "Ben Hur," now a thing of galloping chariot horses on a treadmill and a Roman galley sinking in a canvas sea, in the pictures. Or, again. Is Frank Keenan, as the gambler of Belasco's canvas and painted wood cabin in "The Girl of the Golden West," as vivid as the Keenan of the screen drama, playing a mountaineer silhouetted against the real tree-clad Rockies? So much for comparisons. Frankly, we do not believe in comparing the stage to the screen or vice versa. Here are two distinct arts, one 2,500 years old, possessing a history pregnant with achievement, the other twenty years old, with its history still before it.

Mr. Eaton is steeped in the traditions of the stage. "The spectator before a stage set uses his own imagination, he makes allowances and creates his own illusion. The spectator before a movie sees exactly what the camera shows him." Here is a statement admitting of wide argument, for the screen, to our way of thinking, owes its universal popularity to its appeal to the imagination—its power to suggest and to paint pictures for the mind where the stage is obviously unreal.

We believe Mr. Eaton's statements deserve serious consideration, although we disagree with him on one of his three points of criticism. *The photodrama must improve its story.* We have no patience with those who sneer at the screen as an art and demand the name of a single masterpiece. Aeschelus, Shakespeare, Ibsen did not appear overnight. As some one else has said, the attainment of an ideal is not an acrobatic feat.

But the screen scenario is not showing a steady and substantial advance. Regardless of our own personal opinion of Mr. Eaton's final comments, let us repeat them. Discussing "Intolerance," he says: "As a mere dramatic narrative, it rises to a climax which consists merely of three movie chases, alternating rapidly. A girl in a chariot is trying to get to Babylon ahead of the army of Cyrus (which appears to have charged the city at the rate of sixty miles an hour), an automobile is trying to get to a station ahead of the Empire State express, and a Huguenot in Paris is trying to reach her sweetheart's house ahead of the mob that was committing the massacre of St. Bartholomew. This is exactly the sort of thing the movies were doing twenty years ago. Years of effort, thousands of workers, millions of dollars of capital, and the mountain labors and brings forth this gigantic mouse!"

FREDERICK JAMES SMITH.

Motion Picture Mail Dec 2

Motion Picture Mail Dec 2

Chicago Journal Dec. 2

WHENEVER I see Fannie Ward on the screen I find myself marveling at her perennial youth, which seems never to lessen with the flight of time. She is the youngest, most girlish looking woman of her years in pictures—a pictorial illustration of enduring girlhood.

Back of me at the Castle sat two girls watching Fannie Ward with wide-open, fascinated eyes. Said one of them as Fannie pranced about like a 16-year-old:

"O, I guess she is the daughter of that man," pointing to Walter Long, probably younger in real life than Fannie Ward.

Albert Payson Terhune is responsible for "The Years of the Locust" and I have no doubt the fiction version of Mr. Terhune's story is much better than the screen story—which is not new to film plots.

Lasky knows how to redeem any defect in thin stories by making the production and cast do double work. This picture by reason of Lasky's method entertains, though not to the extent that other Fannie Ward features have held our attention.

The picture is a sort of Enoch Arden affair, with a superfluity of husbands—one of them unwelcome. The girl marries Aaron Roth, an unscrupulous swindler, a man made just as repulsive as Walter Long knows how to portray such a person. Walter Long with Gus in "The Birth of a Nation" and the Musketeer in "Intolerance" to his credit is about as convincing a screen blackguard as I know. He makes Aaron Roth a despicable creature—the kind that we look to see taken out of the picture by death or disaster.

After he has robbed all the widows, orphans and other unprotected persons, the federal government takes a hand and tries to punish Roth. He runs away leaving his wife to face the disgrace and helps matters along by letting her believe him a suicide.

The wife doesn't care a bit when the papers tell her he is no more. It always seems to me a crude thing, and a bit of business peculiar to pictures, for the sorrowing family to learn of the departed one's demise through the daily papers. This is the way Lorraine learns she is free to marry Direk Mead—the man she has always loved.

Direk Mead is incidentally Jack Dean—so of course it is very easy for Fannie Ward to show her preference for him. After they are married and happily settled in South Africa, out of the past comes Roth to tell Lorraine she is a bigamist.

A sensational shooting fray in which Roth tries to get possession of a valuable diamond from the Kimberly diamond mine, puts husband No. 1 beyond the pale of further human wickedness and wounds husband No. 2. After all this melodrama the wounded one and his wife are left to live happy ever after.

Not an average Lasky picture in quality I should say.

ETHEL DAYTON.

Griffith Film Demonstrates His Leadership

Creator of "Intolerance" Spectacle Outstrips All Rivals in Field of Cinematographic Art; Gossip of the Plays and Players

By O. L. HALL

The theme of each of the narratives in Griffith's spectacle is expressed in the title. He does not, as in his "The Birth of a Nation," get his effects and create his impressions by steadfastly building to a single story, but by building to a single idea to a kaleidoscopic plot. The average mind, seeking expression through the cinema, would have sought to enlarge upon "The Birth of a Nation" by the process of adding the adventure of visual reality without by increase of the means of expression, trying strength to enlarge upon his author guided by the process of multiplication, centering the focus of four persons instead of one.

The producer has been the victim of what he regards as the greatest, and he has hit his target through the [illegible] Nothing, with this work, not of imagination, but one that is [illegible]

Springfield, O. Women's Home Companion Dec. 1

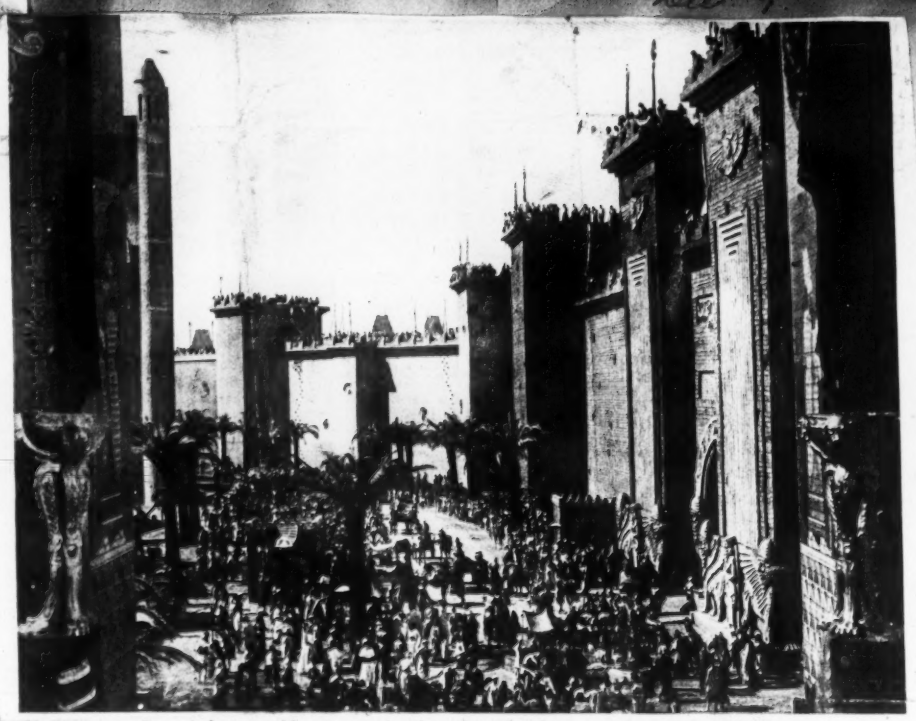
INTOLERANCE, D. W. Griffith, 12 reels: Without doubt this is the most marvelous picture that has yet been seen on the screen. In spectacular effect it is even more absorbing than "The Birth of a Nation," its predecessor. Four stories, based on the fall of Babylon, the time of Christ, the Massacre of St. Bartholomew, and Modern Organized Charity, are told in parallel incidents to illustrate the thought that the spirit back of each is intolerance. The most remarkable part of the film is the stupendous grandeur of Babylon, and the amazing battle scenes giving the mass effect of thousands of men, war chariots, siege-towers, etc. In the midst of this the sympathies are focused upon various simple scenes which serve to show how very human, after all, are historical characters with their love, laughter and tears. The scenes from the life of Christ are portrayed with reverence throughout. Many of them are very beautiful, the characters being grouped after the paintings by Tissot. There is no effort to tell a connected story, merely a suggestion of the many incidents in Christ's life which show His great tolerance and the intolerance of His enemies.

The period of religious intolerance in France culminating in the Massacre of St. Bartholomew is dramatically presented.

In the melodramatic and unconvincing modern story the point is made that many sins are committed and many lives ruined because of the intolerance of organized charity. The weaknesses of this form of philanthropy have been over-emphasized to the straining point of credulity. People who think will reject Mr. Griffith's interpretation as ridiculously untrue; those who do not will get a wrong impression.

Exaggeration is the most glaring fault of this production. It is because of this exaggeration that what is almost a masterpiece becomes a "movie." The remarkable acting of Mae Marsh as the Girl of the Modern Story deserves the warmest praise.

Dobbs Ferry Register Dec 1, 1916



One of the magnificent scene settings for "Intolerance," the new Griffith film. It represents a street in ancient Babylon, with a marvelous accuracy of detail

Better Films

A Department Conducted by Helen Duey

THERE has been a distinctly new tone to the feature films produced in the last few months, a perceptible effort to make the stories more like glimpses of life as it is lived by flesh and blood people, not by puppets in the hands of a director who has never been a student of humanity. The time has passed when a successful picture can be made up of certain conventional motion picture ingredients hastily thrown together—a leering villain, a curly-haired doll heroine, a handsome lover, a struggle in a locked room, a sensational rescue, and a close embrace.

So long as features were what the name implied, they held hopes of developing the new art into something substantial. They were a step beyond the one-, two-, three-reel program of mediocre stuff mechanically developed in plot, acting and settings. But when they become program features they too frequently lose their right to be called features, and become "programs," like their predecessors.

For a time a noted dramatic star could carry a picture to financial success because of the cumulative publicity back of her. But publicity cannot popularize a face that does not screen well, or a story with no real intent, or mechanical workmanship. Even favorite heroines like Mary Pickford or Marguerite Clark cannot always carry to success a spineless story. The public is weary of the "sixteen-year-old" curly-haired heroine who marries in the last reel; besides, it has a bad effect upon the real sixteen-year-olds. Not the hair, but the ability to stir the emotions has helped these successful screen actresses to attract the public to many a mediocre story. And that is the only reason such productions have been listed as Better Films.

It is not the newness of the plot which makes a good story. There are few new plots. Most of the stories have been told countless times in literature, the drama, and now the motion picture. It is the way the plot is dressed by author and director which makes its freshness, its human appeal, and its final success. It is this new note of sincerity evident in the following selected films which makes them approach more nearly to the ideal of what a Better Film should be.

LIBERTY THEATRE.

The most wonderful spectacle ever produced is D. W. Griffith's "Intolerance," now in its fourth month at the Liberty theatre, Manhattan, where it is playing twice daily, including Sundays. With "The Birth of a Nation," Mr. Griffiths set a standard of production that all his rivals envied. With "Intolerance" he has set a new standard that it is doubtful if he, himself, will ever excel.

Its four thrilling, vivid stories, with scenes laid in Babylon, Judea, medieval Paris and a modern American city, show love's struggle throughout the ages. The production cost nearly two million dollars and over 50,000 people took part in it. Never before have such stupendous backgrounds been erected for any stage production. Never before has such a wealth of pictorial beauty and such splendor of setting been realized by any theatrical producer.

It is almost unbelievable that such a magnificent structure as Belshazzar's palace, with its great hall a mile long, or the mighty walls of Babylon, nearly 300 feet high, were fashioned for the scene of a stage play. This spectacular scene alone cost more than any stage spectacle heretofore presented.

The conflict on and about the walls of Babylon, utilizing as it does, giant catapaults, flaming engines, battering rams and monstrous siege towers, is a reproduction of ancient warfare that is absolutely astounding in its reality.

There are three love stories in "Intolerance" and each story has its own set of characters. There is the redeeming love of the Dear One for the Boy in the modern story; the passionate love of Belshazzar for the Princess Beloved in the Babylonian episode; the Romeo and Juliet love of Brown Eyes and Prosper in the romance of old Paris.

Such famous film stars as Mae Marsh, Miriam Cooper, Lillian Gish, Seena Owen, Robert Harron, Alfred Paget, Margery Wilson and Constance Talmadge interpret the principal roles.

Los Angeles Express Nov 1

Los Angeles Express Nov. 2

CLUNE'S AUDITORIUM

—Intolerance, or The Mother and the Law

Intolerance, or The Mother and the Law, D. W. Griffith's mighty photo spectacle, will continue to be the attraction at Clune's auditorium during the coming week. It will start upon its eighth big week with a matinee Monday.

A 3-hour edition of this film will be shown starting Monday. Mr. Griffith was so highly pleased at the enthusiastic reception that has greeted his play in Los Angeles that he took a large number of additional scenes, particularly of Babylon. These new scenes are made to the beauty of the spectacle. The press and public have united in praise and appreciation of the project of the merit of this phase of D. W. Griffith's art. Critics and the public in Chicago, Boston, Philadelphia, Pittsburgh, Cleveland, Detroit, Buffalo, St. Louis, San Francisco, Los Angeles and Portland have subscribed to the overwhelming belief that the spectacle should be seen by the people of every city and town in the land. The production is the greatest in the history of the motion picture art. It is the greatest work of the master producer of the motion picture art. There is no doubt but that the spectacle should be seen by every man, woman and child. There is no doubt but that the spectacle should be seen by the people of W. D. Griffith's own country.

The film which worked such a sensation in Los Angeles last week will be the same film and exactly identical in every respect with the film which has been seen by the people of Los Angeles, and the film which has been seen by the people of Chicago, Boston, Philadelphia, Pittsburgh, Cleveland, Detroit, Buffalo, St. Louis, San Francisco, Portland and Los Angeles. The same film will be shown in Los Angeles.

N. Y. Variety Nov 17

SHOWS IN CHICAGO

N. Y. Herald Nov 2

"Intolerance" Now Running in Chicago

N. Y. Women's Wear Nov 2

Chicago Herald Nov.

N. Y. Globe Nov 2

Motion Picture Mail Dec 2

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Motion Picture Mail Dec 2

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Chicago Journal Dec 2

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The theme of each of the narratives in Griffith's spectacle is expressed in the title. He does not, as in his "The Birth of a Nation," get his effects and create his impressions by stealthily building to a single story, but by holding to a single idea in a multiple plot. The average mind, seeking expression through the cinema, would have sought to enlarge upon "The Birth of a Nation" by the process of adding the criterion of moral value to without an increase of the means of expression. Griffith attempts to point up his author's theme by the process of multiplication, centering the focus of "the parents instead of one."

This produces the same effect as if, desiring to the landscape, one, in his art, he focused through the camera upon the Rockies, the Alps, the Andes, the Himalayas, and the Ural and Caucasus Mountains, in the hope that in the composite picture the spectator would see the landscape as the artist saw it.

Griffith's theme is that "Life is a mixture of good and evil." Each of the four stories in the film is a story of a mixture of good and evil. In the Babylonian story, the good is represented by the Mother, the evil by the Mountain. In the Judean story, the good is represented by the Nazarene, the evil by the Pharisees. In the French story, the good is represented by the Huguenots, the evil by the Catholics. In the modern story, the good is represented by the Boy, the evil by the Mountain.

The parallel story of the Nazarene is the story of the Mother, the Boy, the Huguenots, the Nazarene, the Mother, the Boy, the Huguenots, the Nazarene, the Mother, the Boy, the Huguenots, the Nazarene,

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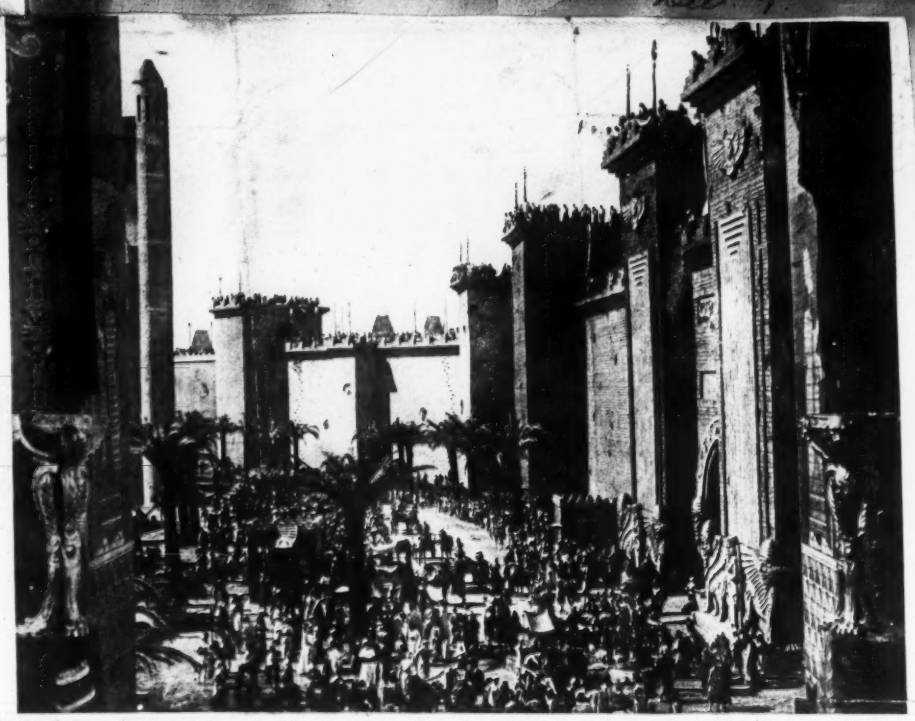
In the melodramatic and unconvincing modern story the point is made that many sins are committed and many lives ruined because of the intolerance of organized charity. The weaknesses of this form of philanthropy have been over-emphasized to the straining point of credulity. People who think will reject Mr. Griffith's interpretation as ridiculously untrue; those who do not will get a wrong impression.

Exaggeration is the most glaring fault of this production. It is because of this exaggeration that what is almost a masterpiece becomes a "movie." The remarkable acting of Mae Marsh as the Girl of the Modern Story deserves the warmest praise.

Dobbs Ferry Register Dec. 1, 1916



One of the magnificent scene settings for "Intolerance," the new Griffith film. It represents a street in ancient Babylon, with a marvelous accuracy of detail

Better Films

A Department Conducted by Helen Duey

THERE has been a distinctly new tone to the feature films produced in the last few months, a perceptible effort to make the stories more like glimpses of life as it is lived by flesh and blood people, not by puppets in the hands of a director who has never been a student of humanity. The time has passed when a successful picture can be made up of certain conventional motion picture ingredients hastily thrown together—a leering villain, a curly-haired doll heroine, a handsome lover, a struggle in a locked room, a sensational rescue, and a close embrace.

So long as features were what the name implied, they held hopes of developing the new art into something substantial. They were a step beyond the one-, two-, three-reel program of mediocre stuff mechanically developed in plot, acting and settings. But when they become program features they too frequently lose their right to be called features, and become "programs," like their predecessors.

For a time a noted dramatic star could carry a picture to financial success because of the cumulative publicity back of her. But publicity cannot popularize a face that does not screen well, or a story with no real intent, or mechanical workmanship. Even favorite heroines like Mary Pickford or Marguerite Clark cannot always carry to success a spineless story. The public is weary of the "sixteen-year-old" curly-haired heroine who marries in the last reel; besides, it has a bad effect upon the real sixteen-year-olds. Not the hair, but the ability to stir the emotions has helped these successful screen actresses to attract the public to many a mediocre story. And that is the only reason such productions have been listed as Better Films.

It is not the newness of the plot which makes a good story. There are few new plots. Most of the stories have been told countless times in literature, the drama, and now the motion picture. It is the way the plot is dressed by author and director which makes its freshness, its human appeal, and its final success. It is this new note of sincerity evident in the following selected films which makes them approach more nearly to the ideal of what a Better Film should be.

LIBERTY THEATRE.

The most wonderful spectacle ever produced is D. W. Griffith's "Intolerance," now in its fourth month at the Liberty theatre, Manhattan, where it is playing twice daily, including Sundays. With "The Birth of a Nation," Mr. Griffiths set a standard of production that all his rivals envied. With "Intolerance" he has set a new standard that it is doubtful if he, himself, will ever excel.

Its four thrilling, vivid stories, with scenes laid in Babylon, Judea, medieval Paris and a modern American city, show love's struggle throughout the ages. The production cost nearly two million dollars and over 50,000 people took part in it. Never before have such stupendous backgrounds been erected for any stage production. Never before has such a wealth of pictorial beauty and such splendor of setting been realized by any theatrical producer.

It is almost unbelievable that such a magnificent structure as Belshassar's palace, with its great hall a mile long, or the mighty walls of Babylon, nearly 300 feet high, were fashioned for the scene of a stage play. This spectacular scene alone cost more than any stage spectacle heretofore presented.

The conflict on and about the walls of Babylon, utilizing as it does, giant catapaults, flaming engines, battering rams and monstrous siege towers, is a reproduction of ancient warfare that is absolutely astounding in its reality.

There are three love stories in "Intolerance" and each story has its own set of characters. There is the redeeming love of the Dear One for the Boy in the modern story; the passionate love of Belshazzar for the Princess Beloved in the Babylonian episode; the Romeo and Juliet like love of Brown Eyes and Prosper in the romance of old Paris.

Such famous film stars as Mae Marsh, Miriam Cooper, Lillian Gish, Seena Owen, Robert Harron, Alfred Paget, Margery Wilson and Constance Talmadge interpret the principal roles.

N. Y. Review Dec. 2

"Intolerance" Now Running in Chicago

[illegible]

Los Angeles Express Dec. 1

Los Angeles Express Dec. 2

CLUNE'S AUDITORIUM

—Intolerance, or The Mother and the [illegible]

Intolerance, or The Mother and the Law, D. W. Griffith's mighty photo spectacle, will continue to be the attraction at Clune's auditorium during the coming week. It will start upon its eighth big week with a matinee today.

A [illegible] edition of this film will be shown starting Monday. Mr. Griffith was so highly pleased at the enthusiastic reception that has greeted his play in Los Angeles that he took a large number of additional scenes particularly of Babylon. These add much to the beauty of the spectacle. The press and public have united in perfect unanimity as to the merits of the work of this great D. W. Griffith's production and the effort to delineate human life in India as one is in the face of the [illegible] [illegible] of the world. [illegible] Griffith combined and compared his four parallel stories of modern historical records and modern thoughts subject to the overwhelming theme that the spirit of intolerance is back of the tragedy of life and that [illegible] [illegible] of the intolerance of [illegible] [illegible] the [illegible] [illegible] [illegible]

Chicago Journal Dec. 2

The Great Heart of the Photoplay

By Oma Moody Lawrence.

We have found a genius in a genial mood, we have usurped an hour and a half of some of the most valuable time in the motion-picture world, we have felt the hand of royalty (of the film). Which is all another way of saying that we have interviewed David Wark Griffith. They say that he is a difficult man to interview—not that he scorns the public, quite the contrary, but he thinks the public has had enough of Griffith "rammed down its throat." We thought that if we had an opportunity to listen to him talk for fifteen minutes we might consider that readers of This Poser were honored. We went with the idea that more than fifteen minutes of such valuable time were too much to ask. But we forgot all about the time and our businesslike resolves, for we found out why Mae Marsh says: "I really don't know what I shall do away from Mr. Griffith." We understood what Henry Walthall meant when he told us that there was no other director like Mr. Griffith. We, too, became a hero worshiper, and tho we are probably the twenty millionth, at least, we are quite content to become one of the crowd.

Mr. Griffith talked about his musicians, the small army that are with the production here. "You may tell Chicagoans," he said, "that nowhere else in the world will the music be as well handled as it is here. I have as my chief musical adviser a man who is half Indian and half Spanish, but a man who has been chosen as the head of one of the largest musical organizations in the world. His name is Julian Carrillo. I have as the director of one of the orchestras an Italian, Albert Pesce, who is so temperamental that I don't know how we could manage him if it were not for Senor Carillo. But he recognizes a genius. When Carrillo makes a suggestion the Italian says: 'Ah! I recognize the voice of a master; I bow before him.'"

"Sometime," laughed Mr. Griffith, "I am going to run only the orchestra and the voices without the picture. I think it would be better that way. I really think the music is better than the picture. It hurts the soul of a grand opera director to have to put simple things like the 'Wild Irish Rose' right next to Massenet's 'Salome,' but I think that we should have simple music for the simple parts and more barbaric harmonies for the splendid Babylonian moments.

"It is a funny thing about 'Intolerance.' There were some parts of it that I was a little dubious about myself. I was afraid they were over the head of the average public. And, you know, it is a sad thing, but true, that if the public is not with us we are lost. But you should stand here in the lobby and hear some of the comments. It is the Babylonian period that seems to make the strongest appeal. They like to see the Princess Beloved die in the prince's arms—as they express it, 'the Jane with the beautiful lamps lovin' the gink in de war paint.' You know, we all pass thru the stage where we wish we could die for some one, and that is what they like about it—the idea of dying for the hero. Then there is another thing. The boy who blacks my boots over at the hotel said to me this morning: 'I saw th' show last night, sir. It was swell. Y'know, I like that historical stuff, but I'm afraid th' low brows won't like it—me! I just eat that Babylonian stuff.' That's the way with everyone; they all think it's too deep for the other fellow. The little children love it; they seem to understand the story better than the grown-ups sometimes. Every boy and girl understands the movies. When they see a close-up of Mae Marsh smiling at us from the screen, her eyes all tenderness and love, followed by Bobby Harron doing the same thing, they know that they are smiling at each other. That is part of the technique of the 'movies'—the kiddies have been seeing that for years. But it is queer why some people come. There is a woman in San Francisco who has seen 'Intolerance' fifteen times, because she believes that she is the reincarnation of the Princess Beloved; she may be, for all I know. Another woman was asked why she went to see it when she always had hysterics afterward. 'Oh,' she said, 'it makes me so deliciously miserable; I just love to be miserable that way!' Women like to be miserable, anyway.

"I want to commend the characterization of the Christus, which was made by Howard Gaye. I believe that it is one of the best things in the production. I have had some very flattering comments on those few scenes. The Paulist Fathers of the State of New York have approached me and asked that I produce either a Passion play or a Holy Grail. Since they have disapproved of almost every Christus that has ever been portrayed on the screen or stage, I feel that the request is one of the greatest compliments I have ever had.

"We can talk as much as we like about the motion picture being a fad of the moment. I can only speak from my personal experience with these two productions. We have had 'Intolerance' running in San Francisco for eight weeks at a theater which has lost $75,000 in the last two years showing dramatic productions. We have been showing to crowded houses there, and the nearest approach to a success that had been shown before was a musical comedy, which ran for two weeks. The only thing that will hurt the photoplay will be the high salaries paid the stars. We can't afford to pay them. Why, I have Sir Herbert Tree and Douglas Fairbanks in a mob in 'Intolerance' there are a lot of other stars, too. Just figuring out their salaries as stars, the picture would figure up to cost about half a million dollars more than it did. We can't afford to make big pictures at that rate. I will never make a big picture like this again. No one will. It is too much to risk on the fickle taste of the public. You see, as it is now, I must bring everyone back to see the picture twice, in order to make what I have put into it.

"The censors were very sweet to our picture this time; they cut out very little of it. Of course, we tried to make it inoffensive. We never try to see how much we can 'put over,' but there is so much that must be daring in the luxurious period of Belshazzar that it is likely to offend the oversensitive. It seems to me that we have achieved some very 'artistic effects.'"

Then the man who made the movies artistic marvels as well as mechanical wonders took me out into the lobby to show me a New York criticism that he thought was especially good. There was a long line waiting to buy tickets, and one young chap immediately recognized him. The facial contortions that he practiced as he tried to signal a friend a few feet away made me smile, but Mr. Griffith was oblivious to the incident. As we walked toward the door a small boy of 12 dashed into us and breathlessly inquired: "Has the show started yet?"

Such is fame!

Chicago Photoplay Dec. 2.

Griffith Makes New Discovery

In the person of Miss Carmel Myers it is believed that D. W. Griffith has discovered another potential star of the silent drama worthy of ranking in time with other Griffith proteges that have achieved distinction, such as Mae Marsh, Bessie Love and the Gish sisters.

Carmel Myers, the fascinating Griffith star.

The daughter of Rabbi and Mrs. Isadore Myers of Los Angeles, Miss Myers met Mr. Griffith during the production of "Intolerance." Her father is an expert on Hebraic archeology and was one of the chief authorities consulted by the famous director for the Jewish historical scenes in the big spectacle. The unusual oriental beauty of the young girl attracted Mr. Griffith's attention, and upon testing her aptitude for dramatic expression, he found her "possessed of much latent talent. A recent high school graduate in her teens, Miss Myers has only had a few months' experience in motion picture work, playing minor roles at another studio.

Her parents have now granted her permission to become a member of the Triangle-Fine Arts Company, under Mr. Griffith's supervision, and it is expected that she will make good the successful career that is being predicted for her.

Chicago Examiner Dec 2.

"INTOLERANCE" STORMS CITY

IF YOU think "Intolerance" has headed by "The Flower of Faith" just hop around to the Colonial about 8 o'clock any night and say to the genial "Cliff" Almy in the box office: "Give me a good pair on the center aisle." (It is assumed that you played football in college and have broken through the lines patiently awaiting turns at the window.)

"Cliff" will say: "Give you a nice pair in the seventeenth row in the gallery, etc."

That's what kind of a business Mr. Griffith does every time he comes to town. Thanksgiving Day (of course that was a holiday for everybody but morning newspapers, pawns, and morgue keepers) Lindlar, D. Wark's press representative, assures me 5,000 persons (an eye estimate) were turned away at the afternoon and evening performances. Today should be almost as good.

N.Y. Eve. World Dec 2

N.Y. Dramatic Dec 2

N.Y. Picture Play Dec.

With Griffith's newest spectacle, "Intolerance," proclaimed an undoubted success and well on the road to breaking the biggest records created by "The Birth of a Nation," the country now awaits the Universal spectacle, "Twenty Thousand Leagues Under the Sea," which is said to have been in the making for two whole years. A big Broadway premier will be given the spectacle, and then it will go on tour, playing only at the largest theaters, as in the case of "Intolerance" and "The Birth of a Nation."

Chicago News Dec 2

Chicago Photoplay magazine
Dec. 1

Lillian Gish in "Intolerance"

The Shadow Stage

A Department of Photoplay Review

By Julian Johnson

THE metropolitan critics who preceded me in learned discourse upon Mr. Griffith's sun-play, "Intolerance," shot away all the superlatives which were our common property. Thus deprived of the communal ammunition I must lay about me with a week-day set of words and present facts garnished neither with rhapsody nor raillery.

"Intolerance" is a collective story of the penalties paid through the centuries to those "who do not believe as we believe." It occupied its maker's entire attention for at least a year and a half. Both the notion and the generalship are his. "Intolerance" is more than the world's biggest photoplay. In size and scope it is the biggest art-work of any description in a decade.

Here is a joy-ride through history; a Cook's tour of the ages; a college education crammed into a night. It is the most incredible experiment in story-telling that has ever been tried. Its uniqueness lies not in a single yarn, but in the way its whole skein of yarns is plaited.

Its distinct periods are four: Babylon, at the end of the regency of Prince Belshazzar; Judea, in the time of Christ; France under the inquisitorial high tide of St. Bartholomew's; and the American Now, with the intolerances of capital, labor, and the courts. None of these tales runs straightaway. You stand in medieval France and slip on the banana-peel of retrogression to Chaldea. You are sure America has you—a wink has aviated you back to Palestine. It is much like listening to a quartette of excellent elocutionists simultaneously reading novels by Arnold Bennett, Victor Hugo, Nathaniel Hawthorne and Elinor Glyn.

> *The Harem Favorite Attarea to Prince Belshazzar, as he goes forth to fight:*
>
> **"My Lord, like white pearls I shall keep my tears in an ark of silver for your return. I bite my thumb! I strike my girdle! If you return not, I go to the death halls of Allat!"**
>
> *"Intolerance,"*
> *Babylonian Episode.*

Any of these carnivorous legends would fang you emotionally if you were left long enough in its cage. But just as it is about to bite, out you come, slam goes the door, and you are thrust among the ravenous of another century.

There has never been such scenery, anywhere, as the edifices reared for the Babylonian episode.

Pictorially, the greatest filmings are the Judean scenes, perfect in composition, ideal in lighting, every one in effect a Tissot

painting of the time of Christ.

The Chaldean visions will teach history to college professors.

Altogether, the accuracy and authority of "Intolerance's" historic information is stupendous.

The finest individual acting accomplishments are Mae Marsh's. The unique figure is Constance Talmadge, as The Mountain Girl; the most poignantly beautiful, Seena Owen, as Attarea, favorite of Belshazzar. But there are no male assumptions even approaching the chief portrayals in "The Birth of a Nation."

Mr. Bitzer's photography, devoid of anything sensational, flows like the transparent, limpid style of a finished writer. It is without tricks, and without imperfections.

An attempt to assimilate the mountainous lore of this sun-play at a sitting results in positive mental exhaustion. The universally-heard comment from the highbrow or nobrow who has tried to get it all in an evening: "I am so tired!"

Profoundest of symbols is the Rocking Cradle—"uniter of here and hereafter"—which joins the episodes. This mysterious ark of life, the stuff of a dream in the dimness of its great shadowed room, almost belongs to infinity. Lillian Gish is the brooding mother.

The music is sadly inefficient—the most inefficient music a big picture ever had.

Thousands upon thousands of feet of this photoplay never will be seen by the public. In the taking, this story rambled in every direction, and D. W. G. relentlessly and recklessly pursued each ramble to its end. At least half a dozen complete minor stories were cut off before the picture was shown at all.

Of Intolerance: *(reading down): Seena Owen as Attarea, Miriam Cooper as The Friendless One, Frank Bennett as Charles IX.*

In all probability, "Intolerance" will never attain the popularity of "The Birth of a Nation." It has not that drama's single, sweeping story. It appeals more to the head, less to the heart.

Babylon is the foundation-stone, and seems to have been the original inspiration, of this visual Babel. Its mighty walls, its crowds, its army, have won many long-drawn "Ahs!" of sky-rocket admiration. But these were not essentially Griffith—anyone with money can pile up mobs and scenery. Mr. Griffith's original talent appears in recreating the passions, the ambitions, the veritable daily life of a great people so remote that their every monument is dust, their every art-work lost, their very language forgotten. This is more than talent; it is genius.

You were taught that the Jewish Jehovah traced destruction's warning in letters of fire on the wall of Belshazzar's palace; and that Cyrus, to get in, drained the Euphrates river and walked on its bed under Babylon's gates. See this picture and get the facts. Babylon was peacefully betrayed by the priests of Marduk long after it had successfully withstood as frenzied a siege as the Persian conqueror could bring.

Not content with rearing the vast barriers and marvellous gates you have seen illustratively reproduced in these pages, the California necromancer showed life as it ran its slender course among the poor more than twenty-five centuries ago. Always of this undercurrent is The Mountain Girl, a wild, wonderful little creature, to be followed from

semi-slavery through the civic courts to the marriage market, where she is released by an impress from the roll-seal Belshazzar has strapped upon his wrist. Thereafter she is, to the death, a sweet Amazon in the service of her great *Sar*. The camp of Cyrus, with the "Institution" of the Medes and Persians, is as instructive as a West-Asiatic history. The attack upon Babylon, with its terrible towers, its demoniac "tank" of Greek fire—flaming prophecy of the Somme juggernauts!—its ferocious personal encounters, is unparalleled in battle spectacles. Behold the vivid though perhaps dubious realism of gushy close-ups on sword-thrusts. Heads literally fly off above shearing swords, hot lead sears, rocks crush, arrows pierce horridly—and withal there is the unconquerable animation and fury of ultimate conflict.

Otherwheres, the sensuous glory of the Chaldean court. No brush-master has painted more Oriental splendors than those boasted by the golden bungalow of Nabonidus, quaint father of the virile voluptuary, Belshazzar. Beauty blooms in wildest luxuriance in this New York of the Euphrates. The dances of Tammuz, god of springtime, flash forth in breath-taking nudity and rhythm as frank as meaningful. They are flashes, only; that is why they remain in the picture. One cannot imagine a more beautiful thing than Seena Owen as Attarea—veritable star of the East. The tiny battle-chariot with its cargo of a great white rose, drawn down the table to Attarea's Belshazzar by two white doves, chances to remain the only untouched thing in the palace of death which Cyrus enters. There is pathos! Tully Marshall as the High Priest of Bel, Elmer Clifton as the Rhapsode, George Siegmann as Cyrus—three players who are especially redoubtable.

Of **Intolerance:** *(reading down) Constance Talmadge as "The Mountain Girl." Mae Marsh in the modern episode. Josephine Crowell as Catherine de Medici.*

The magical David pounds his points home by contrast. From the solemn grandeur of Ishtar's high altar, with its costly burnt offering of propitiation, he flashes to an aged widow offering her all to the same deity—three turnips and a carrot, covered with a little oil.

The France which our film-etcher rears for the massacre of St. Bartholomew is as fine a France as Stanley Weyman pictured in words. Griffith spares neither exactness nor feeling. With delicate touches he builds up keen interest in the home of Brown Eyes—then slaughters the whole family. Wonderful characters here are Josephine Crowell's Catherine de Medici; and Charles IX, as played by Frank Bennett.

Much has been taken from the Judean scenes, but so much remains to hail as optic poetry that the loss is negligible. I can think of nothing finer in the handling of light, nor in the massing and moving of figures, than the "marriage in Cana." More education! The complete wedding rite, with its odd observances according to Hebrew tradition, is a transcription from Minor Asia such as one cannot find outside the pages of Josephus. Stirringly dramatic, yet faithful to the letter of the gospels, is the scene in which Jesus faces those who would stone the woman taken in adultery. There is a scene of The Christ laughing, conversing, supping, interchanging views—a man among men. And there is the *Via Dolorosa*.

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Variety 8 Dec. 1

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Clara Kimball Young and Conway Tearle in a scene from "The Common Law." Here is a genuine celluloid novel. It has a perfect cast and an environment which bespeaks not only gentility, but absolute reality.

other things and preachments, an attack upon the arrogance of "Foundations," and that tyranny of some organized charities which makes their favored more victims than beneficiaries. In its essence, the modern tale seems to me a dull, commonplace movie melodrama. In it Mr. Griffith seems to lose his perspective of character. He makes commonplace types and personifications, not his usual creatures: thinking, feeling men and women.

Mae Marsh and Robert Harron portray victims of poverty, lack of education and evil surrounding. Both are driven from the home town by strike participation. The boy turns *cadet*—eventually reforms to marry Mae. His underworld master, "The Musketeer of the Slums," frames him criminally for this desertion, and, in the language of the caption, he is "intolerated away for awhile." In the interim, the Musketeer endeavors to "make" the boy's wife, who has lost her baby to intolerant uplifters. In the grand encounter of Musketeer, Musketeer's girl, boy and wife, the monster is shot, the boy is blamed though the mistress did it, and the capital sentence is carried out—nearly, but not quite—in the perfect gallows-technique of San Quentin penitentiary.

Best in the modern spectacle are not the dull details of things that happen, but the lifelike performances of those to whom they happen. Mae Marsh's flirtation in court with her husband as the jury deliberates his life away—she a scared, drab little figure of piteous noncomprehension—here is a twittering smile more tragic than the orotund despairs of Bernhardt. Miriam Cooper, as the Musketeer's mistress, gives an overwhelming pastel of jealousy and remorse. All actresses who honestly provide for home and baby by the business of vamping and gunning, would do well to observe Miss Cooper's expressions and gestures. Miss Cooper is police dock—she is blotter transcript. Her face is what you *really* see some nights under the green

Globe
Dec 2

"Intolerance" at Liberty.

On Tuesday next the Griffith spectacle, "Intolerance," will commence the fourth month of its very popular run at the Liberty Theatre. During the era of the photoplay there have been some very wonderful offerings that have cost hundreds of thousands of dollars. It has remained for Mr. Griffith, however, in his resuscitation of Ancient Babylon, which is but one-fourth of his present achievement, to set a standard of production which, even he himself, may find it impossible to excel.

N.Y. Dramatic
Nov 2.

David Griffith's new cinema-spectacle, Intolerance, his only production since The Birth of a Nation, had its first Chicago showing at the Colonial on Tuesday night the 28th. This great spectacle tells four parallel stories coursing through the ages from the time of Babylon until today. Nearly all the favorites in the cast of The Birth of a

N.Y. Dramatic
Nov 2.

A FLYING VISIT

D. W. Griffith's first visit to New York since "Intolerance" opened at the Liberty Theater was a brief one, and he departed for Chicago to oversee the preparations being made there for the engagement of his big spectacle at the Colonial Theater, the commencement of which was scheduled for Tuesday evening, Nov. 28.

N.Y. Journal of Commerce
Dec. 2

The D. W. Griffith film, "Intolerance," begins its fourth month at the Liberty Theatre next Tuesday. The patronage is still large, and the various features of the picture attract much notice, especially those scenes dealing with Babylon. These show the great wall, the hall of Belshazzar and the wonderful battles.

Cincinnati Billboard
Dec 2

GRIFFITH TO CHICAGO

Where Intolerance Opens at Colonial

New York, Nov. 25.—D. W. Griffith's first visit to New York since Intolerance opened at the Liberty Theater was a brief one, for on last Tuesday he departed for Chicago to oversee the preparations being made there for the engagement of his spectacle at the Colonial Theater, the opening of which is scheduled for next Tuesday evening.

This Middle West organization will be the fifth one in the field. The San Francisco and Los Angeles companies, as well as the New York one, still continue successfully, and the company appearing in the smaller California cities is making a record, it is said. Philadelphia and Pittsburg are in line for Intolerance, and it will appear in both cities next month, according to arrangements.

Phila. Eve. Public Ledger
Dec. 2.

When D. W. Griffith, master cinema-crafter, presented his newest film spectacle, "Intolerance," the public found they were twenty-odd stories of a parallel nature, mostly woven into one master theme.

Bos Globe
Dec 2

LIBERTY—Starts Tuesday next the Griffith spectacle "Intolerance" will commence the fourth month of its very popular run at the Liberty Theatre.

N.Y. Commercial
Nov 2

On Tuesday next the Griffith spectacle "Intolerance" will begin the fourth month of its popular run at the Liberty.

Worcester Herald
Nov. 2

Liberty Theatre

D. W. Griffith's masterpiece film, "Intolerance," is drawing capacity audiences at the Liberty. This master film is worth going miles to see.

Chicago Herald
Nov. 2

[illegible]

Bos Eve Journal
Nov. 2

Springfield Mass. Republican Dec. 3.

GRIFFITH THE THOUGHTFUL PHILOSOPHER OF THE SCREEN

The Serious Prophet of Joy Who Produced the "Birth of a Nation"

"Yes," he said, "I suppose I must admit there is a conflict between the drama and the movies. An economic conflict, anyway. It revolved round my person once, and when it was over the movies were the victor. They got me. I wrote a play, and the play failed. I had to make some money, and along came a moving picture maker in search of an actor." There was something of a satiric smile on the long but well-fleshed features of D. W. Griffith as he recalls his photoplay beginnings 10 years ago, says Kenneth MacGowan in the Boston Transcript. Now he sat behind a handsome but not ostentatious desk in his airy private room of a large business suite, a prosperous figure, determined, confident, well-groomed, yet with something soft, quiet, something of the artist and of the urbane thinker, in face and dress. The walls about him carried large photographs and poster designs of that most successful film ever made, "The Birth of a Nation," and hardly a block from his window stood the theater where his newest photo-spectacle, "Intolerance," had triumphed as the finest product of all the big screen productions which his own "Birth" called forth.

Griffith's is a remarkable history. He began as an "extra man," hardly more than a "supe." Acting opportunities came by luck, and then the chance to aid in the direction of a film. The authorities in the old Biograph company, then a pioneer organization with men of the caliber that pioneer organizations too frequently draw, did not look with particular favor on Griffith's work; but he was quick and serviceable and cheap—and nobody had any particular standards anyway. One day—almost literally one day, for the rate of production of those early short films was amazing—they let Griffith finish a production all by himself in his own way; there was nobody else to do it. When they looked at the finished print in the projection room, they threw up their hands at its absurd departures from picture technic. But as they had to deliver a release to the General film company for distribution, it went out. Griffith's disgrace lasted until that particular film began to make financial returns and win acclaim. Then the Biograph saw a light and the leader of the screen to-day got his first full directorship and his freedom to invent "close ups," "cut backs" and a score of the technical methods by which the photoplay has become a sensitive, multitudinous instrument for the selection and correlation of life. In spite of a narrow commercialism which consigned directors, players and writers to anonymity on the screen, Griffith developed and trained a majority of the best men and women now in moving picture production. If you took the "who's who" of such players as Mary Pickford, Blanche Sweet, Mae Marsh, Henry B. Walthall, Donald Crisp, Owen Moore and Dorothy Bernard, such directors as the late Arthur V. Johnson, Christy Cabanne, Edwin August and Frank Powell, and such scenario writers as Frank Woods and Leo Dougherty and flashed their brief histories on the screen, the vital words that would come out in the customary vignet would be "Joined Biograph company 19— , Griffith's record as a developer of photoplay artists and of photoplay art is as remarkable as his own films have been and as his absolutely unchallenged position now is.

It is easy to see the source and the reason in the man himself. Griffith is manifestly a man of sensitive culture. His features have sympathy, intelligence and command written large upon them. His voice is both soft and strong; there is a poetic quality in it. The whole personality is breeding and understanding. It is alive with the positive that makes the gentleman and the artist. One would not be surprised to learn that he is a painter, a writer, an actor and a poet. But he is Barbara. As a poet, that he was a poet when he still labored in a musical comedy chorus. His work shows and gives clues to his growth. And if he has never used a paint brush, yet he has never composed as he has seen pictures view it.

Wisdom and kindliness this accounts for the success of the artist in him. Griffith has an air of the thoughtful, which immediately arrests. It is a thoughtfulness which one feels is well read. But he is no pedant, no a. He is "Higher Criticism" the work of the most recent archeological expedition of the university of Pennsylvania, and a dozen more sources of information, the Babylonian episodes in "Intolerance" which go absolutely at right angles to the primary histories and biblical record. A talk with Griffith soon demonstrates that the man is intellectually alive to a score of photoplay angles from which life and his art take on philosophic meaning and financial profit.

When the present trend toward longer productions began, Griffith realized that the financial risks in this experimental stage made some arresting element necessary. He picked crowds, spectacle, fused with the simplest and most obviously effective of stories. Now he has mastered the problem of the "$2 movie" and he is anxious to try the simpler and the more subtle again. Back in the biograph days he went to poets like Browning for plots and even for the "leaders" or printed matter, too. He developed character on the screen; he pictured conflicts of personality, such as that between the literary man and his actress wife in "Oil and Water." Such things are a little difficult and a little risky to keep in focus with an "Intolerance." Griffith is reticent about his next production, but it is safe to say that his work will be into fresher—and older—channels than screen spectacle.

There is one other Griffithian element, one other quality of work and mind which is reflected as a part of his "thoughtful" personality, which has always played a big part in his photo-play art and which it is certain he will not desert for some years. It is an element so at variance with the ordinary conception of the screen as a place of romance and adventure that it is little less than astounding to find it so essentially a part of the success of photo-playland's greatest figure. This is an element of thoughtfulness which unfortunately is often bald, one-sided preachment, but which sometimes rises to philosophic proportions. At any rate, it is there, this desire and power to talk as well as live. Griffith's old Biograph films were full of it—in "leader" and in action. It was in "The Birth of a Nation" and it makes the excuse for the presentation of four stories from four different ages in "Intolerance."

Frankly, it is hard to get Griffith to talk of things than "Intolerance" just now. The only other thing that interests him keenly at the moment is intolerance with a small "i." Particularly is he bitter against the modern intolerance which takes the form of knowing the world's business better than the world. Griffith makes this a wholesale accusation against the rich of America.

"Germany is ruled by despots perhaps," said he, "but it is ruled by many men who know something of ruling. America is ruled by men who understand the business of making money, but not another thing. Outside their specialty, they are children. And they put together foundations totaling a quarter of a billion dollars to hire other children to mend our morals. It is against this sort of thing that I aimed my modern story of the slums in 'Intolerance.' I wish the screen were capable of as obvious an attack on the particular form of intolerance which the same 'uplifter' type of man has put upon it in certain states—censorship."

When I ventured to point out the curious contradiction between this element of propaganda and the commonly accepted flair of the screen for action and sensation, Mr Griffith launched a defense quite as remarkable. "If we can do anything, by word or deed, to win back art and our fellow-people's lives from puritanism, we ought to do it. It is a small thing indeed for the screen to risk. Religion, the soul of the world, has been shut out of the world's thoughts for the sake of somber thoughts for the sake of somber thoughts. Christ was a man thousand years. Christ was a man thousand years. Christ was a man thousand years

Los Angeles Times
Dec 3.

"INTOLERANCE" HEROES.

Theatre Receipts Higher Than for "Birth of Nation."

D. W. Griffith's epic film spectacle, "Intolerance," continues to remain all records for attendance on the Pacific Coast. At the present time it is in its eighth week at San Francisco. Each week it is exceeding the gross receipts of "The Birth of a Nation." The first week of "Intolerance" at the Columbia Theater, San Francisco, exceeded by $3000 the biggest week of "The Birth of a Nation."

"Intolerance" is now in its ninth week in Los Angeles at Clune's Auditorium. The largest day's receipts for any one performance of "The Birth of a Nation" was $2300. Saturday, November 4, was the biggest day for "Intolerance." The gross receipts for that day were $2574.

Morning Oregonian Herald
Dec 3.

"Intolerance" begins one week hence at the Liberty Theater and will be here three weeks. Manager Rasmussen has secured the exclusive rights for Portland, the Willamette valley, the Columbia valley, Southern Oregon and the same territory north, east, southeast and southwest of Portland.

My Stockpolitan
Dec 3.

D. W. Griffith's masterpiece, the spectacle "Intolerance", will return to Manhattan on the occasion Tuesday, December 5, Belshazzar's feast, in a hall more than a mile in length, is the most elaborate part of the spectacle. It depicts civilization in one of the four ages represented.

N.Y. Herald
Dec 3.

D. W. Griffith's spectacle "Intolerance" will begin its fourth month at the Liberty Theatre on Tuesday. Belshazzar's feast, in a hall more than a mile in length, is the most elaborate part of the spectacle. It depicts civilization in one of the four ages represented.

N.Y. Tribune
Dec 3

The Griffith spectacle "Intolerance" will begin its fourth month at the Liberty Theatre.

N.Y. Tribune
Dec 3

The Griffith spectacle "Intolerance" will begin its fourth month at the Liberty Theatre.

Los Angeles Examiner
Dec 4

INTOLERANCE TO BE SPECIALLY SHOWN

Los Angeles Times
Dec 4.

She's a Queen of Filmland Now.

Mae Marsh.

Kansas City Star
Dec 3.

MAE MARSH
"INTOLERANCE"
WHITE
(PHOTOPLAYS)

Intolerance

The return engagement of two nights of D. W. Griffith's "Intolerance" at the White Theater begins next Tuesday, Dec. 5.

The press and public have united in perfect agreement on the subject of the merit of this latest D. W. Griffith's production, and the effort to fittingly describe it remains as futile as ever in the face of the very stupendousness of the work.

So well has Griffith combined and conjoined his four parallel stories of remote subservient to one overwhelming theme, that the spectator admits at once the presence of a really new art form, and gives homage to the imagination of the man who conceived and rendered it real. The management advises prospective patrons to avail themselves at an early date of the opportunity of witnessing this spectacle as the engagement is rapidly drawing to a close.

N.Y. Herald
Dec 3.

D. W. Griffith's spectacle "Intolerance" will begin its fourth month at the Liberty Theatre on Tuesday. Belshazzar's feast, in a hall more than a mile in length, is the most elaborate part of the spectacle. It depicts civilization in one of the four ages represented.

Morning Telegraph
Dec 3.

LIBERTY THEATRE.

On Tuesday next the Griffith spectacle, "Intolerance," will commence the fourth month of its very popular run at the Liberty Theatre. During the era of the photoplay there have been some very wonderful offerings that have cost hundreds of thousands of dollars. It has remained for Mr. Griffith, however, in his resuscitation of ancient Babylon, which is but one-fourth of his present achievement, to set a standard of production which even he himself may find it impossible to excel in any future work.

Imaged after the splendor of an ancient day, the palace of the prodigal living Belshazzar, the great hall of which is over a mile in length, is without question the most amazing sight ever offered a theatregoer.

Mr. Griffith has made this most famous old-world stronghold, with its mighty walls, its battling hosts, its revels, its life of luxurious abandon and curious customs live again, an accomplishment that is without peer.

Morning Telegraph
Dec 3.

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N.Y. Eve Telegram
Dec 3

On Tuesday next the Griffith spectacle, "Intolerance," will commence the fourth month of its very popular run at the Liberty Theatre.

San Francisco Examiner
Dec. 3

Theatrical Notes

THE one hundred and eleventh final performance of "Intolerance" will be given to-night at the Columbia. The total attendance has been 115,[illegible]

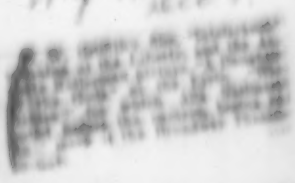
N.Y. Independent
Dec 4.

David Wark Griffith, the man who first developed the possibilities of "the master movies" in "The Birth of a Nation," and whose later production "Intolerance" is an even greater achievement in spectacular filming, thinks that "survival of the fittest" is a fair explanation of the increasing popularity of movies at the expense of "the legitimate." His ideas and ideals of the movies, based on experience both as an actor and as a motion picture director, will be published in an early issue of The Independent.

Chicago Herald
Dec 4

Miss Mae Marsh, Mrs. M. Marsh and the Misses Frances and Mildred Marsh departed for New York Saturday afternoon after spending a week in Chicago long enough to see "Intolerance" successfully launched. Miss Marsh will have a rest of several months before she starts to work in the new Griffith Corporation. The name is derived from the names of Samuel Goldwyn and Edgar and Mary Marsh, owners of the new film company. The dream of near Miss Marsh's name and is to contract stipulates that she will not be obliged with any role she can regard unbecoming to the new picture. The only regret seems to be in leaving David Wark Griffith, to whom she is indebted for successful years.

N.Y. Herald
Dec 4



Chicago Herald
Dec 4

Los Angeles Tribune
Dec 4

THIS IS LAST DAY TO HELP GERARD'S GERMANIC FUND

Big Supper to Follow Tonight's Photoplay for Benefit of European Sufferers

This is the last day the headquarters of the California Thanksgiving offering for Germanic widows and orphans, room 401, 631 South Spring street, will be open, and Manager W. E. Wing requests that every committeeman and woman will not fail to bring in their funds today. The receipts from Intolerance and all the funds will be sent to Ambassador Gerard tonight, and after today no money can be accepted. The ambassador sails tomorrow for Germany, where he will personaly distribute the funds among the needy.

Tonight is the night of the big benefit performance of Intolerance. Be sure to go and help swell the fund for the little suffering, starving babes and their mothers. No funds will be solicited and the prices will remain the same as heretofore.

Supper After Performance

The supper which is to follow the performance will be at the Cafe Bristol, at Fourth and Spring. It promises to be a brilliant affair and the general public is invited to join in the celebration. Numbers of society folk have already reserved their tables. Reservations may be made at the cafe.

In proportion to population Orange was the largest donor to the fund, the citizens from that city turning in $863.25. P. W. Ehlen gave valuable days of his time to the movement and Editors Hart and Taylor gave great space to it. Mayor C. C. Stoner, M. Eltiste and Sherman Gillogly completed the committee.

Pasadena contributed more than $2000. Miss Irene Grosse was chairman of the Pasadena committee and Miss Bertha Pickhardt and Mrs. E. D. Neff were among the most active workers there.

Yesterday, while counting money contributed to the Orpheum charity box, Treasurer Judah discovered an English half crown. He will auction it off to the highest bidder.

The fund is well over the $22,000 mark and it is hoped will exceed $25,000.

Additional Subscriptions

Following is a list of contributors continued from yesterday:

G. F. Stearns	$ 5.00	W. F. Magee	2.00
Miss E. C. Becker	5.00	Paul Schnabel	2.00
Mr. and Mrs. H. Dunlap	5.00	R. S. Cook	2.00
Mrs. H. A. Barbour	1.00	C. Echenique	1.00
Anna and Bertha L. Franklin	10.00	Friends from Vanderlaan's Richard Inveg, Ch.	5.00
A. Harmsbacher & friend	2.00	C. Vander Lack	2.00
Dr. A. Dunsmore	5.00	C. Vander Lack	1.00
		C. Vander Lack	1.00
		C. A. Foster	1.00
Wm. A. Franklin	10.00	Seth A. Cook	2.00
Alvin R. Kay	5.00	C. Kemp	2.00

Margery Wilson in "Intolerance"

Los Angeles Examiner
Dec. 5

$25,000 SENT AS GERMAN AID

Widows and Orphans' Fund Raised in L. A. Wired to Ambassador Gerard for Delivery

Twenty-five thousand dollars was wired last night to Ambassador Gerard by E. G. Judah, treasurer of the local executive committee for the relief of Germanic widows, and orphans. This sum has been raised during the past three weeks in and about Los Angeles.

Several hundred dollars received at a late hour, the proceeds of the benefit performance of "Intolerance" last night, and the donations expected today, will be entrusted to the United States Government, which will send the money to Mr. Gerard in Berlin. Mr. Gerard leaves today for his diplomatic post.

Among the contributions received yesterday was $1000 from Mr. and Mrs. E. L. Doheny and $500 from Mr. and Mrs. E. L. Doheny, Jr. The headquarters at room 401, 631 South Spring street, will remain open today in charge of W. E. Wing.

A lively auction yesterday resulted in the sale of an English sovereign, found in a contribution box, to P. Max Kuehnrich for $10.05. An English half crown sold for $50 to W. G. Kerckhoff. Hajime Matsuno, waiter at the Hershey Arms, sent $1.

Following is a partial of the list of donors:

Public Getting With Change	10.05	Friends	1.00
	1.00		
	1.00		
	1.00		
	11.00		
	10.00		
	5.00		
	5.00		
	5

Deutsches Journal
Dec. 5

Liberty Theater.

Ein Riesenfilm, welcher bei dem ungeheuren Eindruck der Meisterinscenierung den Vorzug hat, daß er eine Tendenz in sich birgt, die einem Evangelium gleichkommt, ist das Kolossalstück „Intolerance", das augenblicklich im Liberty Theater gegeben wird. Schon weit über 200 Vorstellungen hat „Intolerance" erlebt und noch immer nimmt die Zahl der Theaterbesucher nicht ab. Es gibt eben nichts Gepartigeres, als die Bilder vom Sturme auf Babylon, der stolzen Feste, die Chrus nur durch Verrat, nicht aber durch seine Riesenheere und Schlachtmaschinen gewinnen konnte. Und doch steht hoch über der Titanenleistung des Regisseurs die Tendenz des Stückes, welche die Bekämpfung jeglicher Unduldsamkeit in sich birgt. Mucker, Prohibitionisten, Konfessionsfanatiker, Rationisten usw. haben hier einen gefährlichen Gegner gefunden.

N. Y. Star Dec

"Intolerance," shown at the Colonial Theatre, Chicago, first time Nov. 27. Arrangements are being completed for the picture to be shown in Australia.

Chicago American
Dec. 7

BY ROB REEL.

The visual interpretation of emotion is only a part of the superb presentation of D. W. Griffith's expression of love's struggle throughout the ages, "Intolerance," which is filling the Colonial Theater twice daily. The lover of harmony also finds much in the recreation of history's romance to enthrall.

Aside from the massiveness of the production, its tenseness and thrills are enhanced by the music as arranged by Joseph Carl Breil and directed by Maestro Albert Pesce. Each scene of the four periods involved is interpreted by a symphony orchestra of fifty.

Notwithstanding Mr. Breil's many adaptions of well-known airs, and those of ancient days, and its liberal draft on the works of the world's greatest composers, the score is a harmonious blending and indicative of skill and art. The composer has utilized with effect music of all ages from the hymn of Apollo, the oldest known composition, to our popular ballad and syncopated "rag."

The rendition of the symphonies, as well as the beauties of human voice as expressed in the chorus of forty, is due to the ability, technique and leadership of Maestro Pesce. He is a native of Naples, Italy, and was conductor of grand opera at the Theatre Florentini, Naples, before he was twenty-one. In 1888, for the Italian exposition, he went to London as director of the principal orchestra from Naples. 1889 at Paris he conducted this same orchestra during the International Exposition.

N. Y. Clipper
Dec 6

"INTOLERANCE" SUCCESS IN CHI.

D. W. Griffith's big spectacle "Intolerance" opened successfully in Chicago Nov. 28 at the Colonial. A distinguished assemblage of Windy City notables attended the premiere and unanimously voted "Intolerance" a wonderful entertainment. The film is booked for a run.

Chicago Journal
Dec. 7

David Wark Griffith's dazzling spectacle, "Intolerance"—something to see, something to feel and something to think about—enjoys immeasurable favor at the Colonial. It is conservatively estimated that more than 10,000 people have been turned away since the beginning of the engagement. Not often, if ever, in the history of spectacle, filmed or in the flesh, has such magnificance of picture been wedded to such simplicity of story. The spectacle beats upon the attention from four directions, but all phases of it carry the same message, and all who see can understand. Joseph Carl Breil, the composer and arranger of the music of "The Birth of a Nation," has performed a like feat for the new spectacle. A large orchestra plays this music, and a chorus is heard now and then in song.

Chicago Post
Dec 6.

Those who believe that "Intolerance" is not a stupendous production should interview R. E. Wales, who had charge of the research work that resulted in the magnificent costumes. Numberless plates, reproductions of wall paintings and sculpture were collected, experiments had to be made in draping fabrics to gain the desired effects, and thousands of persons had to be clothed in the results of that research. The authority of not one but many world-famed students and scholars was consulted, and special agents were employed in various centers of the world to study the manuscripts and publications as near their sources as possible. Each bit of historical writing that has a bearing on the laws, customs or dress of the peoples pictured was carefully gathered and classified, to be used as a constant reference library. Most of the costumes used in the battle scenes were in tatters after the taking of the pictures, tho they were made of leather and fastened with heavy copper clips.

Phila. Eve. Pub. Ledger
Dec. 6

After all, Griffith's "Intolerance," the "sun play of the ages," representing incidents in four eras of history, will not be seen in Philadelphia this season. D. W. yesterday wired the management of the Chestnut Street Opera House, canceling the current contract for the display of the film here.

Brklyn Citizen
Dec. 6.

Yesterday D. W. Griffith's "Intolerance" commenced its fourth month at the Liberty Theatre.

Santa Barbara News. Dec. 7

Spectacular Photoplay Coming to Potter

Hoboken Herald
Dec. 7

"THE GREAT SECRET" TO BEGIN CHRISTMAS DAY

"A Christmas present to the American people" It is in this spirit that the millions of friends and admirers of Francis X. Bushman and Miss Beverly Bayne will greet the statement, just issued by Richard A. Rowland, president of Metro Pictures Corporation, that the opening chapter of the new Bushman-Bayne wonder-serial, "The Great Secret," will be released by Metro throughout the United States on December 25. It has become an American custom, especially in the larger cities, to attend a motion picture theatre on Christmas; children, in particular, welcome this break in a day that otherwise grows a bit tedious. In recognition of this custom Mr. Rowland assayed for his company the role of super-Santa Claus and arranged for the first public showing of "The Great Secret" on Christmas Day.

There are fourteen chapters in all in "The Great Secret," which is founded on a story of vital interest to the American people. The story was written by Madame Fred De Gressac, from whose pen have come many, if not most, of the greatest successes which Klaw & Erlanger have had. Mme. DeGressac is the first woman author to write a motion picture serial and have it produced. "The Great Secret" was selected unanimously as the best of all the serial plots submitted to Mr. Rowland, and Mme. DeGressac has the further honor of having "put it over" in competition with 176 men writers, some of them of international reputation.

The role played by Mr. Bushman fits that eminent star like the proverbial kid glove, and Miss Bayne also is seen to exceptional advantage. In "The Great Secret" Mr. Bushman and Miss Bayne make their serial debut. Not in several years has either of these popular players been seen in a picture of less than five-reel length. It was largely due to the tremendous power of Mme. DeGressac's story that Metro could afford to present Mr. Bushman and Miss Bayne in this wonder-serial. W. Christy Cabanne, for several years the right-hand man and chief of staff to D. W. Griffith, is directing "The Great Secret." Mr. Cabanne is still on the sunny side of thirty, yet he was Mr. Griffith's only assistant in the direction of "The Birth of a Nation" and "Intolerance." Mr. Cabanne has directed no fewer than 214 photoplays in the last three years at the Majestic-Reliance-Fine Arts studios and somehow he found (or made) time to write more than 300 successfully produced picture plots. Which perhaps explains why Mr. Cabanne is to-day the highest-salaried director, Mr. Griffith alone excepted, in the world.

An instance of the painstaking care with which "The Great Secret" is being produced is found in the fact that, in the early chapters of the serial, a number of "policemen" are used and every "policeman" is an actor trained to do his appointed work by the famous drill-master of the New York police department. Mr. Bushman, in commenting on "The Great Secret" recently to a New York reporter, said: "What makes me so glad to appear in 'The Great Secret' is that it is not one of those harem-scarem plots that start and finish nowhere. It has a splendid theme, well thought out. It is certainly the biggest opportunity I have ever had on the screen."

Cincinnati Times Star
Dec. 7

By J. M. ALLISON, Times-Star Bureau, Room 2251 Hotel McAlpin, Broadway, Thirty-Third and Thirty-Fourth Streets, New York.

NEW YORK IS A CITY OF SUDDEN AND VIOLENT FANCIES. THUS, sometimes, marvelous and surprisingly fortunate things occur to the person of the place or the article which is the object of the sudden regard, but, on the other hand, sometimes the quickly shifting fancy of the big town leaves a lately-flattered favorite sadly stranded. For a couple of years, for instance, a regular Broadwayite couldn't sleep well without having been in Bustanoby's at sometime between midnight and 5 a. m. Yet, in three months, Bustanoby's patronage declined from a delirium of reckless spending to nothing at all. That's but one recent and notable illustration. There have been similar cases without end.

Just now New York has several fads. One is a little tune written by Ray Hubbell, who started writing music in the front part of Sol. Neer's sewing machine store, in Urbana, Ohio, and kept right on until he got a job writing all the music for the New York Hippodrome. They call this little tune "Poor Butterfly," because it was written especially for a Japanese prima donna and was supposed to carry some sort of a vague allusion to the unhappy little heroine of Puccini's opera. But if ever a song suffered from an absolute misnomer this one does. In the first place, Ray Hubbell couldn't write anything unhappy, and in the second place this is the happiest little tune he ever wrote. It's such a sprightly and cheerful and frolicsome little march that you can best imagine it the processional song of a jolly lot of girl graduates walking in the sunshine in white frocks—or something of that sort.

It was accepted as something very pretty and nice when it was heard at the opening of the Hippodrome. That was all, for the moment. But New York suddenly discovered that "Poor Butterfly," played as a fox trot, was about the steppiest and stirringest thing that anyone ever danced to. So, now, instead of just hearing it in the Hippodrome show, you hear it everywhere you go, and constantly. In the dancing places they play it a dozen times a night. The sales of printed copies have run up to such an enormous total that there is even hope that Ray Hubbell will spend some of the royalties buying himself a new dress coat that runs less to tails and more to waist line. But that may be a too-optimistic hope. Mr. Hubbell has defiantly expressed satisfaction on several occasions with a coat whose generous proportions have made it a notable and familiar feature of the Hippodrome performance.

Then there is the fad which women have suddenly developed about coats without fur on them. Early in the season the demand for fur trimmings was so extreme that it promised the extermination of every hair-clad animal in the fauna of America, and even made gentlemen with well-grown whiskers feel somewhat nervous. The varieties of fur which appeared as trimmings for women's garments were endless and astonishing. On the cheaper grades of coats, according to the solemn statement of a dealer, they used cats, rats and rabbits. Then, suddenly, in the windows of the best shops and in the "ateliers" of the artists who create fashions, costly coats appeared which were absolutely suspicionless of fur. Now, the smartest women wear coats which are faultlessly cut from a cloth of luxurious softness and unbelievable cost. The smart women are entirely satisfied with the change. The coats without fur cost more than the coats with fur on them. That makes it all right.

This year, for the first time, the Four Hundred have taken up moving pictures as a fad. The amateur production of moving pictures at Newport, last summer, is probably accountable for it. In past seasons people in evening clothes were seldom seen in the picture houses. Now the "audiences" at the Annette Kellerman picture, "A Daughter of the Gods," and at the new Griffith picture, "Intolerance," frequently look like the bunch at the Metropolitan Opera House. At each of the theaters where these pictures are playing they have uniformed "announcers" to summon the motor cars of patrons. The Brook club, the most utterly exclusive social organization in America, has a standing order for ten seats nightly for the Kellerman picture.

Still another of the new fads of women is the use of long, elaborately decorated and often bejeweled cigarette holders. At the Ritz-Carlton, the Plaza, the Biltmore, Delmonico's and other resorts of the society set, merely smoking has become ordinary. Apparently every woman smokes. The smart women distinguish themselves by their cigarette holders. Some of them use ambes or tinted ivory holders, studded with jewels, and five or six inches long. There are also holders, of the same size, made of beautifully decorated porcelain or of gold, decorated with arabesque designs. But, whatever the variety may be, you must have a cigarette holder at least six inches long if you wish to smoke with comfort, nowadays, in the domain of the fashionables.

Los Angeles Tribune
Dec. 7

Intolerance Still Wonderful at Clune's Auditorium

D. W. Griffith's tremendous photo-spectacle, Intolerance or the Mother and the Law, continues to smash all records at Clune's Auditorium, where it is being shown twice daily, the matinee at 2 o'clock and the evening performance at 8 o'clock.

One must be hydra-headed and argus-eyed to perceive and comprehend at one presentation all the beauties of Intolerance. No matter how often it is seen one is always surprised to find so much that has escaped him. It moves with such swiftness from one ludicrous, touching, or thrilling episode to another that one has no time in which to gather his faculties for analysis. How many of the thousands who have seen this great drama have observed the beautiful and effective bits of symbolism that permeate it? When two white doves harnessed to a tiny chariot bear a white rose from Atterea to Belshazzar, one feels in spite of the revelry and debauchery that surround the rulers of Babylon that no impure love could possibly exist with such fine sentiment, and instantly sympathy turns to royal lovers whom history has taught us to despise. We are assured that they possessed at least one attribute that raised them above their enemies and their vices.

Again, when the tattered little Mountain Maid gives her life for the love of a prince who gave her only a passing smile, white doves come to her with a message that brings a smile to her face. She knows, and everyone knows that they have come to bear a pure soul to its eternal reward. There are but touches—Griffith touches—that go straight to the heart.

This picture will start on its ninth big week Monday. So great is the demand for this Griffith masterpiece that it could be continued indefinitely, but booking arrangements for other cities are such that it must soon make way for other attractions.

Los Angeles Herald
Dec. 8

D. W. Griffith's tremendous photo-spectacle, "Intolerance" or "The Mother and the Law" continues to smash all records at Clune's Auditorium.

How many of the thousands who have packed Clune's auditorium have caught the religious significance of its story, the message the prophet Ezekiel bare, the Mother of Jesus in Judea ten years ago, filled with pity of the evil about to befall her child, and the most important the little mother of the drama of today, crying to Mary for the man that is about to be torn from her. He sees Christ struggling up Calvary beneath the burden of the cross upon which He has been condemned to die a terrible death. Now the moment has come, today, with eyes lifted upon that same cross, receiving the last sacrament in His name. And when at the very last moment the man's life is spared, even the mother shares among the demon throng, with such intense force Christ dies that the world might be saved.

Chicago Evening Public Ledger
Dec. 8

[illegible]

Cleveland Leader
Dec. 8

Harold Lockwood, according to reports from the coast, broke an arm in a surf scene of his forthcoming photoplayization of Harold MacGrath's story, "Pidgin Island."

Douglas Fairbanks has finished "The Matrimaniac" and is now working on "The Pet of Paragonia." Many of the scenes are being filmed at the San Diego exposition grounds.

John Emerson directs.

D. W. Griffith's "Intolerance" started its fourth month at the Liberty theater in New York yesterday.

Brownsville Review
Dec. 8

"INTOLERANCE GREATEST OF MOVING PICTURES

The most wonderful spectacle ever produced is D. W. Griffith's "Intolerance" now in its fourth month at the Liberty Theatre, Manhattan where it is playing twice daily, including Sundays. With "The Birth of a Nation," Mr. Griffith set a standard of production that all his rivals envied. With "Intolerance", he has set a new standard that it is doubtful if he, himself, will ever excel.

Its four thrilling, vivid stories, with scenes laid in Babylon, Judea, Medieval, Paris and a modern American city, show love's struggle throughout the ages. The production cost nearly two million dollars and over fifty thousand people took part in it. Never before have such stupendous backgrounds been erected for any stage production. Never before has such a wealth of pictorial beauty and such splendor of settings been realized by any theatrical producer.

It is almost unbelievable that such a magnificent structure as Belshazzar's palace with its great half a mile long, or the mighty walls of Babylon nearly three hundred feet high, were fashioned for the scene of a stage play. This spectacular scene alone cost more than any stage spectacle heretofore presented.

The conflict on and about the walls of Babylon utilizing as it does giant catapults, flaming engines, batteringrams and monstrous stage towers is a reproduction of ancient warfare that is absolutely astounding in its reality.

There are three love stories in "Intolerance" and each story has its own set of characters. There is the redeeming love of the Dear One for the Boy in the modern story, the passionate love of Babylonia for the Princess Beloved in the Babylonian Episode, the tragic and lofty love of Brown Eyes and Francis in the romance of old Paris.

Such famous film stars as Mae Marsh, Miriam Cooper, Lillian Gish, Seena Owen, Robert Harron, Alfred Paget, Margery Wilson and Constance Talmadge interpret the original roles.

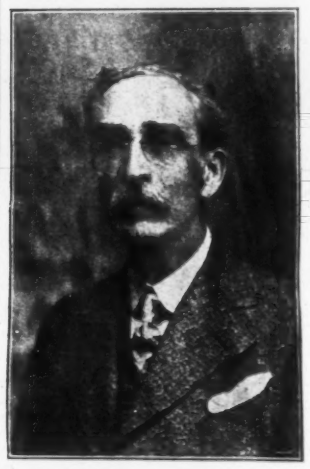
N.Y. Morning Picture World
Dec. 9

This Banker Likes Pictures

David H. Beecher of Minneapolis, Gives His Views on Motion Pictures as an Entertainment and an Investment.

IN AN attempt to keep in touch with some of the things that are making the greatest strides in the world's progress, I read carefully all the literature received from one of the largest banking institutions in New York—the Harriman National Bank. A year or so ago I was much impressed by a letter from the above bank which was addressed to all the bankers of this country pertaining to the motion picture industry, in which they called attention to the fact that this business, which was practically new, had taken fifth place in the industries of the world.

As an investment banker who owns and has interests in twenty three banks in the great Northwest, I am forced to admit that the art of the unspoken drama in its present stage of development surely heads the list in actual achievements. It must be admitted that our greatest stars of the legitimate stage cannot draw from the wells of emotion so effectively as the stars present in a high-class cinema production.



David H. Beecher.

I became very much interested in the motion picture industry. A short time afterwards I had the opportunity of investing some capital with one of the largest exhibiting companies in the West. My experience has been that no safer investment is offered the public or a banker than the motion picture industry, providing your investment is in the hands of a man or an organization that is capable.

My experience to date has been most pleasant as well as profitable. In my first year of association with the motion picture industry, my investment ran close to $100,000. Since then I have invested several times that amount. I say it is a most pleasant and profitable association as my first investment was returned to me inside of three months and since that time, which covers fourteen or fifteen months, I have been in receipt of a handsome check each week from the organization which handles my surplus capital.

For clean entertainment and as an educational possibility, there is nothing to equal the motion picture and I feel sure that the next ten years will show you the real things. This is the opinion of a novice who knows practically nothing about the business—a sixty-year-old boy who has had to work out his own salvation behind a bank counter in the Northwest. For the best part of my life I was too poor to travel all over the earth to see all the wonderful things. Now they are brought and laid before us in such beauty and profusion as to almost stagger one, and at a price that I can take my wife and family to see and enjoy thoroughly.

Times have certainly changed in my short span of life. Just think of it! The tired clerk or the business man can get a high-class evening's entertainment—a real classic—to his taste for possibly 10 cents, 25 cents and for 50 cents and $1 can see some of the greatest productions, such as "The Birth of a Nation," "Intolerance," "Ramona," and "The Cross" which I fortunately was permitted to view recently at the Strand theater, New York City.

I see a steady demand for better and cleaner pictures and it is surely to come when master producers and great showmen get together and both endeavor to elevate the morals and the quality of the productions. This will certainly be appreciated by all those who are responsible for the success of this great art—the people.

Chicago Motography
Dec. 9

"Intolerance" Opens in Chicago

Chicago is now tingling over "Intolerance," David Wark Griffith's "epic of the ages." Tuesday, October 28, marked the opening performance in the Chicago King, the home of "The Birth of a Nation," "Ramona" and "The Cross." Not the slightest hitch was encountered in the showing of the film, which has been effectively staged by Joseph Hall Gilmore, and the orchestral music, under the direction of Mr. Gilmore, was in accord with the mood of the play. Mr. Griffith himself was present at the opening performance and was greeted by a crowded house. The cast of principals is known to almost everyone who has seen the film, and the acting of the Mae Marsh, Lillian Gish, Bessie Love, Robert Harron, Eugene Pallette, Tom Wilson, Seena Owen, Walter Long, Alfred Hickman, Erville Alderson, Ralph Lewis, Vivian Rich, Elmer Clifton, Constance Talmadge, Carmen Phillips, Mae Giraud, Ruth Elder, Ethel Grey Terry, Tully Marshall, Monte Blue, Lillian Langdon, Sam De Grasse, Josephine Crowell, Frederick Vroom, Fred Turner, Howard Gaye, Ralph Brooks, Ralph Dale, Jack Dillon, Jack Pickford

N. Y. Moving Picture World Dec. 9

Grand Theater, Estherville, Iowa

F. H. Graaf Erects $75,000 Photoplay House Seating 1,066 in Town with Only 4,500 Inhabitants—Has Explicit Faith in Stability of Industry.

A MAN who has explicit faith in the stability of the moving picture industry and one who believes that it will always continue to strive for better conditions is F. H. Graaf of Estherville, Iowa, who has recently opened a moving picture theater there known as the Grand and which

Lobby of Grand Theater, Estherville, Iowa.

cost $75,000 to erect. The fact that Estherville has about 4,500 inhabitants and that the Grand cost so much money is worthy of consideration. It is evidence—and positive evidence at that, too—that Mr. Graaf's belief is actual and not mere words. It is the only moving picture theater costing such a large sum to be built in so small a place as Estherville that has come to our notice. Mr. Graaf's conviction that the industry is here to stay is based upon his five years of experience in it. He is one of the pioneer exhibitors in the State of Iowa, and it was he who opened the first moving

Interior of the Grand Theater, Estherville, Iowa.

picture theater in Estherville. That was five years ago. He is progressive and enterprising and a diligent reader of the Moving Picture World.

The size of the Grand is 44 by 124 feet, and it has a seating capacity of 1,066 persons. Of this amount 400 seats are in the balcony, and 66 in the eight boxes. From any seat in the house an undistorted view of the picture can be had. The auditorium is provided with nine exits. The ornamental plaster decorations are of the most modern design, and the stairways under the boxes are particularly pleasing. The paintings and decorations are in several colors and blend harmonious[illegible] with other embellishments, giving the interior a restful appearance. The aisles throughout the house have been laid with thick red velvet carpet, which matches with the general color scheme. The Grand is equipped with a complete vacuum cleaning system, and within easy access and placed in convenient locations are a number of hose reels for fire protection.

The stage is large and commodious, being 30 by 50 feet. It is fully and adequately fitted with the latest equipment, which includes an asbestos curtain, a velvet drop, and a number of different scenes. The proscenium is 24 feet high and 30 feet wide. The orchestra location is in front of the stage, and it is marked off by stout brass railings. Under the stage is the keyboard of the big Wurlitzer pipe organ. The Grand is well ventilated, and fitted with all up-to-date appointments and apparatus.

The doors in the lobby leading into the auditorium are done in art glass set in copper. The ticket booth has also been made of the same material. Pieces of art glass to the amount of 6,336 have been used in the lobby. All electrical wiring is placed in conduits. Lights in the house are controlled either from the stage, ticket booth, or operating room. The walls of the lobby are made of Pacanazzo marble, while the artistic panels which have been inserted in the wall add to the dignity of the lobby and are made of brown marble. The floor is laid in Cerome tile in charming design, and the color of it blends nicely into the general order of lobby decorations. J. E. Nason of Minneapolis, Minn., was the architect.

The operating room which is sufficiently big is absolutely fireproof in its construction. It is furnished with the latest apparatus, among which are two Power's 6 B projectors and a Hallberg Economizer. A gold fiber screen is used, and the chairs are of a special design made by the Wisconsin Seating Company.

Mr. Graaf is picking the best pictures obtainable. At the present time the Grand shows releases of the Metro, World, Vitagraph, Triangle, etc. Serial pictures are also booked, and "The Crimson Stain Mystery," made by the Consolidated Film Corporation started the first of October. The usual admission prices are 10 cents for the balcony and 15 cents for the orchestra. It is Mr. Graaf's intention to show "The Birth of a Nation," "Civilization," "Intolerance," "A Daughter of the Gods," the Metro production of "Romeo and Juliet," and the like in the near future, and the admission prices when these are exhibited will be raised.

N. Y. Motion Picture News Dec. 9

LOOKS AT NEW YORK AND THEN SPEEDS CHICAGOWARD

D. W. Griffith's first visit to New York, since "Intolerance" opened at the Liberty theatre, was a brief one, for on Tuesday last he departed for Chicago to overlook the preparations being made there for the engagement of his big spectacle at the Colonial theatre, the commencement of which is scheduled for Tuesday evening, November 28.

This Middle West organization will be the fifth one in the field. The San Francisco and Los Angeles companies, as well as the New York one, still continue their wonderfully successful runs, the company appearing in the smaller California cities is making a record for earning powers.

Philadelphia and Pittsburgh will be the next stands to see this stupendous play, arrangements having been completed for it to appear in both cities during the month of January.

"Intolerance" at the Liberty theatre reached its 150th performance this week.

Chicago Post Dec. 9

Mrs. Levine Engineers Doll Sale.

David Wark Griffith has donated a wonderful doll to the doll sale that will be held Dec. 15 in the parlors of the Auditorium Hotel for the benefit of the Esther Falkenstein Settlement House. It is a replica of the Princess Beloved, who has such an important part in the Babylonian period of "Intolerance." Mrs. Levine, wife of the general manager of Jones, Linick & Schaefer, has charge of the doll sale, and many of the theatrical leading lights have made donations.

N. Y. Motion Review Dec. 9

Outside Clune's Auditorium, Los Angeles, Where Griffith's "Intolerance" is Playing

Chicago Post Dec. 9

Chicago Post Dec. 9

Smoke and Glory of the Films.

Outbursts of applause, pauses of delight and the emotional murmurings of strong men in toxic transports of cinematographic pleasure having aroused my curiosity, I submitted my tender optic nerve to Mr. Griffith's new film spectacle called "Intolerance," now on proud exhibition at the Colonial Theatre. I want to be revealed, if it were possible, and while duly impressed with Mr. Griffith's camera qualities, as he illustrates the meanness and contemptibleness of the human species thru the ages, I am not yet qualified to write about the "movies" with the seriousness that makes a good critic. Rachel Crothers, the troubadour of distracted poesy, has been so stricken with rapture by "Intolerance" that he seemed not to tell with a monograph on the subject, and so I advise the world to wait for his first utterance.

"Intolerance" revealed me, however, with its episodes of popularity and contempt, participants in the Babylonian massacre. When it comes to fighting and taking sides the "movies" are always scattering, and Mr. Griffith's picture of the rage of Babylon in the days of Belshazzar is the case of trying out the authorities and to its most primitive depths. These scenes have as much of the beauty and glory of impassioned poetry than I have felt since I was a young lad, playing with lead soldiers and thinking I was Napoleon, and when Bonaparte, going through amid his troops, cutting off a man's head with a single stroke of his sword (that's what it was, kind of blunt), I felt as happy as a motion-picture critic

Chicago Journal Dec. 9

[illegible]

Chicago Tribune Dec. 9

TO SHOW "INTOLERANCE."

GRIFFITH'S SPECTACLE WILL BE IN THE MAJESTIC ALL WEEK.

[illegible]

Chicago Tribune Dec. 9

CALL "INTOLERANCE" FAIR.

Members of Film Book Exchanges Committee on Charities D. W. Griffith Film.

[illegible]

N.Y. Morning Telegraph
Dec 9

Mae Marsh In "Polly."

It was learned yesterday that Mae Marsh's first appearance under the management of the Goldwyn Company—the Goldfish-Selwyn combination of film producers—will be in Margaret Mayo's well-remembered play, "Polly of the Circus," which elevated Mabel Taliaferro to stardom. Miss Marsh, who is best known perhaps in connection with "The Birth of a Nation" and "Intolerance," comes under the Goldwyn management by an arrangement with D. W. Griffith, and in "Polly of the Circus" Mr. Griffith has promised to direct her personally. Others engaged in staging the film will be Arthur Hopkins and Miss Mayo.

A big feature of the film will be the circus scenes. Miss Mayo has been fortunate in this regard in obtaining from John T. Ringling his promise to place the Barnum & Bailey Circus at her disposal for picture purposes. Not only will Mr. Ringling permit numerous scenes to be taken under his tents, but he will personally assume a supervision, and, if sufficiently coaxed, will allow himself to be filmed.

Chicago Journal
Dec. 9

CHARITY LESSON IN MOVIE

Rep. Thomas Curran Says "Intolerance" Shows Up Fallacy

D. W. Griffith's film, "Intolerance," now on view at the Colonial theater, "shows up the fallacy of paying low wages, and then contributing unjust profits to supposed charity." This opinion was expressed by Representative Thomas Curran, following a visit to the theater by the joint state legislative committee on charities and orphan asylums. They had been told that the picture was not fair to charities. Representative Curran said in his opinion the picture "was not strong enough."

N.Y. Journal of Com.
Dec 9

"Intolerance" at the Liberty Theatre continues to do large business, the Babylonian scenes alone being well worth the price of admission. The whole thing represents a standard of stupendous production that even the producer, D. W. Griffith, will find it hard to excel.

N.Y. Commercial
Dec 9

Liberty Theatre.

Do not miss D. W. Griffith's "Intolerance." It is a film that all should see. There are daily matinees.

Seattle Times
Dec 11

GRIFFITH FEATURE AT METROPOLITAN

One Week From Tomorrow "Intolerance," Massive Creation of Famous Director, Is to Open in Seattle.

B'klyn Times
Dec 9

"Intolerance" Scores.

"Intolerance," the Griffith spectacle, still continues to lure large audiences to the Liberty Theatre. No small measure of the remarkable success of this screen masterpiece is due to its spectacular wonders. In themselves, the Babylonian scenes cost more than any entire spectacle heretofore offered, and they represent a standard of stupendous production that even Mr. Griffith may find it difficult to excel in any future work.

N.Y. Dramatic News
Dec. 9

On Wednesday last Albert Grey, who first had charge of The Birth of a Nation engagements in England, sailed for Australia to arrange, in connection with the J. E. Williamson management, for the presentation of Intolerance throughout the Antipodes. As now scheduled Mr. Griffith's latest spectacle will open in Sidney about the first week of the new year.

Phila Telegraph
Dec. 9

"Intolerance" After All.

After a considerable "battle" over the wires, D. W. Griffith will carry out his contract to present "Intolerance" at the Chestnut Street Opera House within a few weeks, as originally planned. Messrs. McCarthy & McSween expect now to open "Intolerance" at the Opera House on New Year's Day. It is the first production Mr. Griffith has made since "The Birth of a Nation," and has been declared to be even a greater achievement.

N.Y. Eve. Globe
Dec 9.

LIBERTY. — "Intolerance," the Griffith spectacle, still continues to attract large audiences to the Liberty Theatre. No small measure of the remarkable success of this screen masterpiece is due to its spectacular wonders.

N.Y. Womens Wear
Dec. 9

"Intolerance," the Griffith spectacle, continues at the Liberty. The Babylonian scenes alone cost more than any entire spectacle heretofore offered.

N.Y. Dramatic Mirror
Dec. 9

"Intolerance," D. W. Griffith's latest spectacle, had its mid-western opening at the Colonial Theater, Chicago, Nov. 28.

N.Y. Evening Post
Dec. 9

"Intolerance," the Griffith film spectacle, continues to attract large audiences to the Liberty Theatre.

Albany Knickerbocker Press.
Dec 10

"GREAT SECRET" SERIAL RELEASED ON CHRISTMAS

Francis X. Bushman and Beverly Bayne Stars of New Serial Pictures Production.

Chicago Herald
Dec 10

Judge's Daughter Leaves Society for the Movies

SOCIETY lost a charming bud when beautiful Miss Margaret Mooney gained her childish ambition to enter the "movies." Margaret is the daughter of the late Judge M. T. Mooney of Ohio, and the niece of Daniel F. Mooney, the present minister to Uruguay. She is a graduate of St. Mary's of the Woods, Terre Haute, Ind., class of 1915.

During her school years she achieved considerable fame because of her musical ability. Miss Mooney was also in demand in amateur theatricals, her histronic talent serving her in good stead. She liked the work and vowed that she would never accept the social career which had been mapped out for her, but would some day be one of movieland's players.

And now she has conquered! After hours of entreaty she won her mother to her side and the two started for the West. Mr. Griffith was impressed with her beauty and immediately cast her in the part of a slave in his mighty spectacle, "Intolerance." An interesting close-up brought Miss Mooney into prominence in the picture.

She enjoys the work at the Griffith studio and believes there is no comparison between the life of a moving picture actress and a society belle.

Mary Margaret Mooney.

B'klyn Citizen
Dec 10

N.Y. Telegraph
Dec 10

CONSTANCE TALMADGE

N.Y. Telegraph
Dec 10

"Intolerance," the Griffith spectacle, still continues to lure large audiences to the Liberty Theatre. No small measure of the remarkable success of this screen masterpiece is due to its spectacular wonders.

B'klyn Citizen
Dec 10

LURES LARGE AUDIENCES.

Griffith Spectacle Remains at the Liberty Theatre.

Phila Record
Dec 10

"Intolerance" Scored

Phila Inquirer
Dec 10

Los Angeles Times
Dec 11

N.Y. Herald
Dec 10

N.Y. Eve Telegram
Dec 9

N. Y. Times

WRITTEN ON THE SCREEN.

STRAND—Marie Doro in "Oliver Twist."

RIALTO—C. Aubrey Smith and Marie Shotwell in "The Witching Hour."

BROADWAY—"The People vs. John Doe."

81ST STREET—First half, Mae Marsh in "The Wharf Rat."

NEW YORK—Olga Petrova in "The Black Butterfly."

AMERICAN—First half, Clara Kimball Young in "The Rise of Susan."

TO the shouts of "Griffith," "Griffith" that smote the Babylonian atmosphere of the Liberty Theatre the night the film, "Intolerance," was first shown there, a tall, youngish man answered. He accepted the ovation simply, and passed the praise along to those who had helped in the making of the picture, not even forgetting the composer of the earliest melody used in the orchestral accompaniment. The tall, youngish man was, of course, D. W. Griffith, who first burst into the focal centre when "The Birth of a Nation" was unreeled before a wondering multitude accustomed to the trivial in films.

Mr. Griffith wears his success lightly, and if he is indeed the world's greatest wizard of the lens and screen he allows others to say it. That alone stamps him as unique in his profession. Perhaps he does not hold his art as lightly as he protests he does, but the mere fact that he says so, leaving the question of sincerity untouched, is original and clever. Here are some of Mr. Griffith's observations on the movies as he gave them the other day:

"The motion-picture director," said the man who directed the making of the two biggest films yet unreeled, "is nine parts day laborer and one part artist. I do not believe that is overstating it. The director who succeeds is the one who can stand up under the physical strain of long hours in the sun, who can begin early in the morning and work till late at night in pursuit of the elusive effect. So I contend that perspiration comes first and temperament next in the makeup of the successful director."

Having recovered from the unexpected shock of this low estimate of his unquestioned ability, Mr. Griffith's listener asked what he thought was the answer to the present low standard of films.

"The public," he replied without hesitation. "There is nothing to show that, so far, the public isn't satisfied with the pretty boy and girl picture of today. Now and then a producer makes an experiment to his great sorrow. 'Macbeth,' for which Sir Herbert Tree posed last year, is a case in point. Infinite care was taken to make the picture authentic and artistic, and if you saw the film you will agree with me it was all of that. The public is disinclined to believe that the tales of unheard-of expenditures in the making of films are inventions of the publicity men's brains, but they are not. It really costs great sums to make a picture, and 'Macbeth' cost its makers a small fortune. But no one evinced any interest in the picture. It has been shown everywhere with always the same apathy on the part of the public. This is only a typical example, so there is the incentive for the director to do something different than the insipid boy and girl film, wherein the two wander across the screen in the midst of a beautiful African glade and, at the end of the fifth reel, kiss each other tenderly and happily as all the movie public coos and sighs in the darkness with pretty soul spring up out of the crushed and downcast heart. Heaven knows. But the director would be glad enough to do something different. You can imagine how sick he gets of doing the same thing over and over. Did you ever see a magazine cover without the face of a pretty girl? There you are, pretty and heavy again.

"Then there is another reason why we are indeed hopeless fools, city fools and town fools. My friends, consider in the long, long years that has gone by since the long training for Antioch should have produced one in whose soul is an image of a group of men and women who are interested in an idea of human value, who are searching to see an interesting thing, whether it be a new anything else to do and so forth instead of concentrating those. With those qualities it is impossible to get more beauty in pictures. The camera things are placed constantly in unusual, unexpected, and picks are produced upon them by those managers in the attempt to make pictures that are different. But this is through the eyes of businessmen in one. It was the business men who made the first pictures and they failed to be a permanent thing because they failed to be a

league with Satan, and when printing was a new art it was looked upon as a dangerous thing. Eventually there will come a time when the motion picture is no longer new and the marplots have directed their meddling to something more novel, and then the directors will have a chance to put the simplest thoughts into their films without danger of arrest."

Mr. Griffith believes that mechanical inventions will increase the effectiveness of the movies, particularly the perfection of a color process.

"I do not believe that the reproduction of natural colors is often desirable," he said. "That would be carrying realism too far, for the things of life are not always beautiful in color, and reproducing them as they are would often be less artistic than in black and white. Pictures would then become a fleeting series of chromos, and often the color would dominate the story. Then, too, color interferes with the registering of facial expressions. But it is possible, and I have done this with a considerable measure of success in 'Intolerance,' I think, by the use of a certain amount of color to suggest the mood of the scene, to employ it as the impressionistic painter does. That, it seems to me, is the value of color in pictures. But for scenes in which the expressions on the countenances of the players count, pictures photographed in black and white in the sun are the most effective. The sun is the great god of motion-picture photography. That is why I have called 'Intolerance' 'the sun play of the ages.'"

Pittsburg Press Dec. 10.

OLD MAID LET GRIFFITH KNOW THE WORLD WOULD LOVE MARY

Los Angeles, Dec. 9.—Motion picture men agree that D. W. Griffith, producer of "Intolerance" and other great films, is the biggest man who ever has participated in the land of movies.

A writer recently discussing Griffith declared that in his opinion Griffith's great power came from a mind "tuned to unusual depths of sympathetic appreciation."

That this may be so could be gleaned from Griffith's own recital of how Mary Pickford broke in to the game.

It seems that in the early days of the films the Biograph studio employed a very cross old maid who acted as stenographer, secretary and general buffer for the establishment. It was up to her to see that no one got by her.

Griffith said he was coming downstairs when he happened to hear the stenographer call some one "dearie."

He was so astonished that he nearly fell over the banisters in his excitement to see who could have dragged out a "dearie" from that sour old maid. What he saw was the cutest little girl in the world. She was arguing the matter.

"But," said the stenographer, "dearie, I can't let you see Mr. Griffith if he doesn't know who you are."

"If I can't get a chance to see him, how is he ever going to know who I am?" said the little girl. She was so sweet and winning, yet so insistent about it, that Griffith said he determined then and there to employ her.

He knew if that old maid called her dearie everybody else in the world would love her.

The stenographer hesitated. "Well, what shall I tell him?" she said dubiously.

"You tell him that Mary Pickford wants to see him, and if he doesn't know who Mary Pickford is I will come up and tell him."

And that was the way Mary Pickford started.

D. W. GRIFFITH.

Los Angeles Times Dec. 10

Clune's Auditorium.

"Intolerance," the tremendous Griffith spectacle, will enter its ninth week at Clune's Auditorium tomorrow. The huge picture drama might continue to play for a number of weeks yet, if not for bookings elsewhere.

The magnificent power and sweep of the big scenes in the four parallel stories, which are flashed on the screen one after another, has thrilled many thousands of persons already. In many instances they have returned a second time to behold the splendors of the feature. The Babylonian episodes far surpass in grandeur of setting anything that has been shown heretofore. The French period has an exciting romance. Peaceful and serene is the appeal of the Judean portion of the drama as a whole. The modern story is fascinating in the extreme. The contrasts afforded by the interweavings of these varied themes make a richly-varied pattern.

Los Angeles Times Dec. 10

Los Angeles Times Dec 10.

Los Angeles Times Dec. 10

Clune's Broadway.

Co-starring Mae Marsh and Robert Harron, of "Intolerance" fame, "The Wharf Rat" gives promise of proving an especially noteworthy attraction at Clune's Broadway this week. The story was written by Anita Loos, who provided Douglas Fairbanks with several notably successful plays.

While the primary quality of "The Wharf Rat" is an intermingled humor and pathos, it has a good deal of speedy action, suspense and grip. Many of the scenes of the play were taken on the water front of San Francisco, whose relation to the pulsing everyday life of that locality of unique character introduces a fine bit of realism into the play. Miss Marsh is seen to a pulsated and a variety of action that will be sure to her thousands of admirers.

"Bunny" Harron has a very congenial part as a chap who thinks he is a woman hater until chance dances upon his arm, and there are telling roles for the favorites, Jean Calhoun Cleveland and Spottiswoode Aitken.

Another Keystone will be a part of the Broadway bill. On Thursday night the chief feature appearing is the comedy will run the theater and scenes on the stage.

Seattle Post-Intelligencer Dec. 10

GRIFFITH'S BIG SPECTACLE, "INTOLERANCE," COMING

Los Angeles Times Dec. 10

Phila. Press Dec. 10

N. Y. Mail Dec. 10

N. Y. Herald Dec. 10

N. Y. World Dec. 10

Chicago Tribune Dec. 10

Chicago Examiner Dec. 10

D. W. Griffith Tells About His Work

D. W. GRIFFITH, the director of "Intolerance," who he have to [illegible] after the presentation of his spectacle at the Colonial Theater, says that "there is nothing so arduous as the making of a motion picture spectacle."

"A motion picture director is nothing more or less than a day laborer and there is no eight-hour law for him, either," says the wizard of the film. "They after day I have to work from the hot, peelling sun for ten and twelve hours at a stretch.

"But even after such a day as that there is no rest, for when the light has turned yellow and the camera stops we have only finished one [illegible] of the things that we must do in each day's work to produce the complete picture as the public sees it in exhibition. We go from the location, or the exterior scenes we secured in the studio, and before any film can be taken we must look at the rushes of the scenes taken the day before. It is seven o'clock or later in the evening before the director can turn from this [illegible]

[illegible]

Pittsburgh Chronicle Telegraph Dec. 11

New Film Spectacle to Be Shown at the Pitt

Picture of 12 Parts, With 40,000 People, Containing Four Historical Stories, Here Christmas Week

"INTOLERANCE" IS THE TITLE

"Intolerance," a modern historical film spectacle by D. W. Griffith, producer of "The Birth of a Nation," will be exhibited for the first time in Pittsburgh in the Pitt Theater, Christmas week. The picture, which is in 12 parts and required the services of 40,000 people, has been running in the Liberty Theater in New York for the past five months, also in the Colonial Theater, Chicago. Pittsburgh will be the third city to witness "Intolerance," which is said to be a photographic achievement of such proportions that all other screen spectacles that have gone before it appear comparatively insignificant.

It is not alone the immensity of "Intolerance," but the radically revolutionary method in which Mr. Griffith has handled his dramatic theme, that has made the picture so famous. Four great stories of the world's history are developed at one time, each being a bold arraignment of that spirit of despotism which often dominates the thoughts and actions of kings, nobles, priests, reformers and dogmatists. The picture was characterized by a critic in New York as "the apotheosis of freedom of thought, action and being, and it should help to strike off the shackles that ever strive to suppress the truth." Thus, Mr. Griffith's four stories, although distinctly different in outline, are corelated. The first is of Ancient Babylon in the days of Belshazzar; the second Judea, in the time of Christ; the third, Paris of the Middle Ages, and the fourth a modern drama with its scenes laid in a western city.

Pittsburghers who have traveled in the west during the past three years have undoubtedly heard of the work that has been required to film "Intolerance." Vast cities of plaster and concrete were erected by Mr. Griffith near Los Angeles for the scenes of ancient and mediaeval splendor which are unfolded in the picture. Where people were employed by the hundreds in "The Birth of a Nation," they have been employed by the thousands in "Intolerance." The result is said to be an achievement of such proportions and magnitude that one has to see "Intolerance" two or three times to fully grasp its detail.

A symphony orchestra of 40 pieces will play a special musical accompaniment arranged for "Intolerance" by Joseph Carl Breil, the young Pittsburgher who selected the music for "The Birth of a Nation." In addition to this orchestra, a chorus of 60 voices will be utilized by Mr. Griffith. Between 20 and 30 stage hands are also required for the sound effects, which lend thrills and realism to the battle scenes of ancient Babylon.

Los Angeles Herald Dec. 11

D. W. Griffith's tremendous photo-drama, "Intolerance," starts upon its ninth big week at Clune's Auditorium with the matinee this afternoon. Two performances are given daily, a matinee at 2 o'clock and the evening exhibition at 8. Nothing like this spectacle has ever been shown in Los Angeles.

Los Angeles Express Dec. 11

Star of Intolerance Gives Performance of Rare Beauty in New Photoplay

IF ANYBODY labors under the impression that Mae Marsh's work in Intolerance is merely accidentally good, it would be well for them to see The Wharf Rat, at Clune's Broadway theater this week. The photoplay itself is unusually well constructed and pleasing, and in it Miss Marsh gives a performance of rare beauty, full of tenderness and pathos. She appears in the name part, a wistfully sweet, but forlorn, little girl who is compelled to masquerade as a boy in order to save her grandfather, and in her hands the role stands out like a cameo—a beautiful thing to see. It would have been a very simple matter to have made the part ridiculous—there is plenty of opportunity for an ordinary artist to spoil it in a dozen different ways—but the Polly that Miss Marsh portrays is very human, very lovable and very true to life.

The photoplay, written by Anita Loos, is full of romantic comedy, and it has a charm that there is no withstanding. The author has told her story of the little girl in delightful fashion. It ripples along in a pleasant, steady fashion, with a thrill here and a stirring incident there; but these stirring episodes and thrills are where they belong. They are not introduced merely for the sake of thrills. A great deal of its charm is due to the work of Miss Marsh and her companion star, Robert Herron. Mr. Herron is another whose work is constantly improving and who may be depended to at all times to disclose something of worth. In this picture he is Polly's chum, quite unaware of the fact that she is a girl and equally unaware of the fact that she is in love with him. He is very natural, very pleasing and worthy of much praise.

You will enjoy The Wharf Rat. It is a human story of the type that appeals strongly to you and to me. It has to its cast of 10 who but [illegible] proved in attractive fashion. [illegible] is outstanding. Regardless [illegible] Robert Herron [illegible] is one of those indoor Mae Marsh's Herrons combine that [illegible] humor, tenderness and a [illegible] that [illegible] Herron.

Pittsburg Leader Dec. 11

"INTOLERANCE" TO BE SHOWN AT PITT

D. W. Griffith's first big picture since he produced "The Birth of a Nation," called "Intolerance," will have its first Pittsburg exhibition in the Pitt theater during Christmas week. The film has been running at the Liberty theater in New York City for the past two months, and is to be produced for the first time in Chicago tomorrow night in the Colonial theater. Pittsburg will be the third city in the east to see the film.

The story covers four periods in the progress of the world's history. The first commences in Babylon in the sixth century before the Christian era; the second embraces actual scenes of the birth of Christianity and the crucifixion of the Saviour; the third moves forward to Paris under the reign of Charles IX in 1572, and finally comes a study of modern life in a modern western city in the twentieth century.

Some idea of the immensity of "Intolerance" may be gleaned when it is stated that for his different backgrounds a scenic reproduction of historic places such as Babylon, Jerusalem, Paris in 1572, and a modern city with its complex environments, Mr. Griffith used 1,000,000 feet of lumber, five miles of steel guy ropes, trainloads of concrete, and 1,124 tons of statuary placed against walls of solid concrete from 200 to 300 feet high. These concrete walls, by the way, are 51 feet deep, and in some of the Babylonian scenes thousands of soldiers moved on top of them with 35 chariots of four horses each, driven two abreast. In Mr. Griffith's landscape effects are seen three obelisks larger than Cleopatra's needle in Central park, New York City.

The musical arrangement for "total effect" has been made by J. Carl Breil, who selected the score for "The Birth of a Nation." It will be played in the Pitt theater by a symphony orchestra of 40 men, under the direction of Carl Breil, [illegible]

Chicago Examiner Dec. 11

'Intolerance' Upholds Evil, Warns Boynton

[illegible]

Chicago Herald Dec. 11

'Intolerance' Upholds Evil, Warns Boynton

[illegible]

The Independent Dec. 11th 1916.

BEHIND THE MEGAPHONE, AT THE CAMERA, AMONG THE ACTORS OR UP IN A BALLOON
MR. GRIFFITH DIRECTS EVERY MOVE OF HIS PICTURES

PICTURES VS. ONE-NIGHT STANDS

BY DAVID WARK GRIFFITH

PRODUCER OF "THE BIRTH OF A NATION," "INTOLERANCE"

NO small part of my twelve years on the stage was spent with traveling companies. Some of these were "first companies" with celebrated actors or actresses, some were second and third and fourth. We actors sometimes had to take what we could get.

In these years I witnessed quite all over the country an interesting phenomenon. It was the devotion of thousands of Americans to a theater that was, taken generally, I think, as little deserving of such devotion as it ever has been in the long history of drama.

We played in communities large and small. The large communities were discriminating. They were exacting. They got the best. The small communities, which to me seem to make up America, got very little. We were accepted as a matter of course in the large communities; in the small our arrival was an event.

They were starved spiritually, these small communities all over the reaches of the land, else they would not have endured the theater that was given them. For weeks in vain the theatergoers in the little centers watched for announcements. At last into town we limped, as it were, usually very tired after long stretches of one-night stands. We acted and we were away again. Sometimes we carried scenery, more or less; generally we did not. As I look back now it seems a crude, almost humorous spectacle—this spectacle of the theater using the same scenery, yes, and the same music, often, for nearly every play, whether comedy or tragedy, a dirge or a delight.

It was all crude and inadequate, this business of our traveling to the small community that needed enlightenment most, of the storekeeper or real estate man who owned the theater opening its cold and cheerless desertion to receive us, and the faithful who came to see us perform. They paid down their dollars and dimes to enter the theater. The manager stoked the furnace; the town orchestra tuned its rusty strings. The orchestra struggled, the building was warmed, the old and familiar interiors and garden scenes retouched with paint now and then were presented to view, and we actors acted in true "high-falutin" style with what enthusiasm we could muster for this one of many audiences we knew we should very unlikely ever see again. They loved the stage, these faithful, surely. I know of no better illustration of the hunger in us all for the traditional form of entertainment. And they paid, because they had to pay, very greatly for what they enjoyed, crude though it was. For the business man of the theater made clear to them that he had a hundred expenses to meet, interest on a building expensive to build, to maintain, to heat, light and advertise; that he had to charge from twenty-five cents up to two dollars or more for each seat because the theater was used only once a fortnight or so.

Doubtless this sorry spectacle would have continued thru many decades had not Science come to the rescue of these typical Americans in the small places.

Science looked askance on the poor actor man and told him his one-night stands were over. Science made an end of a chilly theater and a backward play. It made an end of inadequate scenery, magically, as it were, snatching the faithful from the old, old interiors off to beautiful houses in the glorious spots of the earth. Already the motion picture is the world's chief form of entertainment, the greatest spiritual force the world has ever known. Here in

Over

Sarg[illegible] Dec. 11

"INTOLERANCE"

The most wonderful spectacle ever produced is D. W. Griffith's "Intolerance," now in its fourth month at the Liberty Theatre, Manhattan, where it is playing twice daily. With "The Birth of a Nation," Mr. Griffith set a standard of production that all his rivals envied. With "Intolerance" he has set a new standard that it is doubtful if he, himself, will ever excel.

Its four thrilling, vivid stories, with scenes laid in Babylon, Judea, Medieval Paris and a modern American city, show love's struggle throughout the ages. The production cost nearly two million dollars and over fifty thousand people took part in it. Never before have such stupendous backgrounds been erected for any stage production. Never before has such a wealth of pictorial beauty and such splendor of settings been realized by any theatrical producer.

The conflict on and about the walls of Babylon utilizing as it does giant catapults, flaming engines, battering rams and monstrous siege towers is a reproduction of ancient warfare that is absolutely astounding in its reality.

Such famous film stars as Mae Marsh, Miriam Cooper, Lillian Gish, Seena Owen, Robert Harron, Alfred Paget, Margery Wilson and Constance Talmage interpret the principal roles.

Pittsburg Sun Dec. 11

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Pittsburg Press Dec. 11

'INTOLERANCE' COMING TO LOCAL THEATER

[illegible]

Chicago Examiner Dec. 10

D. W. Griffith Tells About His Work

D. W. GRIFFITH, the creator of "Intolerance," who is here to look after the presentation of his spectacle at the Colonial Theater, says that "there is nothing so arduous as the making of a motion picture spectacle."

"A motion picture director is nothing more of less than a day laborer and there is no eight-hour law for him, either," says the wizard of the film. "Day after day I have to work in the hot, broiling sun for ten and twelve hours at a stretch.

"But even after such a day as that there is no rest, for when the light has turned yellow and the camera must stop we have only finished one feature of the things that we must put into each day's work to produce the completed picture as the public sees it in exhibition. We go from the location, as the exterior scenes are termed, to the studio, and before any pause even can be taken we must look at the test prints of the scenes taken the day before. It is seven to eight o'clock in the evening before the director can turn from this.

"I must confess to a dissipation here. I always like to take over an hour for my dinner at daowntown hotel, giving me two hours altogether away from the studio. A little after nine my staff awaits me at the studio. In the average day these would include the costume designer, the musical composer, the superintendent of construction, the architect, the draughtsman, the chief of the research department, the corps of sub-directors, who have been telephoning the weather bureau and questioning the oldest inhabitant as to whether they dare give the call for perhaps two or three thousand people for a scene in the morning, the property chief—all these must stand aside for a moment while one of our very necessary ingenues makes it obvious that the most important decision to be made that evening is that so-and-so, who plays opposite her, is being given all the opportunities and the story must be changed if the director expects to get the results that she knows he is looking for.

"The director retires again into the projecting room, to look at the title in the film, to revise the subtitles, to select the background scenes and to direct further work in the unexposed reel.

"About midnight the director emerges from his projecting room and from time to time he has emerged at that day he has [illegible] through the [illegible] the [illegible] he has gone [illegible] the gas mask of gaslight which is in the gas [illegible] of the studio to imagine the [illegible] of the [illegible] pictures [illegible] to be [illegible] before [illegible] the photo to be [illegible] a reel for the [illegible] to be [illegible] the [illegible] the [illegible] the [illegible] the [illegible]

"[illegible] the [illegible] the [illegible] the [illegible] the [

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Pittsburg Sun
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Pittsburg Press
Dec. 11

'INTOLERANCE' COMING TO LOCAL THEATER

D. W. Griffith's first big picture since he produced "The Birth of a Nation," called "Intolerance," will have its Pittsburg exhibition in the Pitt Theater during Christmas week, according to an announcement issued yesterday by the theater management. The film has been playing at the Liberty Theater in New York for five months and is produced for the first time in Chicago tomorrow night in the Colonial Theater.

Mr. Griffith commenced this film some two years ago. Pittsburg will be the third city to see it. The film is in 12 parts and required the services of 40,000 people. The story is a drama of intolerance and of the conflict between the spirit of freedom and the spirit of despotism. The story is told in four parts, the first being a drama of Babylon, the second a story of Christ, the third a story of the Middle Ages, and the fourth a modern drama with its scenes laid in a western city. The third story begins in the Middle Ages and ends in the Middle Ages. The fourth story begins in the Middle Ages and ends in the Middle Ages. The fourth story begins in the Middle Ages and ends in the Middle Ages. The fourth

N.Y. Staats Zeitung
Dec 11.

Im Colonial-Theater zieht das mächtige Filmdrama „Intolerance" täglich zweimal volle Häuser, trotz der für Filmaufführungen hohen Preise. Es ist aber auch das großartigste Wandelbild, das bis jetzt hergestellt wurde. Der Mann, der „Intolerance" gemacht hat, David Wark Griffith, ist der Sohn von Jacob Wark Griefith, der ein Brigadegeneral in der konfoderierten Armee und einer der besten Freunde des „kleinen Joe" Wheeler war.

Seine Großmutter war eine Shirley Carter von Virginien, und seine Mutter eine Oglesby von Georgia.

Wie die meisten Söhne des Südens war der junge Griffith ein sehr armer Junge. Als er ausging sein Glück zu machen, wurde er Schauspieler. Dann schrieb er verschiedene Theaterstücke. Endlich nach acht Jahren nahm James K. Hackett eines seiner Werke zur Aufführung an. Es war „A fool and a Girl". Die Aufführungen begannen in Washington und eine Woche später endeten sie in Baltimore.

Um diese Zeit begannen die Wandelbilder die Aufmerksamkeit der Dramatiker zu erregen und Griffith fing an, Szenarios zu schreiben. Dann wurde er von der Biograph Kompanie engagiert, zwar zuerst in einer untergeordneten Stellung, aber bald wurde er Direktor. In wenigen Jahren erhielt er ein Gehalt von $30,000. Die hervorragendsten Wandelbilder, die er in Szene setzte, waren: Browning's „Pippa Passes", „Der Kaufmann von Venedig", der „Blot on the Scutcheon", Enoch Arden „Lines of White on a Sullen Sea", „Oil and Water" und andere Meisterwerke.

Dann bot ihm die Mutual Film Korporation $100,000 proJahr, was er annahm. Dann fing er an, lange Wandelbilder-Dramen zu inszenieren, wie „The Battle of the Sexes", „The Avenging Conscience" und andere. Später kam „The Birth of a Nation", Ehe dies zur Aufführung kam, verließ er die „Mutual". Jetzt hat er seine eigenen Gesellschaften. „Intolerance" ist seit „The Birth of a Nation" das einzige Wandelbild das er in Szene setzte.

Rom wurde nicht in einem Tage erbaut, noch geschah das mit Babylon, aber die körperliche Arbeit einer kleinen Armee von tüchtigen Handwerkern war nötig, um in sechszehn Monaten die Szene des Bankettsaales Bellagars, wie sie in Griffiths „Intolerance" zu sehen ist, herzustellen. Ehe aber diese Arbeit getan werden konnte, mußten Monate lang vorher Pläne dafür erst geschaffen werden. Ganze diese große und gewaltige Szenerie, der Rahmen für die überwältigende Verteidigung von „Intolerance" möglich war, mußten monatelang Studien und Nachforschungen angestellt werden, die unter Leitung von R. Ellis Bates und seiner Gehilfen vor sich gingen. Autoritäten wurden befragt, Photographien im Griffiths Museum wurden studiert, um Babylon, [illegible] Persien [illegible] Die Kostüme, die Waffen und Schmuckgegenstände [illegible] nach den Photographien und Zeichnungen von Experten in Antiquität und [illegible] Werken, und Nachforschungen der täglichen Gebräuche in Babylon mußten erfolgt werden, um in Intolerance nachgeahmt zu werden.

[illegible]

N.Y. American
Dec. 11.

"I Am for It," Declares D. W. Griffith

"Go-to-Movie Week"

BY ROB REEL.

"I am for it."

That was D. W. Griffith's expression when seen at the Colonial before he bid his "Intolerance" good-by for a brief trip. He was perfectly willing to forget for a few moments his own quadruple plate stage production and comment on the suggestion made last week in the Rob Reel Motion Picture News column of the Evening American.

"Yes, I am very much for it. It's bully, if I might be bold enough to borrow that word," continued Mr. Griffith. "'Go - to - Movie Week,' Christmas to New Year's, means that every one in the city, old and young, has a way within their means to share in the good time of holiday. Let those who have not any kids of their own borrow a half dozen and stand treat.

"Most cities are slow to take on a gala spirit, yet that very thing is one of the greatest means there is to stimulate what might be called city patriotism. The city building idea behind the move, the making of Chicago into a real hub of the film industry, will mean more people, more work, more wealth and add speed even to the already rapid progress of Chicago.

"The newspaper which fosters such building as 'Go-to-Movie Week' is doing a truly big work. The people of Chicago have been very good to me and to my work. They're a big people. They're big enough to see the bigness of the value to be had from 'Go-to-Movie Week' and big enough to respond in a big way.

GET A PEEK AT "PATRIA."

Mr. Exhibitor: Remember Thursday at 11 a. m. you get a look at "Patria," the great preparedness film in which Mrs. Vernon Castle is staged. Arrangements have been made by International to show the opening installments of the serial at the Colonial, but the performance "Intolerance" at that theater means that you must get there promptly at 11 a. m.

N.Y. Herald
Dec. 12

Objects to "Intolerance"

Misrepresentation of reform and charitable movements was charged against the D. W. Griffith spectacle, "Intolerance," by Mrs. Charles E. Merriam, wife of the alderman, last night. Mrs. Merriam, with women friends, was a spectator at the Colonial Theater.

"Objection to the play may first be made on its qualities of intense excitement," said Mrs. Merriam. "It absolutely distorts and misrepresents reform movements in Chicago and in the country. This misrepresentation will ultimately react against the forces which are advocated by this photoplay, when the public has compared the real facts with the alleged facts portrayed in 'Intolerance.'"

Chicago Post
Dec. 12

D. W. Griffith left for New York Sunday happy in the knowledge that "Intolerance" has been received in a manner that exceeded his highest expectations.

Chicago Examiner
Dec. 12

Film and Stage to Aid Doll Pageant

Theatrical folk in every branch of the profession, from grand opera to the movies, have donated dolls to be sold at a pageant at the Auditorium Hotel next Friday.

The receipts will be used to purchase Christmas baskets and coal for needy families listed by the Esther Falkenstein Settlement.

Dolls of every description, ranging from the Princess Beloved, a jewel-bedecked mannikin given by David Wark Griffith, to a quaint little mid-Victorian donated by Charley Chaplin, will be classed into nine groups, each of which will be sold from a separate booth.

Mrs. Adolph Marks, chairman of the pageant, will be assisted by the following women:

[illegible]

N.Y. American
Dec. 12

COURT REBUKES CUSTODIANS OF JUVENILES

Judge Stelk Tells Woman Officer They Are Overzealous and Too Officious.

"You juvenile officers are too zealous and too officious in the performance of your duty. You would do more good by bringing the husband and wife together rather than by separating them."

This rebuke was dealt to-day by Judge John Stelk in the Court of Domestic Relations when Miss Kathleen Moore, probation officer of the Juvenile Court, attempted to charge Mrs. Caroline Puzian, 903 North Hermitage avenue, with contributing to the delinquency of the Puzian children.

Mrs. Puzian testified that it was her third appeal to the court to force her husband, Michael, to support her and the children. This the husband had been ordered to do twice. This morning a capias was issued for his arrest.

"I have a boy three years old, a girl three years old who is crippled and a baby five months old," said Mrs. Puzian. "My husband left me. I was evicted from my flat. They broke my furniture when I was thrown out. While I stood on the street, Frank Hayza, an old friend, took pity on me. He bought me furniture and I moved to Hermitage avenue. Hayza is my boarder."

Miss Moore attempted to state that Hayza was too friendly with the woman. This was the cause of Judge Stelk's rebuke.

Los Angeles Times
Dec. 12.

Luminaries of screen.

[illegible] at Clune's Auditorium and "The Road Big Stone" at the Palace.

Los Angeles Times
Dec. 12

[illegible]

Chicago Daily Tribune
Dec. 12

[illegible]

Chicago Inter-Ocean
Dec. 12

[illegible]

Chicago Tribune
Dec. 12

[illegible]

Chicago Daily Journal
Dec. 12

[illegible]

New Bedford Mercury
Dec. 12.

To the shouts of "Griffith," "Griffith" that smote the Babylonian atmosphere of the Liberty theatre the night the film, "Intolerance," was first shown there, a tall, youngish man answered. He accepted the ovation simply, and passed the praise along to those who had helped in the making of the picture, not even forgetting the composer of the earliest melody used in the orchestral accompaniment. The tall, youngish man was, of course, D. W. Griffith, who first burst into the focal centre when "The Birth of a Nation" was unreeled before a wondering multitude accustomed to the trivial in films.

Mr. Griffith wears his success lightly, and if he is indeed the world's greatest wizard of the lens and screen he allows others to say it. That alone stamps him as unique in his profession. Perhaps he does not hold his art as lightly as he protests he does, but the mere fact that he says so, leaving the question of sincerity untouched, is original and clever. Here are some of Mr. Griffith's observations on the movies as he gave them the other day:

"The motion-picture director," said the man who directed the making of the two biggest films yet unreeled, "is nine parts day labor and one part artist. I do not believe that is overstating it. The director who succeeds is the one who can stand up under the physical strain of long hours in the sun, who can begin early in the morning and work till late at night in pursuit of the elusive effect. So I contend that perspiration comes first and temperament next in the makeup of the successful director."

Having recovered from the unexpected shock of this low estimate of his unquestioned ability, Mr. Griffith's listener asked what he thought was the answer to the present low standard of films.

"The public," he replied without hesitation. "There is nothing to show that, so far, the public isn't satisfied with the pretty boy and girl picture of today. Now and then a producer makes an experiment to his great sorrow. 'Macbeth,' for which Sir Herbert Tree posed last year, is a case in point. Infinite care was taken to make the picture authentic and artistic, and if you saw the film you will agree with me it was all of that. The public is inclined to believe that the tales of unheard-of expenditures in the making of films are inventions of the publicity men's brains, but they are not. It really costs great sums to make a picture, and 'Macbeth' cost its makers a small fortune. But no one evinced any interest in the picture. It has been shown everywhere with always the same apathy on the part of the public. This is only a typical example, so where is the incentive for the director to do anything different than the insipid boy and girl film, wherein the two wander across the screen in the midst of a beautiful sylvan glade and at the end of the fifth reel kiss each other? Youth and beauty are all the movie public want and so the unknowns with pretty faces spring up out of the nowhere and become great favorites. Heaven knows that the director would be glad enough to do something different! You can imagine how sick he gets of doing the same thing over and over. Did you ever see a magazine cover without the head of a pretty girl? There you are, youth and beauty again.

"Then there is another reason why films are insipid, inanimate, futile, silly, stupid, and trite." Mr. Griffith continued in his deep, rich voice that has not lost its early training for distinct pronunciation acquired while its owner was an actor. "A group of men and women have set themselves up as leaders of pictures who are morons, to use an Hawaiian term, meddlers who have not anything else to do and so devote their time to manufacturing films. With them interfering it is impossible to put much thought in pictures. The significant things that are passed unnoticed in newspapers, magazines, and books are immediately pounced upon by these morons if an attempt is made to picture them on the screen. But that is largely the medium of expression in vogue. It was ever thus. When medicine was first practiced the practitioners were believed to be in league with Satan, and when printing was a new art it was looked upon as a dangerous thing. Eventually there will come a time when the motion picture is no longer new and the morons have discovered their meddling is something more novel, and then the directors will have a chance to put the simplest thoughts into their films without danger of arrest."

Mr. Griffith believes that mechanical improvements will increase the attractiveness of the pictures, particularly the portrayal of a love passage.

"I do not believe that the reproduction of natural odors is also desirable," he said. "That would be carrying the realism too far. So far the things of life are not always beautiful to smell, and considering them as that, we would often be the artists that in black and white. Pictures would then become a thrilling series of chloroform and ether, the odor would frequently be disagreeable. Then, too, some interference with the enjoyment of fresh air would be possible, and I believe this with a considerable majority of persons is intolerable. I think, too, the use of a phonograph instead of music is unnecessary. The mood of the scene is present the mind of the person, so music is the unnecessary detail. In New York there is talk of the use of a phonograph in pictures. But the majority of the pictures I have seen in Europe have been accompanied by the music of a good orchestra, and I believe it is the most satisfactory method."

N. Y. Tel.
Dec. 12

Griffith Says It's Not True.

From D. W. Griffith comes a denial of the story that he is to assist in the direction of Mae Marsh in the film production of "Polly of the Circus," to be made by the new Goldwyn Company. The authority for the report, published in this column, was Samuel Goldfish, president of the Goldwyn Company, who personally told the writer hereof that Miss Marsh's services had been acquired through the co-operation of Mr. Griffith, and that Mr. Griffith had promised to assist in the direction so far as it related to Miss Marsh's personal work.

It is possible that Mr. Goldfish may have been unduly optimistic, or that in his enthusiasm over the formation of the new company his memory slipped on certain details. At any rate, Mr. Griffith's denial from Chicago is as follows:

"I cannot understand why such a statement should be published, as there is no truth in it. Miss Marsh has, I understand, signed a contract with the Goldwyn Company. While I wish her all the success in the world, I am directing solely and only Griffith productions,

N. Y. Eve. Post
Dec. 12

"Intolerance," the Griffith film spectacle, continues to attract large audiences to the Liberty Theatre.

Chicago Post
Dec. 13

Calls "Intolerance" Splendid Failure.

CHICAGO, Dec. 10.—To the Editor of THE POST: Sir: David W. Griffith is called "the ruling genius of the motion-picture world." Reviewers in the press writing of his new exhibition called "Intolerance," exhaust the language in piling up compliments, and one of them says "you never have any idea how paltry and poverty-stricken the English language is until you try to describe a Griffith production."

There is evidently a singular streak in his genius. In his first great spectacular production "The Birth of a Nation," there is perversion of the history of the civil war and the Ku Klux Klan, and a cowardly but powerful stimulus to race hatred. These defects excited such opposition that in a number of cities and several states the exhibition was forbidden by the authorities.

The new series of films called "Intolerance" is on an immense scale and said to have cost nearly $2,000,000. There are wonderful scenes connected with life in Babylon, Judea, France and the United States. There is no question that it is a marvelous spectacular production.

The list of victims of intolerance as portrayed, make a strange mixture. The people who sought the crucifixion of Christ and the destroyers of the Huguenots are classed in modern times with those who fight white slavery and the liquor traffic.

Plans of philanthropy, organized charity, the work of moral reform and religious work, are pictured as intolerant.

These reformers are called "hypocrites," "meddlers," "busy bodies," "uplifters," "Pharisees," and there are disgusted threats against "Home Foundation" and "Council of Seventeen."

We are familiar with many lovely women, who as social workers have given their lives to sacrifice and devotion to the poor and unfortunate, yet this play makes this great throng "whom some be come too old and homely to attract men they turn their attention to uplift work."

There is place and work for opposition to all forms of intolerance, hypocrisy and injustice, but Mr. Griffith's caricatures of philanthropy and religion and apparently his blasphemous use of Jesus Christ is a resounding but painful failure.

[illegible] PORTER H. MILBURN.

Chicago Post
Dec. 13

HOWARD HERRICK, general press representative for "Intolerance," passed his last day in town and probably this week Monday evening. He's going to stay this time. He was a social press agent.

Phila. Record
Dec. 12.

VISIT OF "INTOLERANCE"

Griffith's Greatest Spectacle to Be Seen Here Next Week.

Through a change in bookings, McCarthy and McSween, managers of the Chestnut Street Opera House, have arranged with D. W. Griffith to present his masterpiece, the spectacle "Intolerance," now in the midst of a sensational run at the Liberty Theatre, New York, in the local playhouse beginning Friday evening, December 22. It had been intended to present the William Fox photo spectacle, "The Honor System," at the Opera House next week, but "Intolerance" has been booked instead. The Chestnut Street Opera House will remain closed the early part of the week in order that necessary arrangements for installation of "Intolerance" may be completed. Elaborate decorations of a unique and artistic nature are planned, and in order that there may be a perfect presentation at the opening careful orchestra rehearsals will be held. "Intolerance" is the most expensive and stupendous creation of the cinema.

N. Y. Eve. Telegram
Dec. 12

At the Liberty Theatre David Mark Griffith's colossal spectacle "Intolerance" continues before crowded audiences.

Chicago Examiner
Dec. 13.

HOWARD HERRICK, the publicity man who has announced from the housetops that Griffith's "Intolerance" is in town and might be seen at the Colonial Theater (if you get there in time), left Monday night for Pittsburgh. There he will publicize "the greatest show on earth" for the Christmas opening.

R. Ellis Walker has gone to New York to meet Mr. Griffith, with whom he will journey to Philadelphia for the holiday opening of "Intolerance" there. The three will return later to Chicago to see the crowds lined up before their Rialto ticket office.

Chicago Tribune
Dec. 13.

News Notes.

Mr. Howard Herrick, manager of "Intolerance," has gone to Pittsburgh to attend the opening of Mr. Griffith's mammoth show.

N. Y. Clipper
Dec 13

POWERS IN CHI. FOR GRIFFITH

Wallace Powers, who left Artcraft one day recently and turned up the next as manager for Griffith's great spectacle "Intolerance" has been delegated by his firm to give Chicago a proper idea of the film's box office value.

Brooklyn Citizen
Dec 13

"Have a Heart," Henry W. Savage's musical comedy production, will be the successor to the Griffith film, "Intolerance," at the Liberty Theatre second holiday week.

Brooklyn Standard Union
Dec. 12

D. W. Griffith's wonderful spectacle, "Intolerance," which critics have described as a greater production than his "The Birth of a Nation," will be presented at the Montauk Theatre during the week beginning Sunday afternoon, Dec. 17. This will mark the first presentation of the picture in Brooklyn or any other section of the east outside of Manhattan. A total of sixteen performances will be given. The opening presentation will take place Sunday afternoon. There will be another that evening and two every day thereafter. On the following Sunday, Dec. 24, there also will be a matinee and evening performance which will conclude the presentation. The prices will be at the same popular Montauk scale.

N. Y. Deutches Journal
Dec. 12

Liberty Theater.

Einer der grohartigsten und packendsten Abendfüllenden Filme, die bisher gezeigt wurden, ist die Griffithsche Schöpfung „Intolerance", die nun schon seit Monaten im Liberty Theater volle Häuser zieht. Wer einen Blick in die Geschichte der Menschheit tun und die Alten sehen will, nicht wie sie durch die verlaubte Brille des Schulgeschichtsprofessors darstellen, sondern als lebende Wesen mit rotem Blut, der gehe sich diesen Film an. Als Regisseur hat Griffith bei den Belagerungs-Scenen von Babylon wahre Wunderdinge geleistet, welche bisher noch von keiner anderen Film-Firma erreicht wurden und so leicht auch nicht erreicht werden dürften.

Phila. Press.
Dec. 13.

"Intolerance" Here Next Week.

McCarthy and McSween, managers of the Chestnut Street Opera House, have arranged with D. W. Griffith to present his masterpiece, the spectacle, "Intolerance" here, beginning Friday evening, December 22. It had been intended to present the William Fox photo spectacle "The Honor System" at the Opera House next week, but "Intolerance" has been booked instead. The Chestnut Street Opera House will remain closed the early part of next week in order that necessary arrangements for installation of "Intolerance" may be completed. Elaborate decorations of an artistic nature are planned and in order that there may be a perfect presentation at the opening, careful orchestra rehearsals will be held. "Intolerance" is said to be the most expensive and stupendous creation of the cinema.

Cleveland News
Dec. 13.

Ohio Jurist's Girl Slave.

Society lost a charming bud when Lenore Margaret Mooney gained her childish ambition to enter the movies. Margaret is the daughter of the late Judge M. T. Mooney, more or less generally remembered in Ohio political circles. Margaret is working in D. W. Griffith's studio on the coast as was cast as a slave girl in "Intolerance."

Chicago Examiner
Dec 13

LILLIAN GISH, who rocks the cradle in "Intolerance," was a Blackstone guest Monday. She left early yesterday for a holiday trip through the East. Her mother was with her.

N. Y. American 12/14/16.

"Intolerance" Stage Epic of the Ages

BY DOROTHY DIX.

IF MR. DAVID W. GRIFFITH does not quit doing things to moving picture films he will have to do something to the dictionary. Jack it up, you know, and register about a million new adjectives, if you know what I mean. As it is, you never have any idea how paltry, poverty stricken the English language is until you try to describe the Griffith production.

For instance, you may say that "Intolerance," the latest Griffith wonder spectacle, is superb, magnificent, dazzling, thrilling, awe-inspiring, barbaric and then when you are breathless with having exhausted every term of praise you know, you feel that, like the Queen of Sheba, you haven't told the half of it.

There is no use in trying to describe "Intolerance." You will have to see it with your own eyes to get the faintest conception of its magnitude and grandeur, its poetry, its whirlwind action, its soul-stirring preachment. To call such a production a movie is as absurd and inadequate as to call Niagara cute. "Intolerance" is the stage epic of the ages, the culminating tragedy of human weakness and bigotry.

A man with the vision of a seer and a great imagination swept the history of the world with his mind's eye. He saw that always Man's inhumanity to Man had been born of intolerance, of the desire of one to force his creed, his will, his point of view, his code of conduct on others. It was this spirit that had overthrown dynasties and wrecked homes, that had pulled Belshazzar from his throne, and snatched the baby from the tenement house cradle. It has also, in all times, been intolerance that has been the most malignant force for evil.

And so this man David Griffith, with this vision of the sinister part that intolerance has played in the world, set himself the task of flashing a warning against intolerance to this smug generation, even as the warning is flashed to the drunken revelers on the walls of Belshazzar's banquet hall.

And because he is the magician of the film, Mr. Griffith has done this in a series of pictures so vivid, so throbbing with life and passion and blood and battle and tears and misery, that the dullest spectator needs no interpreter to explain their meaning or carry their lesson home to him.

"Intolerance" tells four unrelated stories at once. They are bound together by nothing but the same spirit of bigotry that has run throught the ages, and these stories are not told consecutively, but are given an episode here and an episode there, with centuries lapsing between now and then as if one flipped over the leaves of history and read a gripping passage on each that showed how little we have learned from the lessons of the past.

One of the stories is a story of to-day. It shows the workers in a big factory, well paid, happy and satisfied and finding pleasure in their own amusement. Three restless, dissatisfied women who feel that they have a call to uplift humanity begin forcing their ideas upon these working people. They shut up their dance halls and close their family saloons. They get the workers' wages cut in order to establish a "foundation." They bring on a strike that throws the men out of work and puts girls on the street and makes gangsters of boys. They go into the poor mother's home and take her baby from her because she is not raising it according to their hygienic theories. Because they are intolerant, the reformers, with the best intentions in the world, do more harm in a minute than malice can invent in a week.

Another turn of the magic wheel of the film machine and we see the barbaric gold and pearl of ancient Babylon. Rooms of cedar lined with gold, elephants in embroidered trappings, wild men of the desert, slaves more beautiful than houri, all the pomp and glory of the oriental court. Intolerance comes in the guise of the high priest who wants to impose his gods upon the Babylonians and who plots and schemes and betrays his King, and opens the gates of the capital to the conquering Cyrus and his hosts.

Another turn of the wheel and it shows intolerance rejecting the meek and holy Savior, stoning the Magdalene and sending Christ staggering up Calvary under the weight of his cross.

Still another turn of the wheel and intolerance speaking through Catherine de Medici and her little band of fanatics floods the streets of Paris with blood in the massacre of St. Bartholomew.

This is a crude outline of the story that Mr. Griffith tells in "Intolerance." It is impossible to even attempt to describe the details of the production, the thousands upon thousands of little pictures, each one perfect in itself, that make up this stupendous whole.

As a spectacle "Intolerance" is stupendous and amazing and as a sermon it preaches with a thousand voices against the besetting sin of all humanity through all times, for it is intolerance that has stoned the martyrs, that makes our friends hard to endure, and divorce common.

Santa Barbara News 12/14/16.

AMUSEMENTS

Dorothy Gish in "INTOLERANCE" at the Potter Theatre Tonight, Friday, Saturday and Sunday.

Pittsburg Chronicle Telegraph 12/14/16.

Drives Chariot Team of Two Horses in Film Play

Constance Talmadge Took Only Two Months to Do What Seemed Impossible.

APPEARS IN "INTOLERANCE"

Constance Talmadge, who portrays the Mountain Girl of Susiana in D. W. Griffith's spectacle, "Intolerance," which is coming to the Pitt Theater Friday night, December 22, accomplished what was considered impos-

CONSTANCE TALMADGE

Los Angeles Times 12/14/16

Clune's Auditorium.

"Intolerance," or "The Mother and the Law," celebrated its one hundredth performance last night, and will start on its last week in Los Angeles Monday. The Griffith masterpiece could remain indefinitely in this city, but booking arrangements make it necessary for the production to be shown elsewhere.

Clune's production, "The Eyes of the World," will have its premiere at the theater New Year's Day. The "Eyes of the World" is a film version of Harold Bell Wright's story of the same name.

Bakersfield Bonner 12/14/16

The modern show in "Intolerance" at the Mentone next week is likely on the facts that the principal stockholders in a large mill were having over their dividends in a thirty foundation, and were advertising their philanthropy, while their employees who were paid $1.65 per day, were striking for living wages. Thirteen workmen were killed in the week of last strike.

Santa Barbara News 12/14/16

"Intolerance" Tonight at Potter Theatre

Tonight will be given at the Potter theatre the first presentation in this city of D. W. Griffith's "Intolerance" showing "Love Struggle Throughout the Ages."

The motivating theme is one of the loftiest ideals and comprehensive presentations of human conduct ever attempted. Moving pictures with an large other periods of earlier periods of the world's development. The idea revolts that medieval France during the reign of Charles the Ninth when his mother, Catherine de Medici dominated his power, Belshazzar and other parts of Judea when the Pharisees ruled and Barabbas stood in the place of Christ, and Babylon in 539 B. C. when Belshazzar was overthrown by the Persian hosts under the Cyrus the conqueror.

Twenty-seven trained authentic sets of these great scenes. They are presented with all the original settings and reproduced as they would appear the imagination of men made them have memories.

Five thousand people are now playing now side by side. At first one sees only a strong crowd, the heavy and strong in the city streets, and those in the city streets, and those and other together in the first scenes that run together in one mighty flow of crowded emotion. Then they start in the old great stream that we see that through the ages, smiths through them all and the thoughts, and theme.

The Fourteen Year Fight and Los Angeles are still dazed by the magnificence and the theme of D. W. Griffith's spectacle. For within the memory of the present generation the have had an educational a process based on one of the chapters of those great which the Griffith motion picture capacity houses.

The performance tonight will start at 8:15 promptly. In modern, Wednesday and Friday the performances will be given daily at 2 and 8 p.m. The matinee prices are 50c and the 50c of these performances.

Phila. Ledger 12/14/16

[illegible]

N. Y. Commercial 12/14/16

[illegible]

2c LAST EDITION 2c

STRIKE IMPERILS XMAS SHIPPING

THE DAY BOOK
An Adless Newspaper, Daily Except Sunday
VOL. 6, NO. 66 Chicago, Thursday, December 14, 1916 398

HUMAN JUDGE SHOWS UP "INTOLERANCE" OF SOCIAL REFORMERS

Judge Stelk of Domestic Relations Court Attacks Methods of Social Worker—The Case of Mrs. Puzien and the Good Samaritan—Reformers Ask Woman's Arrest.

"Intolerance," that great drama in motion pictures that exposes the sham and heartlessness of professional charity workers and reformers, is beginning to drive its lesson home in the courts of Chicago.

To the court of domestic relations has been assigned Judge John Stelk. He came to the court little known to newspaper readers. It appears that Stelk has sadly neglected the publicity value of "playing to the papers."

Before he was assigned to domestic relations that court had been overrun, operated and exploited by agents of the United Charities, high-

N. Y. American 12/15/16.

"PRINCESS BELOVED"

One of the doll stars to be seen to-day at the pageant held at the Auditorium Hotel for the Christmas benefit of the Esther Falkenstein Settlement.

The small girl's dream of heaven will be realized to-day at the doll pageant held at the Auditorium Hotel.

Every variety of doll—rag, wax, bisque, composition, Kruse, character types, costume dolls, crying dolls, dark and fair baby dolls, Dutchs and soldier dolls—are to be on sale at this attractive bazaar, the proceeds of which will be used in the Christmas work of the Esther Falkenstein Settlement.

Mrs Frank O. Lowden, wife of the Governor-elect, and Miss Lolita Armour have each donated charming baby dolls with blonde curls and pink sashes. Mrs. Adolph Mark is general chairman of the affair, Mrs. Samuel I. Levin of the theatrical booth and Mrs. Frank James of the merchants' booth.

"Princess Beloved," a character doll of the Babylonian period as shown in "Intolerance," is donated by D. W. Griffith.

Chicago ~~Daily~~ American 12/15/16.

As Ed Smith Sees It

THE MAN OF VALOR HOLDS HIS TITLE.

Jess Willard stumbled on to a fighter the other night he admitted finally he couldn't whip. And *Jess*, you must know, doesn't believe there is a man in the world capable of giving him a winning argument. No, this isn't going to be any stereotyped story of the unknown bully on the street who teached the champion how to take a joke.

The man the modern champion came onto, saw and conquered was a mighty gladiator of ancient days—the former in the flesh and the latter in the shadows. It happened during a visit of the modern conqueror and his manager, Tom Jones, to the Colonial Theater upon the invitation of Dave Griffith, whose "Intolerance" is running there. Griffith came in and sat with us, for I happened to be of the party.

N. Y. Variety 12/15/16.

FEATURES IN CHICAGO.

Chicago, Dec. 13.

The "War Bride" (Vitagraph) film is not to stay at the Studebaker indefinitely as contracts for other features must be fulfilled. Aaron Jones said yesterday that the new Clara Kimball Young picture, "The Foolish Virgin," will open a two-weeks' exhibition next Sunday and that on Jan. 1 the Annette Kellermann picture, "A Daughter of the Gods," will open and stay four or five months.

"Intolerance" is doing capacity at the Colonial, according to Mr. Jones, and will run right along without any holiday interruptions.

"Life Without" is doing profitable business at the LaSalle, and will remain there until after the first of the year.

Chicago Citizen 12/15/16.

REPRODUCTION OF BABYLON.

An Enormous Work Performed by D. W. Griffith.

For the different backgrounds and lands reproductions of historic places, such as Babylon, Jerusalem, Paris and a modern city, with its complex environment, D. W. Griffith, in his new colossal spectacle, "Intolerance," which comes to the Musical [illegible] the week before Christmas, used 1,000,000 feet of lumber, five miles of steel pipe, [illegible] tons of cement and 1,125 tons of [illegible]. Some idea of the magnitude of the Babylonian episode, which represents the fall of the mighty Babylon, is gained by a glimpse of the [illegible] in his reconstruction of that ancient [illegible]

[illegible] Babylon, the fall of which marks the beginning of the [illegible] of the magnificent city, its walls 300 feet high, its towers, palaces and temples, its hanging gardens, among its [illegible] the glories of King Belshazzar, and the great Cyrus, the greatest [illegible] Babylon. Mr. Griffith made use of [illegible] a prodigious number of people, thus [illegible] people [illegible] the Babylonian episode, among [illegible] the glories of "the world's greatest show."

"Intolerance" is in its sixth week at Clune's Auditorium, where it is playing more than [illegible] Indian days [illegible] the theater.

Seattle Star 12/15/16

"INTOLERANCE" HISTORY!

In "Intolerance," coming to the Metropolitan Monday, three periods of history and the present day are shown. In each the theme is the intolerance of the strong for the weak.

And in each of the four there is a vein of "love interest" running through.

Lillian Gish, Mae Marsh, Robert Harron, Josephine Crowell and Tully Marshall are prominent in the cast.

* * *

Chicago Citizen 12/15/16

PLAYS AND PLAYERS

[illegible]

Los Angeles Times 12/15/16

Would this be tolerated

"Intolerance," which had its [illegible] at the Colonial a few short days ago, is playing a profound sensation. The star cast's recent [illegible] of the text book for elevated chairs of the text book of "The Birth of a Nation," Lillian Gish, the noted female actor, [illegible] in the genius of "the world's greatest show."

"Intolerance" is in its sixth week at Clune's Auditorium, where it is attracting more than [illegible] Indian days [illegible] the theater.

N. Y. Journal of Commerce 12/15/16

Chicago Citizen 12/15/16.

REPRODUCTION OF BABYLON.

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[illegible]

Chicago Standard 12/15/16

N. Y. Markets
12/15/16

It is said that Griffith spent $1,000,000 in round figures in producing the "Birth of a Nation." He spent as much or more producing "Intolerance." Ince is said to have spent almost as much on "Civilization." Fox spent $1,000,000 on "A Daughter of the Gods." Productions running in cost from $50,000 to $250,000 are common. It requires no stretch of the imagination to see that an enormous business must be done to get back the initial outlay, much less make a profit. In New York City, with its large and varied population and its constant influx of visitors, it is possible to exhibit some of these notable films for a period of time at $2 prices. For a short time the same prices may be obtained in some of our other large cities. These exhibitions will not, however, pay back $1,000,000, and the profits, if there are any, must be made through continued exhibition of the films in smaller localities. Smaller localities will not pay New York prices to see any picture ever filmed. They may pay 25c or even 50c for some notable feature, but as the picture grows older and newer features are produced, interest wanes and still further reductions in admission prices must be made or the feature will play to empty seats.

It is believed that too many pictures are being produced in the effort by rival companies to outdo each other. Pictures are produced that are never released. Others are released that do not meet the approval of exhibitors, or if booked, the bookings are subsequently canceled for other pictures considered more attractive. This spells short life for a number of films, and it may be stated bluntly that no film will pay a profit unless it can be kept before the public for a long time.

The crux of the situation appears to be overproduction and super-expense in production. While this condition continues fabulous dividends on the film stocks should not be expected. The remedy is in the hands of the motion picture producers and distributors themselves. It would appear that the logical thing for these gentlemen to do is to get together, eliminate present cut-throat methods of business, cut their expenses down to a reasonable basis, reduce present extravagant and wholly unwarranted salary lists and agree among themselves to regulate the amount of output to the requirements of motion picture exhibitors. The later development of the automobile and the growth of the moving picture industry have been almost simultaneous. The differences in conducting the two lines of business are obvious. If the efficiency methods employed in the Ford, Overland and other automobile factories were applied to the manufacturing of moving pictures, the condition of the business should shortly assume a far different aspect than it wears today.

Chicago Press
12/15/16

Chicagoer Presse

Unsere und Babylon's Sitten.

D. W. Griffiths „Intolerance" gibt über die religiösen Zustände, die Sitten wie die Rechte der Frauen Babylon's interessante Aufschlüsse.

In dem neuesten und großartigsten Wandelbild „Intolerance" hat der Zauberer D. W. Griffith eine Leistung vollbracht, die auf der Bühne bisher noch niemals gewagt wurde. Er hat ein Stück geschaffen, eine Geschichte, die, aus vier starken, erschütternden, nebeneinander herlaufenden Handlungen bestehend, trotzdem in jedem ihrer Teile verschieden ist. In dieser Weise ist ein Werk entstanden, das als er es begann, für unmöglich gehalten wurde. Alle vier Teile in „Intolerance" sind durch die Gesamtidee der Liebe miteinander verbunden.

Vom Hochmut sagt Shakespeare's Wolsey: „Durch diese Sünde fielen die Engel", Aber Stolz ist nur ein Teil der Unduldsamkeit, der Intoleranz, gegen welche sich dieses Wandelbild wendet. Hochmut, Heuchelei, Mangel an Teilnahme und Grausamkeit sind sämtlich Zeichen des gleichen Uebels. Um dieselben zu bekämpfen, hat Herr Griffith die Geschichte Babylons durchforscht, die Leiden des Nazareners und die Tragödie der Hugenotten herangezogen. Um aber die Lehre der heutigen Menschheit nahe zu bringen, führt er in „Intolerance" eine moderne Begebenheit ein, die voll von Spannung und erschütternder Wirkung ist.

„Liebeskämpfe durch alle Zeitalter" ist der Titel, den Herr Griffith seinem Werk als Nebentitel gibt. Das von ihm gezeichnete Uebel ist in all den faszinierenden Episoden immer dasselbe und wird es wohl immer sein. Und das war der Grund, daß er bis auf Babylon zurückgriff, um gelegentlich auch die Wunder dieser alten Zivilisation zu neuem Leben zu erwecken.

Seattle Post Intelligencer
12/15/16

"INTOLERANCE" BEGINS ENGAGEMENT MONDAY

Griffith's Latest Film Spectacle Declared "Biggest Show in the World."

"Intolerance," the $2,000,000 spectacle which comes to the Metropolitan theater on next Monday night for a limited engagement, is the first production made by D. W. Griffith since "The Birth of a Nation." In "Intolerance" Mr. Griffith has departed from the time-worn rules of dramatic construction and has invented a method of presenting four parallel stories of four great epochs of the world's history almost simultaneously. That this daring revolutionary play has thoroughly aroused critical opinion from coast to coast is evidenced by the following excerpts from criticisms of famous reviewers: "The daring imagination of Griffiths soars to riotous limits."—Walter Anthony in San Francisco Chronicle. "It is superhuman—the biggest show in the world."—Ashton Stevens in Chicago Examiner. "It is a bewildering spectacle—throngs marvel at Griffith's production."—Thomas Nunan in San Francisco Examiner. "It discounts all else the theater has known."—O. L. Hall in Chicago Journal. "It is not silent drama—it talks, it thunders." The Optimist in Chicago American. "It will amaze and win unqualified praise."—Charles Grey in Chicago Post. "There is but one Griffith—a giant among pigmies."—Burns Mantle in New York World. "Superb, magnificent, dazzling, thrilling, awe-inspiring, barbaric."—Dorothy Dix in New York Journal. "No branch of the theater has ever brought forth anything comparable to 'Intolerance.'"—George St. George in Los Angeles Express. "'Intolerance' is more terridly dramatic than any spectacle Nero ever staged in the Colisseum."—Otheman Stevens in Los Angeles Examiner.

"Intolerance" will be shown at the Metropolitan theater with all the attention to detail and with a large symphony orchestra, exactly as presented in New York, Chicago, San Francisco and Los Angeles. Seats are now on sale.

Bklyn Citizen
12/15/16

The modern story in "Intolerance" at the Montauk next week, is based on the facts that the principal stockholders in a large mill were turning over their dividends to a charity foundation and were advertising their philanthropy while their employees, who were paid $1.00 per day, were striking for living wages. Nineteen workmen were killed in one week of that strike.

Chicago American
12/16/16

Chicago Post
12/16/16

'Intolerance' Awes

The very stupendousness of the production of D. W. Griffith's "Intolerance," which has been presented at the Colonial Theater during the past three weeks, has awed the large audiences that have been in attendance twice daily. The spectacle is unlike anything ever before seen in the world, the two young people in the modern story, the Judean scenes of Christ, the Babylonian extravagance in the production of Belshazzar and of Cyrus, Queen Catherine and of Medici, France during the massacre of St. Bartholomew, and throughout the whole unfolding, intensely the greatest production that has ever been produced in this local theater. Even the beginning of the performance has caused some people to leave the house, some, indeed, have actually walked away from the box office and failed to get seats.

Chicago Post
12/16/16

"INTOLERANCE."

Vachel Lindsay, poet, of Springfield and Hugo Munsterberg, who died so suddenly this morning, have written the two best books on the technique of the movies.

Movies have a technique. Mr. Whitaker may call them "the little cutie of the arts," but they are, nevertheless, "of the arts." There is a certain intolerance in excluding them.

Any hater of the movies who, nevertheless, wants to be tolerant should recognize this and go and see "Intolerance."

"Stupendous, magnificent, spectacular," are the hack adjectives which moviedom uses about this latest production of the great Griffith. These words mean nothing. They are inappropriate. They talk of a movie as if it were a circus spectacle, which it is not. It is a new form of artistic expression, a democratic expression, an unconventionalized expression. It simply does not yet know how to talk about itself.

Mr. Vachel Lindsay tells the nonmovie fan as well as the fan how to look at the movie from the standpoint of what the movie is trying to do within the technique of the movie art. It is best, of course, to get his book "The Art of the Moving Picture," read it and then go to see one of the great moving-picture productions. But, failing this, there is a short cut which Mr. Lindsay himself would perhaps outline as follows:

First, try to keep cool, so that so big and rushing a stream as "Intolerance" will not overwhelm you. Do this by counting to yourself in order to estimate the length of the scenes. Five seconds will elapse while you are counting up to ten. You will find by this measurement that most of the scenes last only a second or two—that they are, in fact, not stage scenes at all, but mere flashes. Lindsay calls them hieroglyphics, and points out that it takes a certain number of them to outline a complete idea, just as it takes so many words to make a sentence. The movies, he thinks, are really "picture writing"—more like music than like the theater in their effect upon the senses.

Second, says Mr. Lindsay, remember that the fundamental plot of the movie is the *race*, the outdoor race, the striving of somebody or some purpose to get somewhere before somebody else.

Third, remember that the conversation of the movies occurs not between people—for the movie characters cannot speak—but between places.

Take an example: We have the familiar hut of the pioneer under the shadow of the Rockies; toward it are riding cruel redskins; off twenty miles in another direction are cowboys jogging slowly along, ignorant of the pioneer's peril, and toward them is galloping the heroine bent upon bringing them to save her old parents in the hut. Here is the race. And here, also, is the conversation of the movies. On the screen there are thrown successive flashes, showing first the hut, then the Indians, then the cowboys, then the girl and so on. They talk back and forth to each other, telling each other what they are doing and what they are trying to do.

These three simple technicalities will furnish any layman a basis on which to make his visit to "Intolerance" or any artistic movie a matter of real critical and artistic interest.

We will wager that thru this knowledge he will come away with a feeling that the strong adjectives which we have quoted are utterly incomplete in their descriptive range.

"Intolerance" is, indeed, "a mighty spectacle"; probably no trick of stagecraft has ever surpassed its Babylon scenes. And the pictures of the massacre of St. Bartholomew are hardly behind them. But these are not the main wonder of "Intolerance." To the open mind the surprising thing about it is that it can be so poetic in its inspiration and so artistic in its structure.

It is marred, of course, by the same thing that marred "The Birth of a Nation," and that, oddly enough, is the very sin at which it seeks to strike—intolerance. Mr. Griffith is as unfair to the social worker in this movie as he was to the negro in his last great effort. His attacks on the social settlements and the Rockefeller foundations are so silly that the famous Curran committee itself could not surpass them. Furthermore, the modern story which runs thru "Intolerance" has again and again the cheap lack of restraint which mars the movie of commerce in the minds of so many people to whom it might appeal.

Nevertheless, with all this and above all this, "Intolerance" stands the test of the kindlier from-me-to-thee-to-Kalyan. It is "picture writing," it is a race, it "converses," not from "place to place," but from age to age. This is the daring new conception of Griffith, held together and given unity by the symbolic photos "Out of the cradle, endless rocking." The song, the poem, the tone-poem, the words splendid all must combine to make the home definition racial.

We may have our song, our poem, our tone-poem of "Intolerance." But if that be the part of it "out" there, then into the movie that can come from a great book of art rather separate and apart from its subject.

Chicago American
12/16/16

DAVID WARK GRIFFITH, HIS PERSONALITY

Brilliant Cinema Producer Has Varied Gifts and Tremendous Power.

BY AMY LESLIE.

Maybe his name is not David Wark Griffith; maybe it is.

Something sinister, dark and spectral haunts certain names and if a cowl does not hang over "David Wark Griffith" in as phosphorescent a suggestion as "Griffith Gaunt" hid mystery for Charles Reade, then, as Juliet declares, there's nothing in a name at all. The notion that it may not be the name of the man of movie marvels is only a part of the plot to wrap mysteries about that brilliant creator of pictorial havocs and beatitudes, for he does not like to talk about himself. We met George Ade augustly decorated by a red, white and blue neck ribbon, from which depended a medal heavy as his crop of winter wheat at Hazelden. Inquiry brought out that the orgy of color and weight was a memento of the "Indiana society."

"Who was it said there was 'no society in Indiana'?" quizzically asked Mr. Griffith, with more humor in his quiet eyes than Ade could muster.

"Don't hang that on me, whatever you do," said George warningly. "I never got over the retribution brought upon my head when I morbidly responded to the question as to whether I came from Indiana. You know what I said."

Then we laughed, Mr. Griffith and I, but George did not.

"Never tell your real name or where you come from is better," said Griffith. "All sorts of trouble follows the fastening of a neighborhood and pedigree on yourself when the public eye is upon you."

David Griffith as He Is.

Upon David Griffith so devouring a public eye is bent that even a less shrinking and more American man might shudder to be looked up and have his past given the once over.

He is a modest, rather silent man with a quiet, musing air, a keen sense of humor and boyish appreciation of the vitalities and actual happenings of life. He is to see, a spare and well groomed American to his finger tips. He has the look of having always eaten frugally of delicate foods and of not drinking at all or expensively and possibly always smoking costly tobaccos. Indeed, one day when a man ordered a cigar of repute, Griffith said:

"Oh, have one of mine. I can't bear to have a fellow smoke a cigar with a name like a corset. I'd rather smoke a corset."

He has a rare way of taking keen interest in the smallest endeavors and least important things about him, and though professionally the biggest circus man since Barnum, he has none of that personal uproar common to the Barnum type and only does his prodigious labors when the herculean mood is upon him, alone among the restlessness. Away from his battalions, his builders and armies, his flocks, his ballets and herds, his spreading nails and echoes of sea monsters or forest torture and barbarians, Mr. Griffith is as usual, so charming, so adroitly self-effacing and gracious, so simple and eager to be told, that he seems almost youthful and rather unsophisticated.

Some of His Achievements.

It is not the absurdity which inevitably attaches to greatness, but something bigger and less easy to solve, though he is one of the most momentous characters of this age. He plays with Jovian light, pings and thunder crashes, his bolts in revolution kingdoms, opens up old wars, starts monarchies, strikes to the heart of things with a few sharp words and is as mortal minded as many other and infinitely more commonplace men. He is Olympian, wants the universal Babylon to rise in ancient majesty, to simply burst in destruction. If he wants the armies of Belshazzar and Cyrus to march in colossal pomp, why, he summons them in fancy and from fact and with them better than any and numerous earth. Does he want a massacre to instantly reduce the world's Bartholomews? Simply devoting some days to carve out for the consecrated place in carve, and for the consecrated place in the matter, anything he can place of this material, anything he can place from the past, from the other planets, from the sun, from the stars, from the air, or from all these at once, and concentrate in massive magnificence and concentrate in massive magnificence and concentrate in massive magnificence

Chicago Post 12/16/16

Mae Marsh---An Intimate Picture

By Oma Moody Lawrence.

The gods smiled when Mae Marsh was born—they gave her red-gold hair, blue, blue eyes, a pathetic little mouth and an adorable rose-leaf complexion. One can imagine that in youth she was an ugly duckling—she has so decidedly become the swan. The eyes and the mouth would make hers a face to look at twice, for Ireland never sent us bluer orbs, and one could not imagine more mobile and expressive lips. We know without telling that the delicate skin must be carefully guarded lest it freckle in the harsh winds, and ten years ago big brother probably described her slender frame as "scrawny." For Mae Marsh is certainly not plump; one knows that she does not have to diet or avoid the lazy but pleasant custom of lying abed till noon. She is just a simple, girlish girl, as impulsive and frank as if just come from boarding school rather than from acting a prominent part in a great film spectacle.

She greeted me with both hands outstretched, as if I had been an old school friend. We settled down into a luxurious couch and had a regular heart-to-heart "confab." She confided to me with tears in her eyes that she just didn't know how she was going to get along without Mr. Griffith.

"You see," she said, "I've been with him five years, and he knows me and I know him—so well. It's just like going out into the big world from a wonderfully secluded boarding school. At first, you know, we are glad to leave the dull lessons and the tiresome routine; we want to see all there is outside. But when we realize that we are leaving our friends and all the happy associations of years—oh! that is terrible.

"Why, I don't know as much about my new contract as everyone else seems to know, but I just wish I didn't ever have to think of money. I hate it!

"But you know that one does not have these offers when one is 90, and one must take advantage of them when they come. No, Bobby Harron is not going to play in my company. Mr. Goldfish wanted him, but Mr. Griffith just simply would not let him go. He said he could not lose both of us at once. I'll just be lost without Bobby, too—I've played with him so long. But I am glad to be able to work in the East again. I like the four seasons. I don't like summer all the time and the dry dust of California. It is lovely some seasons of the year, but I'd rather have some winter.

"There are six of us, and I am the middle one of the family. Only one of my sisters acts in pictures. She has a small part in "Intolerance"—just a little one; you can hardly notice her at all. My two little sisters are still in school; they are not old enough to act yet. What could a 14-year-old girl do as a star? It is absurd to think of it. I was 16 when I started, and I just had small parts for a long time. Star! Anyone can be a star these days. They just take anybody and advertise her name in big letters made out of lights, and people see it and say, 'She must be a great star.' It makes me tired.

"I couldn't take a society part. I can't imagine myself taking a role that would need dozens of gowns. I can't look pretty and prance about like a peacock. I like pretty clothes, but they are a nuisance when one has to study a part for that feature alone."

Just then we heard a telephone ring and Miss Marsh had to talk to one of her many friends.

Bessie Love. "INTOLERANCE." (PHOTO-SPECTACLE) COLONIAL.

Chicago American 12/16/16

DRY AND OTHERWISE

Mrs. Koerner Calls Cook County Reformers and Social Workers "Holy Fakirs" and Salary Hunters.

Club Women Join in Move for a Dry Chicago, State and Nation at Luncheon.

Charges that Cook county reformers and social workers are "holy fakers" and salary hunters are contained in a letter from Mrs. Robert B. Koerner which yesterday was made public by Mrs. Gertrude Howe Britton with the suggestion that "Intolerance," the motion picture spectacle, is a propaganda de luxe of the liquor interests.

The letter from Mrs. Koerner, who founded the charity wardrobe in the county hospital, was written to the Manufacturers and Dealers' association. She takes occasion to thank the association for its aid of her charity and then sharply raps all reformers over the knuckles.

Circulars Sent Out.

In view of the fact that reformers are so deftly and violently rapped, the above mentioned association has sent out circular copies of the letter with the added advice, "Read this letter and then go to see 'Intolerance.'"

"I am not a social worker," says Mrs. Koerner, "as their work is to tell the poor how to make soup after some one has furnished the bone, in return for the reports they can write up on the skeletons in the closets of the past generations. . . . They practice on the poor, keeping their minds too busy to think of themselves.

Offers Her Proof.

"I can prove by the head nurse that I am the only one they depend on at the county hospital for clothing the poor when leaving, and I will not coöperate with social service workers and drag out of these poor young girls the story of their downfall. It is enough to know they have fallen without kicking them by writing reports, making them more shocking than they are, just to enable the makers of these reports to get a bigger salary next year."

Accompanying the letter is a letter from the Manufacturers and Dealers' association in which the Anti-Saloon league is roundly attacked and then the advice is offered that "Intolerance" should not be overlooked.

BY THE REV. W. B. NORTON.

Clubwomen entered the fight yesterday for a dry Chicago, state, and nation.

At a luncheon at the Hotel La Salle addresses were made by Mrs. Harlan Ward Cooley, president of the Chicago Woman's club; Miss Harriet [illegible] Vittum, president of the Woman's City club; Mrs. Catharine Waugh McCulloch, Mrs. Oliver W. Stewart, and the Rev. Philip Yarrow, superintendent of the Dry Chicago federation.

"The prohibition of the liquor traffic is not merely an ethical and spiritual question but an economic and sociological one," said Mrs. Cooley. "It does not pertain merely to the character of the individual, but pertains to the comfort of larger groups and to industrial efficiency."

"Drink, Poverty, Vice."

"There are certain words which are used by social reformers with unvarying sequence—drink, poverty, vice, crime, disease, unemployment, better housing, better sanitation, equality of opportunity, and conservation of health. Why shall we not join in the abolition of alcohol?"

"The women who suffer from the ravages of drink are in a more pitiable condition than the women who suffer from the destruction of the battlefield," said Mrs. Stewart. "If husbands, sons, and sweethearts are killed fighting for their country the women are sustained in their grief by their own loyalty to the nation; but those whose husbands, sons, and sweethearts fail because of drink have no such consolation."

Wants Traffic Abolished.

Mrs. McCulloch said she spoke as a mother anxious to shield her sons from temptation.

"The sons of other mothers have yielded to the temptation of drink and to the taking of large fees from liquor interests, and why should I expect my sons may not be tempted?" she said. "I want saloons banished, so the temptation will be removed."

Miss Vittum, who was toastmaster, declared the women of the dry states have challenged the women of Illinois to help in cleaning up the state and helping them clean up the nation.

Dr. Yarrow announced an invitation should be given to the various women's clubs to select three delegates from each club to act in coöperation with the Dry Chicago federation.

Chicago American 12/16/16

The new Griffith production, "Intolerance," begins its fourth week at the Colonial on Tuesday next. If we can judge anything from the crowds that stand in line outside the box office even in this wintry weather, we would say that "Intolerance" is having one of the record runs of photoplay history. It is a magnificent spectacle, well worth seeing from any point of view.

Chicago Post 12/16/16

Looping the Camera Loop You Will Find—

"Intolerance" strong at the Colonial. Will be seen by every one.

Chicago Post 12/16/16

STAGE BULLETINS

BY THE OPTIMIST

Half a dozen, more or less, Christmas presents headed this way.

Examiner's Annual Benefit Monday afternoon at the Grand.

"Milk-the-Trail Holiday" arrives at Cohan's Grand tomorrow night.

While shopping, remember "Go To It" is at the Princess. Worth it, too.

Sothern comes in "If I Were King" Monday to the Blackstone.

Washington Square Players occupy the Playhouse on Monday evening.

And a week or so away others come as more nearly Xmas gifts.

To wit: The Dolly Sisters, in "Hip Bright Night," at Olympic.

"Ziegfeld Follies" at the Illinois for Christmas Eve.

William Hodge in "Flying Sister" at the Princess, one week from today.

Which means "Go To It" will move over to the Chicago for the holidays.

Sir Herbert Tree changes bill at Illinois on Monday evening.

"Merry Wives of Windsor" is the next offering of noted guest actor.

"The Boomerang" is an excellent idea for a Christmas present—Powers'.

Remember, "Intolerance," at the Colonial, is closed as theater by experts.

N.Y. Dramatic News 12/16/16

David Wark Griffith's wonderful spectacle, Intolerance, enjoys great favor at the Colonial. It is estimated that more than 10000 people have been turned away since the beginning of the engagement. Not since, if ever, in the history of motion pictures has such magnificence of picture been seen, due to such complexity of plot. The spectacle bears upon the theme in four distinct sections, but all phases of it carry the same message. Enough [illegible] the composer of the music of "The Birth of a Nation" has performed a [illegible] task.

Pittsburgh Chronicle Telegraph 12/16/16

Scene in "Intolerance" at Pitt—"Intolerance."

N.Y. Morning Telegraph Sporting Life 12/16/16

"Intolerance" Breaks Record at the Columbia

Engagement for Four Weeks for Picture in San Francisco Has Been Extended and Four Shows Screened—Full Houses All Along

Montreal, Canada 12/16

PRINCIPALS IN THE PLAYHOUSES.

On the left are pictured Prince Belshazer and his Princess Beloved, in the Babylonian episode in "Intolerance," which will be presented here shortly. Edward Farrell, who will be at the Orpheum next week, is the central figure, and on the right is Jean Leighton, who will be at the Gayety with Billy Watson's Beef Trust.

Chattanooga Times 12/16/16

D. W. GRIFFITH'S LATEST SPECTACLE COMING TO C...

One cannot view D. W. Griffith's new colossal spectacle "Intolerance," which will come to His Majesty's Christmas week, without being impressed to the point of wonder by the marvelous coloring of the various scenes. Heretofore all attempts at color photography in connection with the silent drama have brought very crude results. Mr. Griffith, whose innovation and inventions on the technical side of picture making, have done so much to bring the photoplay to its present perfected state, by the use of a special prism and double negatives, has succeeded in getting colored effects never before deemed possible. Due to this unique process many of the scenes take on the appearance of oil paintings executed by masters of their art. For instance, the views of ancient Babylon, that most picturesque and prodigal living of old world cities, present some of the most beautiful color effect photography in its history of motion pictures. In the Babylonian episode are shown thrilling battle scenes on and around the mighty walls and towers of the stronghold of Belshazzar, the magnificent, that were photographer after dark—scenes startling in their novelty, their grandeur and their reality. The feast of Belshazzar, the most notorious revel of all time, as reproduced by Mr. Griffith, sets a standard in production and photography that even this master director may find it impossible to excell in any future work. Overlooking nothing that might contribute to photography of super-excellence is an important feature of Mr. Griffith's production methods. For example: Eight cameras working at the same time, was no unusual sight during the making of "Intolerance." For the night battle scenes one camera was mounted on a tower that was 250 feet in height. In this instance to off set any vibration to the camera it was necessary to have guy cables extend from the top of the tower to cement bases at the foot of the huge structure.

NEW MASTERPIECE BY GRIFFITH IS BOOKED

"Intolerance" Will Be Presented at His Majesty's in Near Future

WOULD you like to go to the greatest adventure that any human being has ever known? If so, it will be worth your while to visit His Majesty's Theatre within a short time, and take a journey with D. W. Griffith, the master mind of photo drama, who will unclose to you "Intolerance."

In "Intolerance," Mr. Griffith shows four stories in one. From the broad walks of life of New York, he takes one to the massive walls of Belshazzar, the King of Babylon; after that to the streets of Paris during the medieval times, and from there to the plains of Judea. In it all, he shows the great adventure on the streets of "Now"—your own street. One is stirred and thrilled by seeing the swash-buckling, swaggering, dashing love-making adventures of the heroes of the past.

Love is the predominant feature of the play, and like all love, whether of to-day or yesterday, it goes through its same trials and vicissitudes; and like all love, it finally predominates.

The song "Intolerance" means much and save little, yet each and every person in this great gate world is interested. Things that we wish for do not happen, and things that we want are never.

This is the first production that Mr. Griffith has made since the "Birth of a Nation."

Pittsburg Sun 12/16/16.

The Mountain Girl in "Intolerance"

CONSTANCE TALMADGE.

Friday night will be the opening of the limited engagement at the Pitt Theatre of D. W. Griffith's greatest spectacle "Intolerance." After the opening performance, there will be matinee daily, except on Sundays.

"Intolerance" is the first production made by Mr. Griffith since "The Birth of a Nation," and in the east and all the Pacific coast it is the universal opinion that it far surpasses the first great masterpiece. Work on the colossal drama started late last fall, taking periods of history in Babylon, Judea, Paris and America. The motion picture is a distinctive production of the world that rather resembles scenes of an artist intended to register the loves and actions of those who are long departed.

The battle scenes in ancient Babylon before and at the time of its fall are the most marvelous ever depicted. The prodigious scene of the multitudinous hosts of Cyrus the Great towards the doomed city, the attack on the walls where the besieged use great powers and catapults, the hand to hand fighting on the walls in the streets and in the palace, the scenes of the plain in the great fall of the city, are reproduced with an effect that is positively startling. Throughout the photo production runs a complex moral story, which is highly dramatic, the action, played by a large cast of the actors, appears. There is also a romance, which ends this drama of Julian Carlisle.

Phila. Telegraph 12/16/16

Reel News and Film Gossip

THE [illegible] season will [illegible] for commencement in the picture theatres. Special decorations and [illegible] are already announced for most of the houses. The first premier of D. W. Griffith's mighty spectacle "Intolerance" [illegible] and the public [illegible] of a few weeks the [illegible] in Chicago [illegible] are two [illegible] [illegible] Harlan [illegible] [illegible] [illegible]

Chicago Post Morning Picture World 12/16/16

Los Angeles Herald 12/16/16

By JAS. S. McQUADE

"Intolerance" Wins the Praise of Chicago Critics.

THE opening presentation of David Wark Griffith's "Intolerance" in Chicago, at the Colonial, Tuesday evening, Nov. 28, was witnessed by a gathering that fairly represented the intelligence and critical acumen of the city's photoplay goers. Had the "theater beautiful" a capacity many times that which it can claim, every seat would have been filled; for the house was practically sold out several days before the opening.

The Chicago dailies devoted much space to a critical discussion of the production, which was pronounced "colossal," "stupendous," "wonderful," "overwhelming," etc. The following excerpts from the criticisms will serve to convey the various viewpoints:

The Critic of the Journal:

The shifting of the scenes from the modern to the medieval and then to the ancient, back to the modern and then to the Babylonian age is effected by the showing of a woman—Lillian Gish—rocking a cradle. From the interminable rocking of the cradle the scenes portrayed are brought forth.

The shifting at times brought gasps of annoyance from the audience, particularly when, during a sixty-mile-an-hour race between a racing automobile and a flyer to save the boy from hanging for murder, the scene shifted to show the forces of Cyrus approaching Babylon, and then shifted again for part of the massacre of St. Bartholomew's night.

But eventually the wild race was taken up again, and the boy saved just as the noose was being adjusted.

During an intermission Mr. Griffith responded to widespread calls for a speech. He thanked his players, the musicians and the audience for the great success of the opening, and modestly hid the star of the evening behind the praise bestowed on others.

The prices of admission to "Intolerance" at nights and Saturday matinees run from 25 cents to $2; other matinees run from 25 cents to $1.

N.Y. Eve. Post 12/16/16.

At the Liberty Theatre D. W. Griffith's "Intolerance," with its spectacular features and three appealing love stories, continues to draw crowded houses.

Chicago News 12/16/16.

"MOVIE" BILLS FOR THE WEEK

Clara Kimball Young Will Visualize "The Foolish Virgin."

To-day versatile Clara Kimball Young emerges at the Studebaker in her second Selznick made picture, a visualization of Thomas Dixon's novel, "The Foolish Virgin." Miss Young's role is that of a romantic young woman who weds hastily and as a consequence suffers through variegated uncertainties.

Aside from this change and the temporary discontinuance of pictures at the Playhouse, the downtown pictorial aspect, so far as it concerns the prominent theaters devoted to this entertainment, remains unaltered. E. H. Sothern in "An Enemy to the King," has been retained by Mr. Hamburger a third week at the Ziegfeld.

Holiday dullness, which usually affects the purveyors of amusements at this season of the year, has made no material difference to the receipts of the Colonial, where D. W. Griffith's spectacle, "Intolerance," holds sway.

"Idle Wives" remains at the LaSalle theater another week.

The Castle periodic semi-weekly change takes place Monday as usual when Owen Moore and Irene Fenwick will disport themselves in a comedy drama labeled "A Coney Island Princess." After remaining here three days they will depart with their offering to other theaters and Lenore Ulrich will supplant them in an oriental drama called "The Road to Love." Miss Ulrich's engagement is for four days.

"The Land Just Over Yonder" takes the place of "The Unborn" at the Bandbox to-morrow.

Chicago News 12/16/16

PLAYING TO THE DEVOTEES OF THE FILMS

LEFT TO RIGHT—EDITH STOREY, IN "AN ENEMY TO THE KING," AT THE ZIEGFELD; MAE MARSH WITH INFANT, IN "INTOLERANCE," AT THE COLONIAL; CLARA KIMBALL YOUNG, IN "THE FOOLISH VIRGIN," AT THE STUDEBAKER.

(Photographs, in order named, by Vitagraph; by Wark Producing company; by Young Film corporation.)

Chicago Post 12/16/16

Chicago Post 12/16/16

The new Griffith production, "Intolerance," begins its fourth week at the Colonial on Tuesday night. If we can judge anything from the crowds that stand in line outside the box office even in this winter weather, we would say that "Intolerance" is having one of the longest runs of photoplay history. It is a magnificent spectacle, well worth seeing from any point of view.

N.Y. Motion Picture News 12/16/16

Los Angeles Herald 12/16/16

INTOLERANCE'S LAST WEEK

N.Y. Review 12/16/16

"Intolerance" Is National Conquest

N.Y. Dramatic News

N.Y. Commercial 12/16/16

N.Y. Morning World 12/16/16

Los Angeles Herald 12/16/16

THE tenth and last week of D. W. Griffith's colossal $2,000,000 spectacle, Intolerance or The Mother and the Law, will begin on Monday at Clune's Auditorium. This wonderful picture will bid farewell to Los Angeles Saturday night, December 23. Two performances are given daily, a matinee at 2 o'clock and the evening performance at 8.

Schopenhauer, the philosopher, tells us there are but two motives in the world—love and hunger. In Intolerance Mr. Griffith tells us that if there were more love in the world there would be a great deal less hunger. If Intolerance continues to pack Clune's Auditorium at every presentation, a great many people will know more about love and Mr. Griffith will never again know the tear of hunger.

In Intolerance the general public sees four gripping stories, each running the gamut of human passions and emotions—from the tenderest mother love of little pink toes to the savage lust of conquest. They see the simplicity and sweetness of human life, where there is little but love and charity, contrasted with the barbaric splendors of palaces, where intrigue and treachery rule, and they see the one reacting upon the other; the weak and the defenseless trampled under the intolerant heel of the strong and ruthless—and though they see only a woof running into wonderful patterns, they will understand that the warp of intolerance running through it all binds it firmly and inexorably into a homogeneous whole.

The cognoscenti will see in Intolerance a great deal more than a photodrama, which holds thousands gasping and breathless for three short hours. They will see the first example of a new dramatic form that will endure for all time—a discovery of greater magnitude and importance than Victor Hugo's discovery of the social drama. The new scenes of Babylon, including the beautiful Babylonian harem bathing fountains, add much to the beauty of the attraction.

Dziennik 12/16/16

"Nietolerancja"

Brooklyn Daily Eagle 12/16/16.

"INTOLERANCE,,—MONTAUK.

D. W. Griffith's Immense Film Spectacle Here for One Week.

D. W. Griffith's stupendous film, "Intolerance," commences its eight-day engagement at the Montauk Theatre Sunday afternoon. There will be performances twice daily the final one taking place Christmas Eve.

The theme of "Intolerance" is love's struggle throughout the ages. The action of its four episodes takes place in ancient Babylon, Medieaval Paris, Judea of the time of the Nazarene, and a modern American city. There are three love stories and each story has its own set of characters. Its cast, the largest one ever assembled for any stage production—67,000 people took part in it—numbers as principal players some of America's most famous film stars.

Words are hardly adequate to describe this stupendous work, the Babylonian episode alone costing more than any entire spectacles heretofore presented in a theatre. No scenic bflackgrounds to equal the gigantic palace of Belshazzar, the temple of Baal and the mighty walls of Babylon have ever before been constructed for any stage offering.

In the Babylonian battles, waged with catapult and battering ram, crossbow and flaming engine, siege tower and liquid fire, Mr. Griffith presents war as it was never reproduced before.

"Intolerance" is said to be thrilling, amazing, astounding; the most magnificent production of all time.

Its players are Mae Marsh, Lillian Gish, Miriam Cooper, Constance Talmadge, Bessie Love, Seena Owen, Margery Wilson, Robert Harron, Alfred Paget, Elmer Clifton, Tully Marshall and Walter Long. A symphony orchestra of thirty, with chorus, will interpret the score.

Chicago Journal 12/16/16.

"Intolerance," David Wark Griffith's great spectacle, dealing with epochal events ancient, medieval and modern, remains on views at the Colonial. Its pictures of ancient Babylon discount all former attempts at spectacular production. The most extensive and the most gorgeous scenes ever erected are animated by thousands of figures in rite, feast and battle. Similarly, the pictures of the life of Christ and of the St. Bartholomew massacre are filmed on a mighty scale. The modern story is traced in great detail. A score arranged by Joseph Carl Briel heightens every pictorial effect.

Seattle Post Intelligencer 12/17/16.

GRIFFITH'S "INTOLERANCE" AT METROPOLITAN.

The attraction at the Metropolitan theater, beginning tomorrow night, December 18, and playing twice daily thereafter at 2:10 and 8:10 p. m., will be D. W. Griffith's latest colossal spectacle, "Intolerance," showing "love's struggle throughout the ages."

Mr. Griffith has been at work on the story of "Intolerance," which he designates as a sun play of the ages, for over three years. It is an original idea consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today. In this production Mr. Griffith has a new mark and created his most ambitious achievement. Greater backgrounds have been made for his action than were ever revealed before. In his pictorial scenes he has utilized more people than were ever seen in any production.

"Intolerance" was presented for the first time in any theater at the Liberty theater, New York, Tuesday night, August 16. The people of the press for that city in different precedent. It is doubtful if there ever was before such unanimity of approval and appreciation. The consensus was that in his masterpiece Mr. Griffith's famous triumph, "The Birth of a Nation" [illegible] in the remarkable cast assembled by Mr. Griffith are Mae Marsh, Vivian Pierce, Miriam Cooper, Alfred Paget, Robert Harron, Josephine Crowell, Joseph Henabery, Monte Blue, Antonio Moreno, Tully Marshall, Mildred Harris, Seena Owen, Bessie Love, Ralph Lewis, George Siegmann, Olga Grey, Frank Campeau, Elmer Clifton, Walter Long, Alfred Fisher, Howard Gaye, Eugene Pallette, Lillian Langdon and hundreds of other familiar names.

A musical score written by Joseph Carl Briel is played by a large symphony orchestra, and a chorus and thousands of effects add to the realism of the play.

Patrons are requested to make early reservations if seats is desired to avoid disappointment, as they will be served in rotation. Matinee and evening prices of the opening week are 25 cents to $1.00.

Philadelphia Bulletin 12/16/16

The first presentation at the Chestnut Street Opera House of D. W. Griffith's "Intolerance" is scheduled for next Friday evening, when this motion picture spectacle, said to be even greater than the same producer's "Birth of a Nation," will be shown to the accompaniment of a large orchestra. The picture deals with four periods of the world's history, beginning with the days of ancient Babylon and Judea at the time of the Nazarene, through mediaeval times, in France, to a story of to-day in an American city. The cast includes Mae Marsh, Lillian Gish, Robert Harron, Tully Marshall and others, with hundreds of extra people in many of the elaborate scenes.

N. Y. Journal of Com. 12/16/16

At the Liberty Theatre D W. Griffith's "Intolerance," with its spetacular wonders and its three love stories, still continues to be one of the best patronized films in the city.

N. Y. Eve. Globe 12/16/16.

LIBERTY.—At the Liberty, D. W. Griffith's "Intolerance" with its spectacular wonders.

Seattle Post Intelligencer 12/17/16

BELSHAZZAR AND THE PRINCESS "INTOLERANCE" MONTAUK.

Chattanooga Times 12/17/16.

GRIFFITH TELLS OF THE SCREEN'S TROUBLES

Why Some of the Photoplays Are Mediocre or Worse.

To the shouts of "Griffith," "Griffith" that smote the Babylonian atmosphere of the Liberty theater the night the film, "Intolerance," was first shown there, a tall, youngish man answered, says the New York Times. He accepted the ovation simply, and passed the praise along to those who had helped in the making of the picture, not even forgetting the composer of the earliest melody used in the orchestral accompaniment. The tall, youngish man was, of course, D. W. Griffith, who first burst into the focal center when "The Birth of a Nation" was unreeled before a wondering multitude accustomed to the trivial in films.

Here are some of Mr. Grifith's observations on the movies as he gave them the other day:

"The motion-picture director," said the man who directed the making of the two biggest films yet unreeled, "is nine parts day laborer and one part artist. I do not believe that is overstating it. The director who succeeds is the one who can stand up under the physical strain of long hours in the sun, who can begin early in the morning and work till late at night in pursuit of the elusive effect. So I contend that perspiration comes first and temperament next in the makeup of the successful director."

Having recovered from the unexpected shock of this low estimate of his unquestioned ability, Mr. Griffith's listener asked what he thought was the answer to the present low standard of films.

"The public," he replied without hesitation. "There is nothing to show that, so far, the public isn't satisfied with the pretty boy and girl picture of today. Now and then a producer makes an experiment to his great sorrow. 'Macbeth,' for which Sir Herbert Tree posed last year, is a case in point. Infinite care was taken to make the picture authentic and artistic, and if you saw the film you will agree with me it was all of that. The public is inclined to believe that the tales of unheard-of expenditures in the making of films are inventions of the publicity men's brains, but they are not. It really costs great sums to make a picture, and 'Macbeth' cost its makers a small fortaune. But no one evinced any interest in the picture. It has been shown everywhere with always the same apathy on the part of the public. This is only a typical example, so where is the incentive for the director to do anything different than the insipid boy and girl film, wherein the two wander across the screen in the midst of a beautiful sylvan glade and, at the end of the fifth reel, kiss each other? Youth and beauty are all the movie public want, and so the unknowns with pretty faces spring up out of the nowhere and become great favorites. (Heaven knows that the director would be glad enough to do something different.) You can imagine how sick he gets of doing the same thing over and over. Did you ever see a magazine cover without the head of a pretty girl? There you are, youth and beauty again.

* * *

"Then there is another reason why films are insipid, inoxious, futile, silly, stupid, and trite," Mr. Griffith continued in his deep, rich voice that has not lost its early training for distinct enunciation [illegible] "A group of men and women have [illegible] themselves up as censors of morals who are morphs, to use an Emersonian term, meddlers who haven't anything else to do and so devote their time to consecrating films. With them interfering it is impossible to put much thought in pictures. The simplest things that are passed unnoticed in newspapers, magazines and books are immediately pounced upon by these morphs if an attempt is made to picture them on the screen. Now that is because the medium of expression is new. It was ever thus—when medicine was first practiced its practitioners were believed to be in league with Satan, and when printing was a new art it was looked upon as a dangerous thing. Eventually there will come a time when the motion picture is no longer new and the morphs have directed their meddling [illegible] and then the directors will have a chance to put the comedy theaters into their own without fear of [illegible]

Mr. Griffith believes that mechanical improvements will increase the efficiency of the movies, particularly the production of a color process.

Seattle Times 12/17/16

GREAT GIRL STAR TO BE SEEN IN MAGNIFICENT NEW SPECTACLE

MAE MARSH, AT THE METROPOLITAN.

D. W. Griffith's cinema spectacle "Intolerance" begins a limited engagement at The Metropolitan tomorrow. Critics have said that this is the greatest of all motion picture dramas.

Pittsburg Leader 12/17/16

Pittsburg Gazette Times 12/17/16

PITT-BEGINNING FRIDAY-
CONSTANCE TALMADGE
IN D.W. GRIFFITH'S
"INTOLERANCE"

D. W. Griffith's big spectacle photoplayed, "Intolerance," will make its Pittsburgh debut at the Nixon on Friday evening next, thus ushering the holiday season for the lovers of "movie" fun and holding for the patronage of those who are interested further fun and effect the action drama only when that results of starring patronage the producer.

"Intolerance" is spoken of as the finest masterpiece achieved, that wonderful panorama of the Civil War, "The Birth of a Nation." On this point I am in the position of the gentleman from Missouri.

The production at the Nixon Friday night is however, modern in its design and in the variety and extent of its subject matter.

It may be called a history of the human race, for it unfolds four distinct narratives, dealing with four periods in the development of human history, with scenic accompaniments and in several instances two simultaneous to the theme.

If there was anything on it Griffith is taking the time about carefully as is your self carefully hewed in the high of motion photography. The public will continually demand new thrills and new sensations as the man thinks plus a half the job and have to come when one of production will be carried [illegible] Indeed, it advances the proposition that to have to go [illegible] then, it would seem that the old [illegible] is the total the [illegible] "Intolerance."

When the second more [illegible] when the camera man is better than the [illegible] director.

One 'Intolerance' Costume Cost $7000

Gorgeous Affair of Ostrich Plumes, Gold, Silver and Jewels Worn in Belshazzar's Babylonian Palace.

Read this if you don't believe that screen stars wear more expensive and exclusive costumes than their sisters of the speaking stage.

In "Intolerance," which will begin an engagement at the Chestnut Street Opera House on Friday evening, December 22, the Princess Beloved, adored of Belshazzar the Magnificent, in the Babylonian episode, wears a creation of jewels and ostrich plumes that cost $7000, and at that all of the jewels are imitations.

The skirt of the costume is made entirely of ostrich plumes, 145 of them, to be exact in count, all dyed by hand in the variegated colors of the Orient. Ropes of exquisite imitation pearls, sapphires, rubies and emeralds, supplemented by wristlets, anklets, necklaces and a headpiece, are other components of this eye-arresting garment. Some of the metal work is solid silver, part of it is plated in gold. Over 500 jewels were used.

They do things with royal magnificence in Mr. Griffith's studio. Some costume! Yes, in more ways than one, for with it on one couldn't go through an ordinary doorway without crushing the feathers, not even sideways. In a modern drawing-room this gorgeous costume might seem a bit out of place; at any rate, it would, by comparison, make every other garment in the room look insignificant; but in Belshazzar's palace, a structure of imposing dimensions, of ancient world splendors, of prodigal luxuries, it merely seems in keeping with its royal surroundings.

Another instance of Mr. Griffith's effort to realize Babylonian opulence is the trailing cape worn by the Princess Beloved. Sixty yards of chiffon velvet went into the making of this cape, on which were embroidered in solid gold butterflies, measuring three feet from wing tip to wing tip. Only one woman could do this embroidery at one time, and it took this woman five months to complete her task. The total cost of the cape was $900.

SEENA OWEN
AS "PRINCESS BELOVED"

Chicago Examiner Dec. 17

Colonial

It is a bunch of a toast to call Chicago "the modern Babylon."

This is the section that comes to stages practical spectacle from the frames of the screen, the [illegible] Griffith pictures in D. W. Griffith's greatest spectacle, "Intolerance," at the Colonial theater.

[illegible]

[illegible]

[illegible]

N. Y. Staats Zeitung, 12/17/16.

Colonial-Theater.

Einzig in seiner Art steht das Wunderwerk D. W. Griffiths, das Wandelbild „Intolerance, da, das gegenwärtig im Colonial-Theater gezeigt wird. Es ist dies die einzige Produktion, die Herr Griffith seit seinem „The Birth of a Nation" geschaffen hat und die nun schon in der zweiten Woche große Erfolge erzielt.

Die überwältigenden Szenen spielen sich abwechselnd in Babylon, in Judäa, im mittelalterlichen Paris und in einer typisch amerikanischen Stadt ab.

Die moderne Geschichte behandelt die sogenannten Höherstehenden, die aus der Weltverbesserung ein Geschäft machen und es sich anmaßen, das Leben der weniger Begünstigten zu kontrollieren und alle Andersdenkenden zu bevormunden. Der ähnliche Geist durchweht auch die Bilder der übrigen Perioden. Großartig ist der Fall von Babylon dargestellt. In den Kampfszenen werden die altertümlichen Kriegsmethoden in unbeschreiblich packender Art vorgeführt.

Constanza Talmadge, eine ungewöhnlich anziehende junge Dame, die das Gebirgsmädchen von Susiana in „Intolerance", diesem großen Schaustück, spielt, hat fertiggebracht, was man für fast unmöglich hielt, das Fahren eines römischen Zweigespanns in der unglaublich kurzen Zeit von zwei Monaten zu erlernen. Ihre Darstellung dieser Rolle wird als eine der Glanzleistungen der ganzen Vorstellung anerkannt. Ihre Erlernung des Fahrens des Zweigespanns in rasender Geschwindigkeit vor dem anrückenden Heere Cyrus's, des Perserkönigs, in dem heldenhaften, jedoch vergeblichen Bemühen Belsazar, den sie liebt und die Stadt Babylon vor der Zerstörung zu retten, war eine Notwendigkeit.

Frl. Talmadge, die ein rechter Wagehals, wie auch in den athletischen Künsten bewandert ist, ebenso gut reitet und schwimmt, erklärte, sie könne in zwei Monaten das Fahren des Zweigespannes lernen. Drei professionelle Fahrer wurden sofort angestellt und Frl. Talmadge ging mit großem Enthusiasmus an die Arbeit. Probte so oft sie nur konnte und das unerhörte Resultat war, daß sie zu der von ihr selbst festgesetzten Zeit in ebenso vollendeter Weise ihr Zweigespann fuhr, als die professionellen Fahrer, und zwar mit einer unherrlichen Grazie und Vollendung. Wenn man bedenkt, daß es Jahre der Erfahrung und Uebung selbst für einen tüchtigen Fahrer bedarf, um einen solchen Kriegswagen zu lenken, kann man verstehen, daß Frl. Talmadge's Geschicklichkeit, in solch kurzer Zeit erlernt, verblüffend ist.

Die Entwickelung des Wettrennens ist eine der bemerkenswertesten Schaustellungen, die je in dem Drama gezeigt wurde, und sie an das Wunderbare grenzende Geschick verwendet auf den Schauplatz Babylon's eine Sensation und bringt die ganze Stadt in Aufruhr. Man darf sich demnach nicht wundern, daß Frl. Talmadge in „Intolerance" das größte Aufsehen erregt.

Constance Talmadge, als das Gebirgsmädchen in „Intolerance".

Brooklyn Citizen 12/17/16

"INTOLERANCE" HERE.

To Be Exhibited at the Montauk Theatre.

This afternoon at the Montauk Theatre, what is said to be the most wonderful spectacle ever produced, D. W. Griffith's "Intolerance," will commence an eight-day engagement which will end Christmas eve. Performances will be given twice daily at just half the prices charged at the Liberty Theatre, Manhattan. A symphony orchestra of thirty with chorus will interpret the score.

Its four thrilling, vivid stories, with scenes laid in Babylon, Judea, medieval Paris and a modern American city, show love's struggle throughout the ages. The production cost nearly $2,000,000 and over 50,000 people took part in it. Never before have such stupendous backgrounds been erected for any stage production. Never before has such a wealth of pictorial beauty and such splendor of settings been realized by any theatrical producer.

It is almost unbelievable that such a magnificent structure as Belshazzar's palace, with its great hall a mile long, or the mighty walls of Babylon nearly 300 feet high, were fashioned for the scene of a stage play. This spectacular scene alone cost more than any stage spectacle heretofore presented.

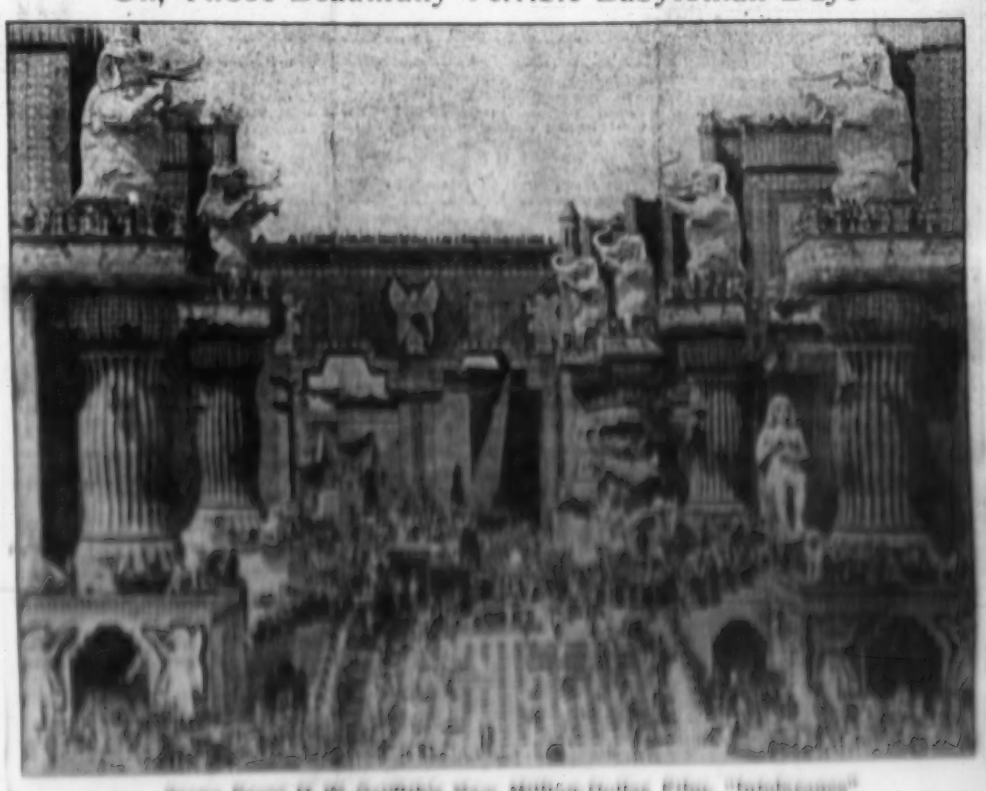
The conflict on and about the walls of Babylon, utilizing as it does giant catapults, flaming engines, battering rams and monstrous siege towers, is a reproduction of ancient warfare that is absolutely astounding in its reality.

There are three love stories in "Intolerance" and each story has its own set of characters. There is the redeeming love of the Dear One for the Boy in the modern story; the passionate love of Belshazzar for the Princess Beloved in the Babylonian episode; the Romeo and Juliet-like love of Brown Eyes and Prosper in the romance of Old Paris.

Such famous film stars as Mae Marsh, Miriam Cooper, Lillian Gish, Seena Owen, Bessie Love, Robert Harron, Alfred Paget, Margery Wilson, Constance Talmadge, Elmer Clifton, Tully Marshall and Walter Long interpret the principal roles.

Pittsburg Dispatch 12/17/16.

Oh, Those Beautifully Terrible Babylonian Days



Scene From D. W. Griffith's New Million-Dollar Film, "Intolerance"

Los Angeles Times 12/17/16

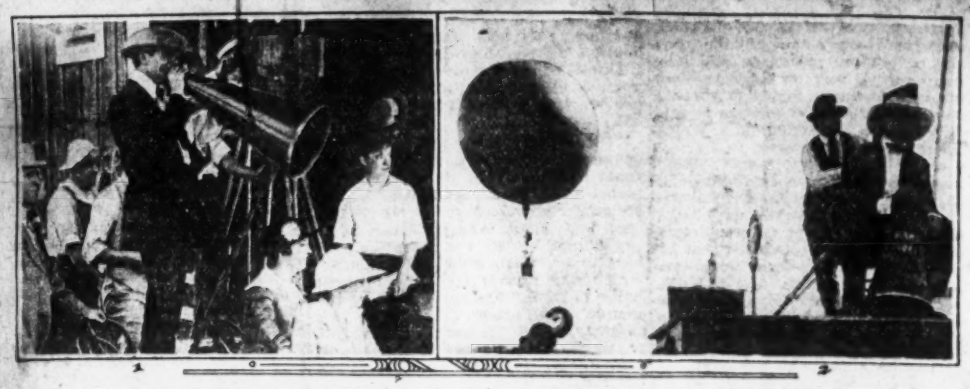
Clune's Auditorium.

"Intolerance," the most ambitious motion picture ever produced, will start on its tenth and last week at Clune's Auditorium yesterday. Now, during the eight days the big feature will be repeated to the masses.

[illegible]

Pittsburg Gazette Times 12/[illegible]

MOTION PICTURE DIRECTOR TELL$ OF HIS WORK



D. W. Griffith directing scenes in the big screen spectacle drama, "Intolerance."

D. W. GRIFFITH, the creator of "Intolerance," says that "there is nothing so arduous as the making of a motion picture spectacle."

"A motion picture director is nothing more or less than a day laborer and there is no eight-day law for him, either," says the wizard of the film. "Day after day I have to work in the hot, broiling sun for 10 and 12 hours at a stretch, frequently with the thermometer registering 120 degrees. If that is not day labor I do not know what constitutes labor. But even after such a day as that there is no rest, for when the light has turned yellow and the camera must stop we have only finished one feature of the things that we must put into each day's work to produce the completed picture as the public sees it in exhibition.

We go from the location, as the exterior scenes are termed, to the studio and before any pause even can be taken we must look at the test prints of the scenes taken the day before. These are shown in a dingy little projecting room about as big as a box stall and about as attractive. It is 7 to 8 o'clock in the evening before the directors can turn from this to the daily amusement of one regular meal.

I must confess to a dissipation here. I always like to take over an hour for my dinner at a downtown hotel, giving me two hours altogether away from the studio. A little after 9 my staff awaits me at the studio. In the average day these would include the costume designer, who has some sketches that must be O. K.'d; the musical composer, who brings some themes for characters in the stories as he has elaborated them; the superintendent of construction, the architect and the draughtsman, who have completed details to show on the next big set under way; the chief of the research department, who has unearthed another armful of weird tomes that he says we must plow through before our conscience can be clear on some mooted point of history; the corps of subdirectors, who have been telephoning the Weather Bureau and questioning the oldest inhabitant as to whether they dare give the call for perhaps 2,000 or 3,000 people for a scene in the morning, and the poor director must take the responsibility of making the decision on the weather probabilities; the property chief is standing in line, for he has a heavy night's work ahead if we decide that the prospects justify us going ahead with the big scene on the morrow.

The four stories of the spectacle, while each distinct, are co-related. There is a modern story; one of ancient Judea; one of Paris in the Middle Ages, and one of Babylon in the days of Belshazzar. Never before were so many thrills given in one evening's entertainment. It runs the gamut of the passions. The tremendous battle scenes leave the spectator fairly gasping with wonder, and there are scenes upon scenes which appear to be masterpieces of the world's greatest painters come to life. Accompanying the action is a remarkable musical score played by a large symphony orchestra, and there will also be a large chorus—all under the direction of Julian Carrillo.

Brooklyn Standard Union 12/17/16

MONTAUK—To-day, with a matinee at the Montauk Theatre, D. W. Griffith's latest spectacle, "Intolerance," opens an eight day engagement of [illegible] performances daily, the final one of which will take place Christmas Eve. This is an unusual opportunity to see a Broadway success in Brooklyn at half the prices now being charged for it in Manhattan, at the Liberty Theatre. To give interestingly, as Mr. Griffith has done in "Intolerance," visual presentation of ancient periods attended by all the attendant pomp, ceremonies and customs, is a feat in itself, but to contrast four different decades, Babylon in the days of Belshazzar the magnificent, Judea at the time of the Nazarene, mediaval France when Catherine de Medici dictated to Charles IX, and the present, and to sustain the underlying motive through all these ages, marked by love, and tumult and strife, indeed is a remarkable achievement. Possibly the most stupendously magnificent scenes are those representing Belshazzar's feast. Such battle scenes as these revealing the dash of Belshazzar's forces and the heroes of Cyrus on and about the mighty walls of Babylon are breathtaking. There are three love stories in "Intolerance," each with its own set of characters.

Chicago Examiner 12/17/16.

"Intolerance" continues to be the big cinematic attraction here in Chicago. The patrons pass along by word of mouth its wonders, and this, coupled with the publicity it has received, makes every one eager to view it. The Colonial Theater, where this big Griffith production is housed, is doing a tremendous business these days, even though most people are saving their pennies for Christmas.

Other Good Releases.

"Robinson Crusoe" has been filmed and is due for its initial appearance some time during the holidays. Annette Kellermann in "The Daughter of the Gods" should arrive in Chicago about New Year's. Of course this will be of interest to Chicago people only, who will have "Intolerance" and other big film attractions.

Los Angeles Tribune 12/17/16

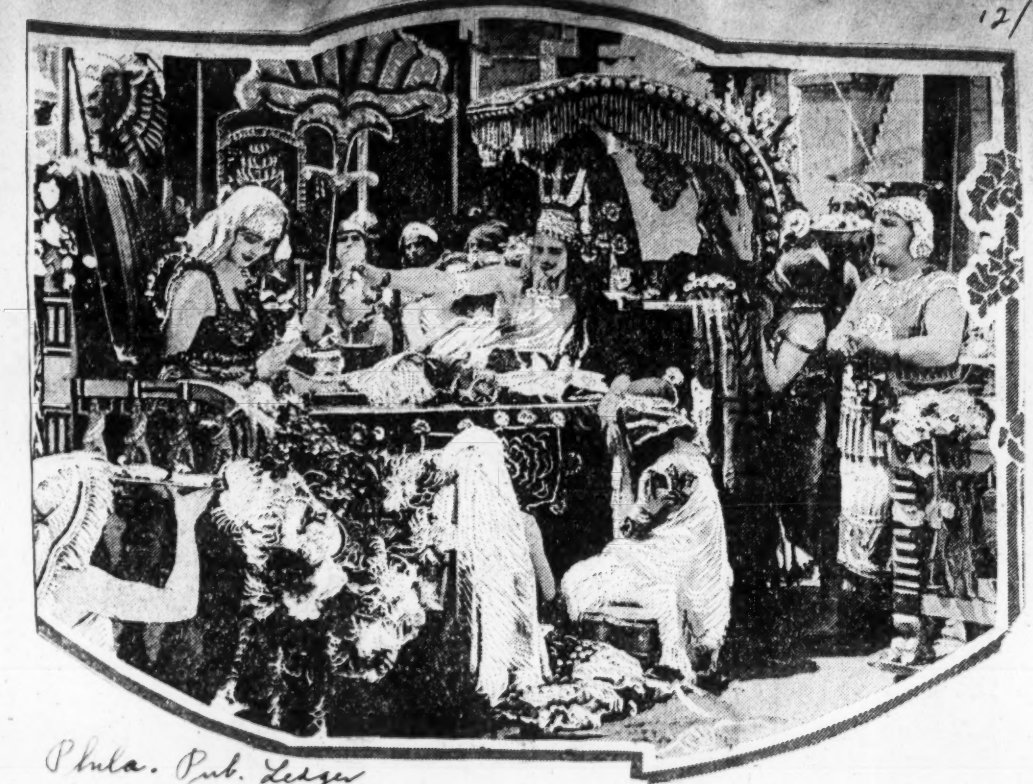
Intolerance and Profile Make a New Movie Star

ALMA REUBENS, who plays one of the leading roles in D. W. Griffith's colossal spectacle, Intolerance, which will start upon its run next week in Los Angeles [illegible] at Clune's Auditorium, possesses a perfect profile. Miss Reubens has been in pictures for only about a year. She was born in San Francisco and educated at the Sacred Heart convent. When she appeared at the Fine Arts studio during the filming of Intolerance, Mr. Griffith noticed that she possessed beautiful brown eyes long lashes and a perfect face. He was in need of a young woman with a classical profile to appear in the spectacle.

Miss Reubens was playing at the camera while a number of the studio people were there and had her back to the camera. Mr. Griffith was attracted by the lady's profile and had her turned around so that he could see her face. Miss Reubens was placed in a chair facing the camera, with a strong light shining on her face, and Mr. Griffith, who was directing the scenes, stated to her that he was making a test of her face and that he would let her know later if she was to be in the picture. Miss Reubens was then placed in a group of people and was photographed in the scene. Later she was called to the office of Mr. Griffith and asked if she would be willing to take the part of a young woman who was a prominent character in the spectacle.

Miss Reubens was then placed in a dancing school to learn the art of dancing, which she had never learned before. She was then placed in a group of people who were dancing the Gavotte, the Minuet, the Polonaise, the Lancers, the Virginia Reel, the Polka, the Mazurka, the Schottische, the Varsovienne, the Lancers

Phila. Public Ledger
12/17/16



SCENE AT BELSHAZZAR'S COURT IN "INTOLERANCE" CHESTNUT ST OPERA HOUSE

Phila. Pub. Ledger
12/17/16

"Intolerance"

When D. W. Griffith introduced to the people of America his great creation, "The Birth of a Nation," it was asserted by many persons that the highest achievement in motion pictures had been attained. But Griffith himself was not satisfied and he turned his attention to the production of a spectacle called "Intolerance," which will have first presentation in this city at the Chestnut Street Opera House next Friday evening. The picture will be shown to the accompaniment of orchestral music.

"Intolerance" is aptly described by its title. Four periods of the world's history have been chosen. These epochs are far apart, yet intolerance prevails in each. First Griffith takes the spectator back to the days of ancient Babylon, when Belshazzar the Magnificent, ruled. Then there is Judea at the time of the Nazarene. The next period is of medieval times in Paris, when Catherine de Medici dictated the policies of France to her son, King Charles IX. Then there is a story of today in an American city. Each of these stories runs parallel and each is significant in its relation to the other, although each story is different from that representative of other periods.

The reproduction of ancient Babylon was accomplished only after the most careful research into authentic historical data. On the city walls and at their base ancient warfare is conducted with a realism that is surprising, and the famous feast of Belshazzar, the most notorious revel of history, is shown with the utmost lavishness. Then there is the massacre of St. Bartholomew's eve in Paris, showing the destruction of the Huguenots. In the modern episodes there is shown a great labor strike.

The cast which Griffith assembled for this production includes Mae Marsh, Lillian Gish, Miriam Cooper, Constance Talmadge, Bessie Love, Mona Ulson, Margery Wilson, Robert Harron, Alfred Cooper, Elmer Clifton, Tully Marshall and Walter [illegible]

The New Griffith Picture

THE technical division of photoplay production has always interested me quite as much as the histrionic and pictorial sides, and since I count myself one of the real movie-going veterans, I am awaiting the local presentation of David W. Griffith's "Intolerance" at the Chestnut Street Opera House next Friday night with the keenest interest. Mr. Griffith, as you probably know, is the greatest innovator in motion-picture technique in this country, and probably in the world. To his credit as a pioneer are due the close-up, the cut-back, the fade-in and fade-out, the dissolve and other media peculiar to the lens and the screen.

In "Intolerance," so I am told, all these expedients are used with a terrific and expert force that raises it far above even his "Birth of a Nation" in excitement-producing qualities. In fact, the cut-back, which was originally utilized merely to convey two simultaneous currents of a story, by an ingenious dovetailing in the cutting room, has been so expanded as to make possible the telling of four separate narratives at the same time.

One, therefore, sees the crucifixion of the Saviour, the massacre of the Huguenots in Paris, the overthrow of Babylon, the strange and beautiful, and a near-hanging in the twentieth century, in flashes, instead of in divided and entire tales. The span of the centuries from about 500 B. C. to our own day is thus thrown with the wizard hand of the producer.

The close-up, always a favorite with Mr. Griffith, likewise gives "Intolerance" an interest of intimate and personal values. In the matter of photography, too, with its tricks of double printing and curious light values, they tell me the new picture gives his older ones cards and spades. It is not generally known, but in some of the Nazareth scenes natural color photography has been accomplished, but just how and when the management of the film is not saying.

Pittsburg Leader 12/17/16.

D. W. GRIFFITH,
Director, beginning Friday Evening

PITT—Tuesday night will witness the closing of the engagement in the Pitt theater of William Fox's latest big picture, "The Honor System," the film version of Henry Christian Warnack's widely read book dealing with the conditions in the penal institutions of the country. In touching on the conditions of American prisons, Mr. Warnack's novel, without becoming a propaganda volume, urges a reform of the systems that result in inhumen punishment of prisoners and treating of them as if they were less than other men.

Friday night, at the Pitt theater, will begin the limited engagement of D. W. Griffith's stupendous spectacle, "Intolerance." There is no question that Mr. Griffith's new creation would attract throngs to the theater for months to come, only the exigencies of booking arrangements will forbid. On this account, the engagement is necessarily limited to a brief period.

"Intolerance" is revolutionary in its handling of dramatic themes, both of things as they were in the far distant past, and as they are today in the present. The four great parallel stories are handled in a manner which gives the impression the feeling that he is living in four widely separated eras of the world's history during the progress of one evening; the switching backwards and forwards from one story to the other is handled with such softness that the interest is always maintained at fever pitch. Each story singularly is sure to insist in the years to follow.

Tremendous indeed are the fall [illegible] of the St. Bartholomew massacre; of the fall of the gorgeous Nazarene in Judea, and of the stirring pulsating modern times. Nothing approaching the "Intolerance" has ever been produced, and it is not likely that there will ever be another produced who will be willing to undertake the labor of such a large production. Not only the magnitude of the physical work, but the mental strain of its continuous length and the presence of so authentic data, this is the making of productions of this type.

The scenes of the play is in the future the world is thrilling over Mr. Griffith's great literary episodes, the stories of which are brought about by the previous [illegible] in intolerance, and in each there is intolerance with its present through the medium of a modern story which shows what intolerance will do in this the last generation when dwelling in the past with and modifies are [illegible]

Making this wonderful work of art [illegible] the world, time again with all its [illegible]

Chicago Examiner
12/17/16.

[illegible]

Phila. Press 12/17/16

BELSHAZZAR AND PRINCESS BELOVED "INTOLERANCE" CHESTNUT ST. OPERA HOUSE

"INTOLERANCE" A GREAT SPECTACLE

Griffith's Master Achievement to be Revealed at the Opera House Next Friday Evening.

When D. W. Griffith introduced his great creation "The Birth of a Nation," it was asserted by many persons that the highest achievement in motion pictures had been attained. But Griffith himself was not satisfied, and he turned his attention to the production of a spectacle called "Intolerance." In New York it has been shown for months to admiring throngs, and beginning next Friday evening it will have first presentation in this city at the Chestnut Street Opera House. The picture will be presented to the accompaniment of orchestral music played by a large organization of selected instrumentalists. In addition there will be attraction in the unique decorations of Oriental character that will greet the visitor as he enters the lobby of the theatre.

"Intolerance" is aptly described in the title. The intolerance of the picture is that easily recognizable when it has been properly presented by such a master as Griffith, in four periods of the world's history. These periods are far apart, yet the intolerance of each period do not change in their attitude towards their fellow men. Of course, it is Griffith's idea that by showing to mankind weaknesses that may be corrected something of reform may be accomplished. But the moral of the picture is always subservient to the drama. First, Griffith takes the spectator back to the days of ancient Babylon when Belshazzar, the Magnificent, ruled. Then there is Judea, at the time of the Nazarene. The next period is of mediaeval times in Paris when Catherine DeMedici dictated the policies of France to her son, King Charles IX. Then again there is a story of today in an American city. Each of these stories runs in parallel and each is significant in its relation to the other, although each story is vastly different from that shown in any other period.

The spectacular wonders of "Intolerance" have never been equaled in any theatrical production. The reproduction of ancient Babylon was accomplished only after the most careful search into authentic historical data. The great examples of "Intolerance" to be drawn from the life of the Saviour are parts of the presentation and finally there is a modern romance of a sweet young girl who battles successfully against adversity, temptation and the opposition of the underworld. In this latter series of episodes there is shown a great labor strike and a "frame-up" of the girl's husband. In the splendid cast that Griffith assembled for this production are many well-known players.

N. Y. Evening Sun

Phila. Inquirer 12/17/16

Scene In "Intolerance" Chest. St. Opera House

CHESTNUT ST. OPERA HOUSE—

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Reproducing Ancient Warfare

One cannot watch the unfolding of the thrilling and realistic French and Babylonian scenes in "Intolerance," the new D. W. Griffith spectacle, without having impressed on one's consciousness the hazards taken by the multitude of players who participated in the immense battle scenes. Mr. Griffith's ancient warfare, employing as it does liquid fire, flaming engines, catapults that throw rocks 50 pounds and more in weight, mighty cross-bows that discharge arrows thirty feet in length, battering rams and pair horse chariots that dash madly among throngs of spear-armed men, offers untold opportunity for countless accidents as well as sudden deaths. Much of the savage conflict in "Intolerance" was waged on the parapets and towers of Babylon's mighty walls 200 feet and more from the ground. The attacking army of Cyrus is shown attempting to enter the city by means of moving seige towers over a hundred feet in height; Belshazzar's defending forces atop the walls are seen overturning these huge structures, which crash, with their complement of fighting men, and men on scaling ladders to the earth.

As war, particularly semi-barbarian encounter with its ferocious hand-to-hand fighting, is anything but a garden party affair, the dangers that constantly menaced actors, camera men and even director of "Intolerance" can easily be appreciated. To care for possible accidents, Mr. Griffith gave his warriors the benefit of what their ancient prototypes never heard of—a modern field hospital, with surgeons, nurses, stretchers and ambulances. You can't see this hospital in the spectacle, but it was there, and the cost of its maintenance was one of the items that bulked large with the construction expenditures.

When one realizes that even a department store has its daily grist of accidents, the statement that only 67 people were injured, none of them seriously, during the many months consumed in building and staging "Intolerance," is a remarkable one.

Pittsburgh Citizen 12/17/16

L'Italia 12/17/16

"INTOLLERANCE" AL COLONIAL THEATRE

Dietro alle magnifiche scene che raffigurano l'amore, la felicità e la tragedia di sangue, in mezzo al fervore della battaglia, si celano ore di ricerche e studi profondi, sotto la guida di D. Wilo. Wabo. I ricercatori dei quali da Mr. Griffith non hanno risparmiato [illegible] interesse, pure di entrare in possesso di dati particolari per dare una cornice ad ambiente rispondente della città di Babilonia e dei suoi popoli. Approfittando autorità in fatto di archeologia hanno consultato i molti pregiati scritti che si trovano nei musei nazionali e privati, per tanto [illegible] dei [illegible] della più [illegible] di Babilonia.

Oltre a ciò i costumi degli attori, i gioielli e gli accessori, per quanto riguarda [illegible] sono stati studiati dagli esperti di tutti [illegible] in [illegible] [illegible] di Babilonia sono [illegible] e [illegible].

[illegible] alle portanto [illegible] [illegible].

N. Y. Sports [illegible] 12/17/16

[illegible]

Boston Herald 12/17/16

[illegible]

BABELONIAN COSTUMES.

Fine Raiment Shown in Griffith's "Intolerance."

While the gloriously magnificent Babylonian episode in D. W. Griffith's latest spectacle, "Intolerance," which opens a week's engagement at the Montauk today, may not be responsible for the Babylonian influence in the current season's styles for the fashionable women, there is no question but that the wearing of richly embroidered, heavily and elaborately ornamented garments will be more in vogue in the Babylonian manner than ever before in the Babylonian manner of this world, for then all the remaining rulers of New York have been [illegible].

[illegible]

Phila Record 12/17/16

PARALLEL STORIES IN "INTOLERANCE"

Four Periods in World's History Presented in Photo Spectacle With a Purpose.

RUSSIAN DANCERS AGAIN

Other Features on B. F. Keith Bill Include Some Musical Comedy Entertainers.

—When D. W. Griffith introduced to the people of America his great creation, "The Birth of a Nation," it was asserted by many persons that the highest achievement in motion pictures had been attained. But Griffith himself was not satisfied and he turned his attention to the production of a spectacle called "Intolerance," which, in New York, has been shown for months to admiring throngs and which, beginning next Friday evening, will have first presentation in this city at the Chestnut Street Opera House. The picture will be shown to the accompaniment of orchestral music played by a large organization of selected instrumentalists. In addition there will be attraction in the unique decorations of Oriental character that will greet the visitor as he enters the lobby of the theatre.

"Intolerance" is aptly described in the title. The intolerance of the picture is that easily recognizable when it has been properly presented by such a master as Griffith, in four periods of the world's history. These periods are far apart, yet the intolerants of each period do not change in their attitude toward their fellow-men. Of course it is Griffith's idea that by showing to mankind weaknesses that may be corrected something of reform may be accomplished. But the moral of the picture is always subservient to the drama. First, Griffith takes the spectator back to the days of ancient Babylon when Belshazzar, the magnificent, ruled. Then there is Judea, at the time of the Nazarene. The next period is of medieval times in Paris when Catherine DeMedici dictated the policies of France to her son, King Charles IX. Then again there is a story of today in an American city. Each of these stories runs in parallel and each is significant in its relation to the other, although each story is vastly different from that shown in any other period.

The spectacular wonders of "Intolerance" have never been equalled in any theatrical production. The reproduction of ancient Babylon was accomplished only after careful search into authentic historical data. In all its Assyrian splendor, the palace of Belshazzar was erected and the temple of Bel stands as it stood centuries before the Christian era. On the walls and at their base ancient warfare is conducted with almost realism. Siege tower and battering ram, catapult and crossbow, spear and flaming engine with liquid fire are employed in this mighty clash of men. The famous feast of Belshazzar, the most notorious revel of history, is shown with lavishness. Then there is the massacre of St. Bartholomew's eve in Paris, showing the destruction of innocent Huguenots. The great example of "Intolerance" to be drawn from the life of the Savior are parts of the presentation, and finally there is a modern romance of a sweet young girl who battles successfully against adversity, temptation and the opposition of the underworld. In this latter setting of splendid drama is shown a great labor strike and a "frame-up" of the girl's husband.

In the cast that Griffith assembled for this production are many well known players. These include Mae Marsh, Lillian Gish, Miriam Cooper, Constance Talmadge, Bessie Love, Seena Owen, Eugene Pallette, Robert Harron, Alfred Paget, Elmer Clifton, Polly Moran and Walter Long.

* * *

Theodore Roosevelt and his Rough Riders will remain for a second week at B. F. Keith's Theatre. Joey Adelli and company will present for the first time here a new concert comedy, entitled "Maestro." Taylor, Williams and Gilbert, in an Irish comedy, Christine and comedy, Arthur Rigby Jones and Hope, Jones will appear with a second edition of their "Birth of Humor." Mme. Anna Chandler comes with songs of memory, with a bit of humor and tragedy. Another favorite from musical comedy, Jack E. Gardner, who has some rapid fire songs and a monologue which he calls "The Journal to the Western." Mignon, Janis Johnson and Joe Lyons in a sense of relaxation, Joseph Mack and Minnie Tinney make their first appearance in a series of song sketches of the period. A pantomime by the Mishkin trio, the Cycle Group in tinted pantomime including the famous Ada Coyle, Dance performances by Stanley and Pilar, and Hopkins Animals in shell artistry and dancing. Screen features of pictorial pure will be shown.

Scene from "Intolerance," (in film) Chestnut St. Opera

Pittsburg Post 12/17/16.

Mae Marsh "Intolerance" Film Pitt

PITT—"Intolerance" Film.

D. W. Griffith's tremendous film spectacle, "Intolerance," will begin a limited engagement at the Pitt Theater Friday night. This pictures the fall of Babylon, mediaval France at the time of Charles IX's rules, at the time of the Nazarene, and a modern American city.

Three love stories are threaded in the scenes of history. One romance begins before the battle of Cyrus reach Babylon. It shows a Belshazzar is forced to cast the die of conquest, it suffers at the walls of Babylon, it is made confident during the reduction of the most advanced city of ancient times.

"Intolerance" is represented as Griffith's most thrilling film spectacle. He has characterized not only Babylonian circle in its primary showing, but he has throughout the thoughts of the people, and the emotions that have their birth.

This will be a large Symphony orchestra and organ under the direction of Lotus Ott, Prince conducting of the Metropolitan Opera of Music in Paris.

Kentucky Journal 12/17/16

Liberty Theater

The management Encouraging had the Theater so that Doubtless [illegible] Griffith can [illegible] "Intolerance" last Friday night [illegible] Griffith's big spectacle [illegible] Babylon, Rome, Paris and New York [illegible] Christ [illegible] Belshazzar [illegible] Catherine de Medici [illegible] Huguenots [illegible] Christ [illegible] Mae Marsh [illegible] Lillian Gish [illegible] Miriam Cooper [illegible] Constance Talmadge [illegible] Bessie Love [illegible] Seena Owen [illegible] Eugene Pallette [illegible] Robert Harron [illegible] Alfred Paget [illegible] Elmer Clifton [illegible] Polly Moran [illegible] Walter Long [illegible] Theodore Roosevelt [illegible] Rough Riders [illegible] Keith's [illegible] Joey Adelli [illegible] Maestro [illegible] Taylor, Williams and Gilbert [illegible] Christine [illegible] Arthur Rigby Jones [illegible] Hope [illegible] Anna Chandler [illegible] Jack E. Gardner [illegible] Mignon Janis [illegible] Joe Lyons [illegible] Joseph Mack [illegible] Minnie Tinney [illegible] Mishkin [illegible] Cycle Group [illegible] Stanley [illegible] Pilar [illegible] Hopkins [illegible] Lotus Ott [illegible] Prince [illegible] Metropolitan Opera [illegible]

Buffalo Times 12/17/16

[illegible]

Buffalo Courier 12/17/16

[illegible]

Buffalo Enquirer 12/17/16

[illegible]

Butte, Mont. Miner 12/17/16

GRIFFITH, IN INTOLERANCE, SWEEPS AWAY PRECEDENT

"Dramas are built, not written," has become an axiomatic in the theatrical world, and the art of dramatic construction is perhaps more analogous to that of architecture than to that of any other. Yet the methods of dramatists vary as widely as those of architects. "'Intolerance,' the great photodrama which is now smashing all records at Clune's Auditorium, where it is being shown twice daily, was neither written nor constructed, says the Los Angeles Record. It was just done by David Wark Griffith, who knows dramaturgy as well as he does architecture, but who is above all an artist who paints life with living pigments.

From the time of Euripedes and Aristophanes we have been told that a drama has no beginning and no end, but is merely a very small cross section of a great procession of humanity that starts from chaos and marches on into eternity. It was Aristophanes who laid down the rule that, in order to preserve the unities of time and place, all must happen within the gates of the city, and within the space of 24 hours—a rule from which the modern dramatists depart reluctantly and with misgivings.

Destroys Tradition.

But, by a single stroke of genius, Mr. Griffith has destroyed these tradition for all time. He has given the world a drama that takes one back among the barbaric splendors of ancient Babylon, and irresistibly sweeps him down through the ages to the slums of San Francisco of today, causing him to witness the divine tragedy in Judea, and the massacres in his name in medieval France.

In "Intolerance" Mr. Griffith takes possession of your mind and carries it where he will—hither and thither—and you surrender it absolutely into his keeping, in perfect trust and confidence.

Unity Forgotten.

The unity of time and the unity of space are overwhelmed, submerged forgotten—all that matters is unity of purpose, and that is revealed by the banner of "Intolerance," which he shows you, waving everywhere from the beginning to the end of the struggling procession. He shows you love as sweet and tender in the dim and distant past as it is today, that intolerance was as mercilessly destructive then as now.

No, Mr. Griffith did not write or construct a drama. He painted it as no artist has ever painted it before.

The love of Belshazzar and Attarea and the little mountain girl is crushed by the intolerant priest of Bel. The love of the Savior for all humanity is impaled upon the cross by the intolerance of the Pharisees. The love of little Brown Eyes and her betrothed is crushed by the intolerance of Catherine de Medici.

Mr. Griffith has demonstrated that his genius knows no bounds and recognises no limitations.

Pittsburg Gazette Times 12/17/16

This moving picture game on its setting side is a democratic institution. Howard Hurrich of the D. W. Griffith staff tells me that in filming "Intolerance" Sir Herbert Beerbohm Tree appears as an "extra" in one brief scene! And Dr. Wolf Hopper is a part of one of the mobs, and Douglas Fairbanks appears in some of the scenes!

On the other hand there are unknowns who are now revolting in subsequent editions. The most remarkable case is that of Constance Talmadge, who before she appeared in "Intolerance" had never been heard of, and now she is second to Mae Marsh. Although Bessie Love is now well known, she had never been heard of when she was cast by Mr. Griffith for a scene in "Intolerance." In one of the scenes of the drama there flashes upon the screen several close-up views of an old tramp who watches the proceedings with the impatient intolerance of a cobra. He is not an actor, but one of Griffith's old tramps who happened to stroll along when the scene was being taken, and yet he has since proved to be really a star.

All of which goes to show that the making of the picture may be even more worthwhile than the picture themselves.

Chicago Herald 12/17/16

[illegible]

N. Y. World 12/17/16

[illegible]

N. Y. Tribune 12/17/16

[illegible]

N. Y. Herald 12/17/16

[illegible]

Pittsburg Press. 12/17/16

BALSHAZZER AND THE PRINCESS BELOVED.

In D. W. Griffith's "Intolerance," which comes to The Pitt, Friday.

D. W. Griffith's colossal spectacle, "Intolerance," will be the attraction at the Pitt theater for a limited engagement starting Friday night, with daily matinees thereafter excepting Sundays. This is the first and only production Mr. Griffith has made since "The Birth of a Nation." In his new offering Mr. Griffith shows four narratives of four ages of the world's history. It tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them. Tuesday night will witness the closing of the engagement in the Pitt theater of William Fox's latest big picture, "The Honor System," the film version of Henry Christian Warnock's widely-read book dealing with the conditions in the penal institutions of the country. In touching on the conditions of American prisons, Mr. Warnock's novel, without becoming a propaganda volume, urges a reform of the system that results in inhuman punishment of prisoners and treating them as if they were less than other men.

Phila Record 12/17/16

ANCIENT BABYLON IN GRIFFITH STORY

Master Creator of Film Spectacles Devoted Attention to Historic Authenticity.

GREAT WALLS AND HOUSES

Rebuilding of Mighty City Was Herculean Task Accomplished With Skill.

Babylon embraced a space of 81 square miles, and was surrounded by a wall which, according to Pliny, was over 200 feet in height. So wide were the tremendous parapets of the city that it was possible for two chariots or more to drive abreast upon the walls without inconveniencing foot passengers. A hundred solid metal gates, of imposing grandeur, gave access to the city, and it is this amazing centre of old-time power that D. W. Griffith has as a portion of his spectacle, "Intolerance," which will be shown next Friday evening at the Chestnut Street Opera House.

The resuscitation of the "Mighty City" was a stupendous task. Griffith delved deep into books accepted as authoritative and he learned, for instance, that ages before the existence of Philadelphia, the Assyrians had realized the practical advantage of laying out their streets at right angles. The Assyrian houses, less lofty than our own, were constructed of brick and stone and metal. The royal palace, of which one sees so much in the Griffith play, was on one side of the Euphrates River. Facing the palace stood the enormous Temple of Bel, 600 feet in length. It was surmounted by a huge and imposing tower. In the temple, so history states, was an idol, an altar and a throne which were made of gold.

Griffith estimates that the story of "Intolerance" had been evolving in his mind for over five years. The actual work of assembling and reproducing the various phases of the spectacle spans a lapse of three years. One million feet of lumber, miles of steel guy ropes, trainloads of cement and tons of statuary were made use of to rebuild Babylon. The thousands of people employed by Griffith to complete his astounding work engaged in battle scenes surpassing anything that the screen has heretofore depicted. But the conflicts were staged in accordance with historical data.

As one example of Griffith's care to reproduce with fidelity the architectural splendors of this royal city stand the great gates of Imgur Bel, veneered with copper and bronze to duplicate the original gates, which history claims were fashioned of solid copper. And yet, these Babylonian scenes form but one-fourth of what Griffith offers in "Intolerance."

Where to Spend the Quiet Eve of New Year's

By Percy Hammond.

"Fair and Warmer," the varieties, the burlesque, and the intolerant Mr. Griffith's intolerant "Intolerance." Perhaps after all we shall be able to achieve the New Year's alacrity of spirit and cheer of mind without the customary bowls of wine.

Pittsburg Leader 12/18/16

"INTOLERANCE" OPENS AT THE PITT FRIDAY

D. W. Griffith's "Intolerance," his first and only production since "The Birth of a Nation," will be the attraction at the Pitt theater, beginning Friday night, with daily matinees thereafter. In this stupendous spectacle Griffith shows four periods of "Man's inhumanity to man." As in a vision one looks back into the far distant past and sees Belshazzar in Babylon the Magnificent. In another moment a powerful, thrilling story of modern life is realistically shown. The cradle "endlessly rocking" again turns back the hands of time to the middle ages, when the Huguenots of Paris were being massacred by thousands. Again one sees the humble Nazarene in Cana and Jerusalem. These swift changing scenes keep the interest of the spectator keyed to the highest tension.

In every respect "Intolerance" is absolutely different from anything ever shown on the stage or screen. It has been said that Babylon and New York go well together and it is difficult to tell whether the suspense of the spectacle is greater while following the self-denying role of the mountain girl in a [illegible] along the tracks of the Broadway in the frenzied rush of a modern racing car vanishing after a fast moving train. The scenes in Paris are like the poems of Thomas Moore to me. The cradle of French history appears the central point of Time. An orchestral score, also in grand opera, is played by a large symphony orchestra and there will be a large chorus.

Pittsburg Post 12/18/16

CONSTANCE TALMADGE as the mountain girl in D. W. Griffith's new film spectacle, "Intolerance," shown at the Pitt next Friday.

D. W. Griffith's new spectacle, "Intolerance," will be the next attraction at the Pitt theater, beginning Friday night, with daily matinees thereafter, for the usual period. After the greater performances there will be no Sunday performances. Mary and Douglas Fairbanks will be the last production that Mr. Griffith has made for the Pitt, it is stated.

Some great charges in the vastly Bacchanal are played at one with an incredible array of people and Fairbanks and Mary are the principal people. It is presented with the cooperation of Alfred Hayes, who is the Griffith production. Its musical accompaniment is being arranged by Joseph Carl Breil, and it is stated to be unusual music.

Griffith has taken his cast and specialty Babylon. He has assembled Babylon in the days of its splendor. He has reproduced Babylon in the days of its decline. He has reproduced Paris during the [illegible] days.

Pittsburg Press 12/18/16

"INTOLERANCE" COMES TO PITT THEATER FRIDAY

D. W. Griffith's "Intolerance," his first and only production since "The Birth of a Nation," will be the attraction at the Pitt theater, beginning Friday night, with daily matinees thereafter, for the usual period. After the greater performances there will be no Sunday performances. Mary and Douglas Fairbanks will be the last production that Mr. Griffith has made for the Pitt, it is stated.

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Philadelphia Ledger 12/18/16

PLAYS AND PLAYERS

[illegible]

Pittsburg Chronicle-Telegraph

George Seigmann as Cyrus the Great.

SCENE FROM FILM PLAY "INTOLERANCE."

D. W. Griffith's "Intolerance" will be the attraction at the Pitt Theater for a limited period beginning Friday night with daily matinees thereafter excepting Sundays. In this stupendous spectacle Griffith shows four periods of "Man's Inhumanity to Man." As in a vision one looks back into the distant past and sees Belshazzar in Babylon the Magnificent. Again one sees the humble Nazarene in Cana and Jerusalem. These swift changing scenes keep the interest of the spectator keyed to the highest etnsion. In every respect "Intolerance" is absolutely different from anything ever shown before on the stage or the screen. It has been said that Babylon and New York go well together and it is difficult to tell whether the suspense of the spectator is greater while following the maddening ride of the mountain girl in a chariot along the banks of the Euphates or the frenzied rush of a modern racing car speeding after a fast receding train. Words are absolutely inadequate to give any impression of the magnitude and the comprehensiveness of this truly wondrous spectacle. The scenes in Paris are like the pages of Dumas come to life. The episodes of Jewish history appear like vivified paintings of Tiscot. To convey any idea of the Babylonian will probably never be attempted for neither the pages of history or fiction, nor masterpieces of great painters, have ever made so real the splendor and magnificence of that mighty city of the past. An orchestral score, akin to grand opera, is played by a large symphony orchestra and there will be a large chorus.

Los Angeles Times 12/18/16

In the Projection Lamp's Rays.

Day Book, 12/18/16

THE PUBLIC FORUM

BAD LAW.—"Intolerance" contains rubbish, such as the death sentence of the Modern Boy for the killing of a brute who was viciously attacking the Boy's wife. The program calls this a "crime," but no grand jury would hold any one for such act. Nor was the Friendless Girl, who actually did the shooting, at all guilty; any one may shoot a villain caught attacking a woman in her own home. Let us hope the history in "Intolerance" is better than the criminal law.
—C. F. Hunt.

MOTHERS NECESSARY TO NATION.—Millions of men are fighting in Europe for national life. Behind the lines the civil government is destroying the very foundations of a nation's motherhood and homes. When poverty comes as the result of war the governments take the children from their mothers and place the little ones in institutions and the mothers in the factories. England, France, Germany and Italy are all making this great error.

Children raised in barracks cannot be loyal, home-loving citizens. They can never be home makers, and the nation will lose its national life just in the extent that it displaces home by the cold, loveless institution where children are raised according to machine routine. We do the same thing in the United States.

"Intolerance" shows how children are taken from their mothers in a drama that is true in all its cruelty. I have seen this crime committed in hundreds of cases and know that thousands of mothers in Chicago, New York and in every town and city have been outraged in the same manner. How long will the people be blind to the fact that mothers are designed by nature to care for their own children and that institutions menace the existence of all civilized nations.

"Intolerance" is the great moving picture drama of love's struggle through the ages, from Babylon, the life and death of Jesus Christ, the French empire and into modern times. David Wark Griffith, the master artist who created this work of art in photography, has dramatized the separation of mothers and children for the crime of poverty, which is so common a crime in the United States and in all nations of the world.
—Henry Neil, Father of Mothers' Pension Law.

Seattle Post 12/19/16

GREATEST SCREEN DRAMA IS SHOWN

"Intolerance" Is as if Some God Had Revivified Dead to Re-enact Tragedy.

MOTHER FIGURE ALWAYS.

Cradle Endlessly Rocking, While Thousands Perish by Sword or Are Hurried to Gallows.

By CHARLES EUGENE BANKS.

For three hours last night the audience sat half breathless in the Metropolitan theater before a vision of the world.

Griffith's "Intolerance" defies description. Drama, yes, more; superdrama. It is as if some god had revivified the dead of all the ages and set them to re-enact the mountain peaks of human tragedy. And viewing it as it unfolds with the swiftness of thought the soul cries out as have the martyrs of all time, "My God, my God, why hast thou forsaken me."

"Intolerance" transcends the powers of imagination. It is a vision that must have unfolded slowly in the author's mind. Incidentally Walt Whitman has come into his own. His "Out of the cradle endlessly rocking" is the soul of Mr. Griffith's indescribable production, and Griffith gives him credit for it beautifully. Between the shifting scenes from Babylon to Jerusalem to a modern city, to the Massacre of St. Bartholemew, always reappears that pensive mother figure and the cradle endlessly rocking, always thousands being put to the sword or rack or blown from the mouth of cannons, or shot down in strikes, or hurried to the gallows at the demand of that unseen but ever present power, "intolerance."

Lust for Blood Prevails.

The scenes vary from the most touching and tender expressions of love, of fatherhood and motherhood to sweeping cavalades of horsemen and footmen and pikemen, seemingly hundreds of thousands of them filled with the lust for blood, pouring down upon other forces to take life as a horse bites grass, or as a pike swallows minnows.

Always the babe coming up from the cradle—always the hate of human differences sending the growing figure of life into an unready grave.

In action this phantom pageant is perfect. Whether it be Mae Marsh, in the wonderful expression of mother love, or fear or anguish, Bobby Herron in the shadow of the gallows, or bloodthirsty Cyrus at the head of hordes of soldiery massacring the reveling city of Babylon, the smug uplifters in a modern city, the epileptic king of France in a fit condemning thousands to slaughter, or some poor hungry Jew holding his bit of bread to his hungry mouth while the priest prays, the acting is flawless.

Add to this an orchestra of forty pieces playing with themes that so correspond to the action that the orchestra soon becomes a part of the pageant, woven in with innumerable battle sounds, roars of destruction, the sound of falling walls, the wails of dying thousands, and all so timed and tuned that it seems to flow out of the screen. In this and you may get some slight conception of the performance with which this tremendous work is done.

World's Tragedies Included.

[illegible]

Seattle Times, 12/19/16

GRIFFITH'S GREAT FILM CROWDS METROPOLITAN

Capacity Audience Sees First Exhibition of Masterful Photodrama, "Intolerance."

The Metropolitan was packed last night to see the initial Seattle showing of "Intolerance," David Wark Griffith's amazing photodrama.

"Intolerance" was neither written nor constructed. It was just done by D. W. Griffith, who knows dramatic art as he does architecture, but who is above all an artist who paints life with living pigments.

From the time Euripides and Aristophanes it has been said that a drama has no beginning and no end, but is merely a very small cross section of a great procession of humanity that started from chaos and marches on into eternity. It was Aristophanes who laid down the rule that in order to preserve the unities of time and place, all must happen within the gates of the city, and within the space of twenty-four hours—a rule from which the modern dramatists depart reluctantly and with many misgivings.

Destroys Tradition.

But, by a single stroke of genius, Griffith has destroyed these traditions for all time. He has given the world a drama that takes one back among the barbaric splendors of ancient Babylon, and irresistibly sweeps him down through the ages to the slums of San Francisco of today, causing him to witness the Divine Tragedy in Judea, and the massacres in his name in medieval France.

In "Intolerance" Griffith takes possession of the mind and carries it where he will—hither and thither—and you surrender it absolutely into his keeping, in perfect trust and confidence.

Unity Forgotten.

The unity of time and the unity of space are overwhelmed, submerged, forgotten—all that matters is unity of purpose, and that is revealed by the banner of "Intolerance" which he shows waving everywhere from the beginning to the end of the struggling procession. He shows love as sweet and tender in the dim and distant past as it is today, that intolerance was as mercilessly destructive then as now.

Griffith did not write or construct a drama. He painted it as no artist has ever painted it before.

The love of Belshazzar and Attarea and the little Mountain Girl is crushed by the intolerant priest of Bel. The love of the Savior for all humanity is impaled upon the cross by the intolerance of the Pharisees. The love of little Brown Eyes and her betrothed is crushed by the intolerance of Catherine de Medici.

The Star 12/19/16

POWERFUL, TENSE, SPECTACULAR DRAMA OF AGES IS 'INTOLERANCE'

Seattle Star

"Intolerance," Griffith's "sun play of the ages," began a limited engagement at the Metropolitan Monday night.

For the better part of three hours the audience sat tense, marveling at one of the greatest photoplays the hand of man has produced. The picture is almost beyond comprehension. Gigantic battle scenes, the massacre of the Huguenots, a modern strike, with the militia dealing death and destruction—all done with the touch of a master.

The picture flays the so-called personal charity foundation. The story opens in a little mill town. The sister of the owner must have money for her "charities." The wages of the mill hands are reduced. They strike. Many are killed. The "Dear One" (Mae Marsh) and the Boy (Robert Harron) move to the city, where he falls into evil ways. The paths of the two run together and they are married. The Boy is "framed" and sent to prison. The baby comes. Self-centered, meddling charity investigators "investigate" the little mother's case. They take her baby.

Then the play shows ancient Babylon, in its barbaric splendor; Jerusalem, as the Master walked thru the crooked streets, and Paris, 1572 A. D., when on St Bartholomew's eve, the bloody massacre of the French Protestants began, at the instigation of Catherine de Medici (Josephine Crowell)—all picturing the intolerance of one to another—the strong toward the weak.

The greatest number of stars ever assembled in one picture play leading roles. Some of these are: Mae Marsh, Robert Harron, Ralph Lewis, A. D. Sears, Alfred Paget, Tully Marshall, Seena Owen, Miriam Cooper, the late Elmer Clifton, Constance Talmadge, George Seigmann, Josephine Crowell, W. E. Lawrence, Eugene Pallette, Marjory Wilson, Sam De Grasse, Frank Bennet and Bessie Love.

Pittsburg Dispatch 12/19/16

THE FAMILY

Robert Harron and Mae Marsh.

With the stock baby in the D W Griffith film, "Intolerance," to open at the Pitt Theater Friday night.

Pittsburg Sun, 12/19/16.

Takes Leading Part in "Intolerance"

MONTAUK THEATER

Brklyn Eagle 12/19/16

"INTOLERANCE" AT MONTAUK THEATER

Griffith's Huge Film Spectacle Piles Pelion on Ossa—And Then Caps Pelion With Something Else.

If D. W. Griffith had tried to do less in his latest film play, "Intolerance," he might have done more. The task of unreeling the civilizations of Babylon, Judea, mediæval France and modern America and tipping a common idea out of all of them, and thus conducting the amalgamation of four periods into a capsule requiring only three hours in the taking was one that would have taxed the brain of an intellectual dynamo of a thousand years. The man who did it should receive credit for his courage if for nothing else.

But it is the [illegible]

Chicago Post 12/19

Pittsburg Dispatch 12/19

Washington N.Y. Freeman. 12/19/16

The FEAST of BELSHAZZAR in D.W. GRIFFITH'S "INTOLERANCE"

MAE MARSH

The SIEGE of BABYLON

CONSTANCE TALMADGE

Phila. Press 12/19/16

GRIFFITH TO BE HERE

Phila. Record 12/19/16

Trenton Times 12/19/16

Dziennik Ludowy
12/19/16

"Nietolerancja"

Znakomity obraz Griffitha, pod powyższym tytułem, pokazywany w teatrze Colonial, ściąga codzień nie większe masy publiczności. Mówi się o nim wszędzie, dyskutuje się nad obrazami, nad myślami kryjącymi się w nich, nad ideją, jaka przewija się pomiędzy po szczególnymi scenami sztuki.

I wszędzie słyszy się słowa uznania i zachwytu. "Nietolerancja" bowiem jest niezwykłym obrazem. Jest obrazem zupełnie nowym, tak pod względem pomysłu, artystycznego ujęcia jakoteż pod względem techniki. Jest swojego rodzaju rewolucją w dziedzinie produkcji ruchomych obrazków.

Mamy nadzieję, iż obraz ten odbije się korzystnie. Wtedy, kiedy większość sztuk, wystawianych w teatrzykach ruchomych obrazków, przyczynia się do wyrobienia w społeczeństwie bezmyślności, "Nietolerancja" zmusza do myślenia. Obraz ten roztacza atmosferę piękną, daje wyczerpany materjał naukowy i informacyjny.

Mamy nadzieję, iż obraz ten zniechęci publiczność do szukania wrażeń w tanich teatrzykach, demoralizujących i prowadzących do zanikania wrażliwości na piękno, a zachęci do szukania dobrych i pożytecznych rzeczy. Z drugiej strony zniechęci także producentów do puszczania w świat lichoty i ubiegania się o lepsze z Griffithem.

Galerja teatru, zapełniona przeważnie ludźmi biednymi, odczuwa silnie obraz. Demonstruje ona często, gdy biczem satyry autor smaga świat nietolerancji kapitalistycznej, pod pręgierz wystawia się moralność świata kapitalistycznego, obłudę burżuazyjnych reformistów, utrzymywanych za pieniądze zrabowane z robotników przez kapitalistów.

Demonstruje, gdy w świetle prawdy zupełnie realistycznej, przedstawia Griffith tak zwaną "sprawiedliwość" współczesną, przybijającą na szubienicę niewinnych. Rozumie tragedję życia robotniczego, strajk, walki krwawe, tworzenie się pod presją przekleństwych warunków w otchłań tych, którzy głodowi ostać się nie mogą...

Sumienie musi się porwać u tych z tego świata przywilejów, kiedy widzą siebie, rozgłaszanych, których przedstawieniem jest pamiętnych czasów.

Tym samym nad czytelnicy powinni odszyć kontrasta "Nietolerancji".

Pittsburg Times
12/19/16

"INTOLERANCE" AT MONTAUK

Griffith's Spectacle of Ancient and Modern Civilization Thrills.

"Intolerance" is stupendous, tremendous, revolutionary, gripping, intense, vital, and there the list of adjectives proves inadequate to describe the spectacle at the Montauk Theatre. Mr. Griffith's new film is an appeal for liberty. Through four civilizations he reveals how human happiness and liberty have been prevented by intolerance. He rebuilds again, in four mighty scenes, the life of Babylon, of the Roman Empire at the time of Christ, medieval France, and to-day. The attack of Cyrus, the Persian, on Belshazzar in Babylon, is produced here with wonderful historical accuracy.

There are hundreds of feet of walls battered by thousands of surging hosts. Time and again the audience broke into applause at the conclusion of each of these scenes. Belshazzar's feast in celebration of the defeat of Cyrus takes place in a banquet hall one mile in length, revealed to us in all its intricate beauty through the close-up of the camera. This feast is followed by the betrayal of Belshazzar by the intolerant priests. Cyrus' new attack on the city and its subsequent fall surpassed the first.

Intolerance in the time of Christ followed out closely the Biblical story that culminates in the resurrection.

The third instance of intolerance is that showing the terrible events before and succeeding the massacre of St. Bartholomew, when Catherine de Medici in the vaporous days of Charles IX persuaded him to sign the death warrants for the Huguenotes.

The modern theme is that of the young couple who are always accused of wrong-doing, punished for crimes they did not commit. The modern hero is reprieved by the Governor just in time to save him from hanging.

The modern story in "Intolerance" is an attack upon certain forms of organized charity, which is compared with the hypocrisy of the Pharisees and the intolerants of other ages. The young couple are brought to the brink of ruin and starvation, their babe is snatched from the mother's arms, the husband is railroaded to jail, through the blundering and falseness of those persons who should have been their real friends.

Though intolerance conquers in all the three historical scenes of the past, in the present the force of good triumphs. This is the only way a gleam of hope runs through this film, which is sub-headed, "A sun play of the Ages."

The battle scenes of the Babylonian episode are the most vivid. The hand-to-hand conflicts on the walls, wide enough to carry four chariots abreast, is there in all its reality; as are the deadly catapults throwing immense stones, bowls of molten fire hurled down on the invaders, attacking towers several hundred feet in height from whose port holes peep the valiants.

The course of the story goes from one age to another without attempting to complete the whole story at once. Thus, although the paralleled stories are intermingled, there is an advance by way of contrast, and the whole story ends in the final scenes from all the four ages with such power that the audience sat for several minutes after the last curtain drop.

The barbaric gold and pearl of ancient Babylon will long be remembered, the rooms of Lebanon cedar lined with gold, elephants arrayed in magic trappings, barbarians, wild men of the desert, dark-eyed houris, all the pomp and guise of an Oriental court.

Pittsburg Gazette
12/19/16

Gettysburg Ledger
12/19

DAZZLING SCENES IN "INTOLERANCE"

D. W. Griffith's world-embracing spectacle, "Intolerance," is coming to the Pitt theater, starting Friday night. Wherever one turns are heard expressions of wonder and delight from those who have been thrilled by its swift changing scenes. The stage has seen productions of great magnificence, but they seem paltry and tawdry beside the far-reaching, all-embracing story of the fruits of intolerance throughout the ages.

Mighty Babylon seems but a few years away. Its inhabitants are as real as those of Italy or Germany of today. The problems that beset the people of the present perturbed the dwellers in the cradle of civilization.

On speeds the story and Jerusalem the Golden is restored to its ancient grandeur. The meek and gentle Nazarene walks among men, teaching His gospel of love until the gloom of Gethsemane gathers o'er the scene.

Restlessly rocks the cradle of life and old Paris is re-born. Weak-minded Charles the Ninth is on the throne and his malevolent mother, Catherine de Medici, begins to weave the web of evil. Intolerance broods over the fair land and grim massacre follows in its wake.

Swiftly rocks the cradle and a boy and a girl of today are caught in the maw of a maelstrom stirred into activity by meddlers. Almost helplessly they struggle. Backward and forward weaves the shuttle of time.

The luxurious feast of Belshazzar spreads before your eyes in sumptuous halls a mile in length. Again you are in Judea at the marriage of Cana and in the twinkling of an eye medieval Paris again spreads before your eyes.

Not for one brief moment does the interest lag. Each story helps and supplements the other. Greater and greater grows the wonder of it all, a wonder that words cannot describe. As from the top of a great mountain one gazes down at the world spread out before far-seeing eyes and the four mighty currents flow until they join in one majestic stream. It is like a dream come true, a vision realized. No one can tell the story with word, brush or pen. It is too vast, too comprehensive, too far-reaching in its scope. It must be seen to be realized. It will live for years and prove a boon of enjoyment to thousands who have never yet been attracted to the theater as well as those who have been frequent patrons of this form of entertainment.

An unceasing delight is the splendid musical score, accompanying the scenes, played by a large symphony orchestra. There will also be a large chorus.

Denver Tribune
12/19/16

GOING IN MOVIES

Wife of Denver's Noted Judge Will Appear in Film Dramas Written by Her Husband on Juvenile Subjects.

N. Y. Herald's Journal
12/19/16

Duke for "Intolerance"
"Duke" is Duke

[illegible]

Montreal News 12/19/16

GREATEST PICTURE FILM OF THE YEAR

"Intolerance," Which Appears at His Majesty's Theatre Next Week a Striking Production

The 13,000 feet of film comprising the full picture "Intolerance" which will be shown at His Majesty's Theatre next week, is one of the largest things of the year in the moving picture world.

The purpose of this offering is to trace a universal theme through various periods of the race's history. Ancient, sacred, medieval and modern times are included in its scope. There are four separate stories, each with its own set of characters. The modern story is laid in a western American city of the present time. It shows the baneful workings of intolerance upon the victims of so-called uplifters who are financially supported by a self-seeking philanthropist. The thrill of the story does not obscure its plea for personal liberty.

The ancient story depicts the destruction of the greatest civilization of antiquity—the treason growing out of the intolerance of Babylon's High Priest of Bel, who, to suppress the growing worship of other gods betrays his King Belshazzar and opens the gates of the capital to the conquering Cyrus and his mighty hosts. Even this limited resume shows that words cannot give an adequate idea of the massive sweep of this stupendous production. We must see its wonders to have any conception of its mighty thrill and irrestible charm. The interpretive musical score is rendered by a large symphony orchestra of twenty-five musicians.

Phila. Telegraph 12/19/16

NO CHANGES were in evidence yesterday at the principal playhouses, which are continuing the attractions of the week past and saving the new attractions for the holiday week to follow. At the Forrest, Montgomery and Stone began the last week of their stay in "Chin-Chin"; at the Adelphi "Experience" continued its phenomenal run; at the Little Theatre Shaw's "You Never Can Tell" was repeated, and at the Garrick the musical piece "Husbands Guaranteed," with Fritzi Scheff, entered its last six days here. The Walnut continued the engagement of the merry cartoon play, "Mutt and Jeff's Wedding." The Lyric showed the photospectacle, "Civilization." The Broad was dark. The Chestnut Street Opera House also was dark and will remain so until Friday evening, when the engagement of D. W. Griffith's master picture, "Intolerance," will begin. Even at Keith's the Russian ballet, headed by Theodore Kosloff, remained as beautiful, though the rest of the bill was entirely new. The neighborhood vaudeville houses showed the usual changes. There was a time, if memory serves me right, and the Trocadero offered a new burlesque show.

Pittsburg Post 12/19/16

Twenty years ago St. Paul's cathedral in Pittsburg possessed the best choir in that city, and one of the finest in the United States. So much did its fame spread that more choirs starting that city were anxious to vie with the well-known chorus of boys and voices during the incumbency of Thomas P. Kirk, D. D. With this fine choir, was also a quartet of which Joseph Cull Price was the tenor. Price was arranged the symphonic music for "Intolerance" and for "The Birth of a Nation." He recent this fame through the music which he composed for "The Old Oak." He also is a pianist of note, and also a native of Pittsburg. While Price was a member of the cathedral choir he composed many solos and duets and quartets. These manuscripts are still in the library of the Pittsburg cathedral, and are still being used to that famous choir.

B'klyn Citizen 12/19/16

GRIFFITH'S FILM AT THE MONTAUK

'Intolerance" a Thrilling Spectacle.

FALL OF GREAT BABYLON AROUSES MUCH ENTHUSIASM

Principal Roles Splendidly Interpreted by Constance Talmadge, Mae Marsh, Lilian Gish, Tully Marshall and Other Famous Screen Stars.

"Intolerance," the master film production of the screen genius, David W. Griffith, opened an eight-day engagement at the Montauk Theatre Sunday and lives up to all expectations as the wonder play of the ages. For stupendity, massiveness and compelling interest it exceeds all of its predecessors, excepting none. It is a master work on which there has been spared neither time, effort or money, and it is most complete in even the tinest of detail.

"Intolerance," in its theme, embodies four stories, each visualized in a most entrancing manner. Its intention is to show how intolerance has prevailed from ancient to modern days and in every age has proven a detriment to the happy progress of the people of that period. The scenes are laid in Babylon, Judea, medieval Paris and a modern American city. The viewers are taken through a series of conflicts, attended with disaster and victory, showing love's struggles throughout the ages and its final triumph over all.

From the point of view of spectacularism, nothing has been previously seen that might compare with the structural work of this production. Belshazzar's palace is a thing of beauty and it is almost inconceivable that such should have been fashioned for the scene of a stage play. The great hall and mighty walls are magnificent works of stage construction.

From first to last the production abounds with action and live interest. A large number of mighty scenes are staged, employing in all the services of some fifty thousand people. The unison and perfection with which these scenes are worked reflect great credit upon the master director, for he has outdone himself in the strict attention to technical detail. Hardly a flaw can be found in the smoothness and evenness with which the story proceeds.

The scenic effects are truly wonderful, embracing in exteriors and interiors, a wealth of pictorial beauty, and visualizing for us that which may be always read but never seen.

The production employs the services of an unusually large number of screen favorites. Included among them are: Lillian Gish, Mae Marsh, Seena Owen, Monte Luke, Miriam Cooper, Robert Harron, Tully Marshall, Alfred Paget and a long list of others equally well known and admired for their work. With such a cast it can not be doubted that full justice is done in the various roles.

Of particular interest is the presence in the cast of Constance Talmadge, a Brooklyn girl, and the younger of the two sisters who have progressed with amazing rapidity in winning the plaudits of picture play patrons throughout the country. Miss Talmadge in this production is allotted a most important role and her character is in no way more inconspicuous than the mighty Mae Marsh. By her work she outshines her all in the sentiment with her first appearance but she retains this advantage through to the end. Besides possessing the natural charm to capture the screen presentation and her part is of the most commendable nature.

N.Y. Eve Post 12/19/16

At the Liberty Theatre D. W. Griffith's "Intolerance" with its marvellous features and three separate love stories continues to draw crowded houses.

Pittsburg Dispatch 12/19/16

"INTOLERANCE"

Griffith's Latest Masterpiece at the Pitt Next Friday

D W Griffith's master production, "Intolerance," will be the next attraction at the Pitt Theater, beginning a limited engagement next Friday night. After the premiere performance there will be two performances daily except Sundays. Mr Griffith's new offering carries four parallel stories of different ages of human history. Some of the greatest characters in the world's development are pictured at war with the irresistible currents of thought which dominated their ages and all lead to the approaching era of individual responsibility tempered with the mutuality of brotherly understanding between men. The entire conception is poetic and epical, investing a newer understanding of the past and present with a more direct force than was dreamed possible until this method perfected by Griffith came to hand.

The most gigantic settings ever erected and thrill after thrill mark the progress of this masterpiece. Thousands upon thousands of people, set against tremendous backgrounds, are handled with an unequaled precision and a perfection of detail nowhere outdone and permeating all is the touch of nature that makes the whole world kin. Griffith has rebuilt and repeopled Babylon. He has recreated Judea in the days of the Nazarene. He has reconstructed Paris during the middle ages. In its entirety "Intolerance" is so stupendous that description falters and fails to give any idea of the massiveness of its scope. In New York and Chicago it has created a sensation that has never been equaled, not even by "The Birth of a Nation."

B'klyn Standard Union 12/19/16

"INTOLERANCE" AT MONTAUK

D. W. Griffith's "Intolerance," love's struggle throughout the ages, in a prologue and two acts, was shown at the Montauk Theatre last night and will continue throughout the week until Christmas eve. Four separate stories are told in "Intolerance." The modern one deals with a great strike because of the reduction of already miserable wages to obtain money to be used in uplift work for a woman whose charity is but a plaything. The second story is a tale of the humble Nazarene, the living Christ among the people teaching his law and performing his miracles. The third is a tale of the Middle Ages in France, based on the tumultuous period of Charles IX, and the fourth is the story of Babylon at the time of Belshazzar. The once mighty Babylon, with its crowded streets and palace halls, is one of the surprising features of "Intolerance." The feast of Belshazzar and the luxury of his court are almost incredible. Through this story, as in the other three, is a tale of romance and a story of the destruction of the once might city by Cyrus and his hordes. The picture is concluded at 11:10 o'clock.

Pittsburg Leader 12/19/16

Coming Attractions.

D. W. Griffith's world-embracing production "Intolerance" is coming to the Nixon Theater, starting Friday night. The stages has seen productions of great magnitude, but they seem petty beside the gigantic, all-embracing story of the furtherance of intolerance throughout the ages. A symphony orchestra and a large chorus will add to the pleasure of the film.

Chicago Post 12/19/16

Recent instructions issued from the Griffith production "Intolerance" are to be presented to the film at the Mark Strand, one of the Rialto's finest, opening at 11 o'clock. These are into from the Babylonian period and are especially impressive.

Pittsburg Press 12/20/16

Scene From "Intolerance"

BELSHAZZAR, RULER OF BABYLON, AND THE PRINCESS BELOVED.

Not since "The Birth of a Nation" startled the theater world has there been offered such a sensation as is afforded by D. W. Griffith's "Intolerance," which will begin a limited engagement at the Pitt theater Friday night. The sale of seats started today.

That Griffith has duplicated the popular success of "The Birth of a Nation" is now an established fact, and the consensus of opinion is enthusiastically in support of the assertion that his last is not only his greatest production but it is the most massive and stupendous the world is likely to see in many years.

The marvels of Babylon with its glitter and pomp; the ceremonies of the priests, the orgies of the courts and finally the destruction of Belshazzar's capital by the hosts of Cyrus, are shown in the picture.

Chicago Herald 12/20/16

Hanging.

Chicago, Dec. 15.—To the Editor: Is it not time the "eye for an eye, tooth for a tooth" conception of justice be brought squarely before the voters of Illinois? The unwillingness of juries to convict women charged with the murder of their husbands is, I believe, less a tribute to the power of feminine beauty and tears than it is a humane reaction against the barbarous death penalty. No statistician has been able to demonstrate that executions in this state have reduced our frightful and growing homicide list. We dismiss the subject of hanging, like war, because we have preferred to remain unfamiliar with the horrors attendant on the process of taking human life.

If a large number of citizens and citizenesses were subpoenaed as witnesses and quasi-participants in every hanging, the truth of its savagery would be driven home to us and we would promptly vote out of existence this blot on our civilization.

FRANK J. SWOBODA.

Chicago Journal 12/20/16

David Wark Griffith
Creator of "INTOLERANCE"
LIKE SPECTACLE! COLONIAL

Brklyn Citizen 12/20

[illegible]

Pittsburg Post 12/20

[illegible]

Reading [illegible]

ARCADIA

The Triangle program at the Arcadia for today and Thursday offers the screen's most forceful actor, in one of the strongest stories of modern times, Thomas H. Ince, presenting the eminent character actor, Frank Keenan, and a star cast in "The Sin Ye Do," in six unsurpassed parts. The role of the Lawyer (Steele), played by Keenan, gives this sterling actor his greatest opportunities. As a star he will be remembered for great dramatic ability in "The Phantom," "The Stepping Stone," "The Coward" and "Jim Grimsby's Boy." In this great feature he is supported by Margery Wilson, Margaret Thompson and Howard Hickman. "The Sin Ye Do," the biggest dilemma that has ever confronted an audience is flashed boldly upon the screen. The plot:

Frank Keenan enacts the part of a man about town whose wife has left him shortly after their marriage, because of his unfaithfulness. A child is born, unknown to the husband, as the story opens 18 years later. He is seen living the life of a libertine, but with a big reputation as a criminal lawyer. A crony of his attempts to discredit a stenographer, who, when defending herself, kills the brute. The lawyer is about to assist in the prosecution, when his own wife arrives upon the scene and tells him the murderer is his own daughter.

Here is a hypothetical question! If you were a man of the kind seen in the cafes and clubs or in theatre boxes accompanied by a peroxide blonde and had a big reputation in the legal profession—and believed in the theory that a man's private life is his own business, and if your dearest friend was killed by a girl he tried to dishonor, whom would you defend? If that girl were your own daughter—whom would you defend? These questions are answered in "The Sin Ye Do."

On the same program, Mack Sennett offers another of the riotous Keystone comedies, "Black Eyes and Blue," with Juanita Hansen and William Armstrong, and the interesting Paramount Pictographs.

Coming to the Arcadia, Friday and Saturday, Mae Marsh, Robert Harran and Spottiswoode Aitken, in a six-part Triangle feature, "The Wharf Rat," a stirring characterization, in which Little Miss Marsh is seen at her very best. Miss Marsh recently signed a $250,000 two-year contract, and was chosen for leading roles in both of D. W. Griffith's greatest productions, "The Birth of a Nation" and "Intolerance."

The management announces E. H. Sothern, in "An Enemy to the King," coming soon.

Chicago American 12/20/16

Never before has there been such lively competition in film exchanges to put big features out. Never before have the exhibitors made such an effort to furnish a week of such motion picture amusement. Remember D. W. Griffith's suggestion—'Adopt a few kiddies for 'Go-to-Movie-Week' and see that they have a good time!"

Los Angeles Times 12/20/16

Clune's Auditorium.

"Intolerance," the magnificent [illegible] photoplay, is now in its last week at Clune's Auditorium. The success of the picture during its run here has been tremendous, and word is not for admission bookings, it could doubtless run for many weeks more.

Griffith's quest for big effects is demonstrated in the Babylonian scenes as it has never been before, and surpasses anything that has ever been viewed on the screen. The modern story possesses a remarkable thrill and the blending of the various historical periods is done with the greatest adroitness.

The success will be withdrawn the end of this week to make way for the phenomenal Italian drama in its series of Italian productions.

Pittsburg Leader 12/20/16

PITT—Not since "The Birth of a Nation" startled the theater world has there been offered such a sensation as is afforded by D. W. Griffith's "Intolerance," which will begin a limited engagement at the Pitt theater Friday night. The sale of seats starts today.

The marvels of Babylon, with its glitter and pomp; the ceremonies of the priests, the orgies of the courts and finally the destruction of Belshazzar's capital by the hosts of Cyrus, are not in the usual nature of motion picture presentations at all, but more like the visualization of a marvelous imagination. Not only in the magnificence of its settings is this picture spectacle unique in the world. It represents a new departure in the art of motion photography. A new are form has been created. The production tells four stories, each one a complete and historical narrative. The religious interest of the priests of Babylon brings about the destruction of that magnificent city. The persecution and racial hatred which were engendered in Judea and which have been centuries dying, supply the second narrative. The persecutions of the Middle Ages provide the third and the fourth shows the results of intolerance working in the present day to the danger of personal liberty and the pursuit of happiness. These four stories are told simultaneously and the skill with which one episode is stopped at the moment of a climax and the vision is taken to another epoch in history provides a new sensation of suspense in theatrical construction.

Seattle Post 12/20

STUPENDOUS FILM THRILLS SPECTATORS.

"Intolerance" Arouses Enthusiasm of Audiences That Crowd Metropolitan.

The very stupendousness of the production of D. W. Griffith's "Intolerance," which is being presented at the Metropolitan theater, has thrilled the huge audiences that have been in attendance since the opening. The spectators follow, with an enthusiasm and interest never before shown, the careers of the two young people in the modern story, the massive scenes of ancient Babylon, the quaintly picturesque reproduction of Judea in the days of the gentle Nazarene, and of medieval France during the massacre of St. Bartholomew, and leave the theater exclaiming "Intolerance," the greatest production that has ever been disclosed in a local theater. Since the beginning of the engagement hundreds have been turned away from the box office unable to get seats. As the engagement is limited, those who expect to see "Intolerance" should not delay in placing orders for seats. The last week of the engagement is announced to begin on Monday, December 18, and the last performance will be given on Sunday night, December 31.

Pittsburg Gazette 12/20/16

NEWS OF THE THEATERS

[illegible]

Volksfreund 12/21/16

Volksblatt 12/20/16

Szene aus „Intoleranz", dem großen kinemathographischen Drama. Die Eröffnungsvorstellung findet morgen Abend im Pitt Theater statt.

Großartiges Drama

Wird morgen im Pitt-Theater kinematographisch dargestellt werden.

Morgen Abend beginnt D. W. Griffith's kinematographisches Drama „Intolerance" (Unduldsamkeit), der Liebe Kampf durch alle Zeiten, ein Engagement von unbestimmter Dauer im Pitt Theater. Dieses Bild ist die erste Vorführung, die Herr Griffith gemacht hat seit seinem „Birth of a Nation", das sich in Pittsburg großer Beliebtheit erfreute. „Intolerance" ist sogar großartiger als Herrn Griffiths frühere Darbietung. Vier verschiedene Perioden werden in „Intolerance" dargestellt, von denen jede eine separate Geschichte enthält, die aber alle am Schluß zusammenlaufen, und das Uebel von des Menschen Unduldsamkeit gegen den Mitmenschen zeigen. Babylon ist der Schauplatz der ersten Geschichte. Hier werden der mächtige Belzazzar und seine Prinzessin - Geliebte durch ihren Liebesroman geführt und sterben in beiderseitiger Umarmung, als das große Babylon von den angreifenden Streitkräften von Cyrus dem Großen fällt. Judäa kommt wieder zum Vorschein für eine andere Geschichte menschlicher Unduldsamkeit. Der Nazarener wird gekreuzigt, weil Judäa sich weigert, duldsam zu sein.

Dann wir die Regierung der Catarina von Medici und Karl des Neunten dargestellt. Mit dem Gemetzel der Bartholomäus-Nacht erreicht dieser Abschnitt eine große Klimax. Dann wird die moderne Geschichte in eine heutige Stadt im Mittelwesten verlegt, wo „Reformisten" einen Streik verursachen, indem sie alles Geld nehmen, das ein Magnat ihnen offerirt und er, um dieses Geld zurückzuerhalten Hungerlöhne bezahlt. Ein Mädchen und ein junger Mann sinken auf den Boden der sozialen Leiter hinunter wegen dieses Trubels.

Für „Intolerance" ist eine spezielle Begleitmusik geschrieben worden, die im Pitt Theater von einem Symphonie Orchester von 35 Man ausgeführt wird.

Phila Press 12/20/16

GRIFFITH HERE FOR 'INTOLERANCE'

Screen Master Prepares for Showing of Latest Gigantic Film To-morrow.

David Wark Griffith, master of the screen, came to this city yesterday to prepare for the first showing of his latest gigantic film, "Intolerance," at the Chestnut Street Opera House tomorrow. Last night he was host to newspaper writers at a dinner at the Cafe L'Aiglon.

Mr. Griffith, whose success with "The Birth of A Nation" has won him world-wide fame and caused him to be hailed as the foremost director of motion picture productions, will rehearse the large choir and orchestra that accompanies "Intolerance," to-day and tomorrow. He also will arrange an elaborate setting that extends from the foyer to the stage, which is said to be something new in the motion picture line.

The newspapermen who gathered about the table in the Cafe L'Aiglon were entertained by Mr. Griffith with many stories of his motion picture experiences. These stories were woven about noted screen stars who were developed by Mr. Griffith, including Mary Pickford, Blanche Sweet, Mae Marsh, Lillian and Dorothy Gish and Henry Walthall.

One of the features of "Intolerance" will be the music. A well-known musician was sent to Paris especially to study the ancient Rhythmics and Antique music forms. He returned with much interesting information that has been used to good advantage by the movies.

Mr. Griffith is staring at the Metropolitan.

Pittsburg Telegram 12/20/16

"INTOLERANCE' AT THE PITT

Spectacular Film Production Begins Tomorrow Night—Advance Seat Sales Reported Heavy.

The seat sale which opened yesterday at the Pitt Theater for the forthcoming engagement of D. W. Griffith's spectacle, "Intolerance," is surpassing all records in this city. Attention is called to the fact that all seats for all performances will be reserved. The first presentation will be tomorrow night, and there will be daily matinees thereafter, except Sundays.

The scenes of this spectacle flash back and forth from Babylon to Judea and from Paris of the Middle Ages to a western American city. The modern story deals with the efforts of so-called uplifters who undertake to regulate the lives of the less fortunate and who in so doing become intolerant and narrow-minded. Similar scenes run through the reproductions of the other periods of the world's history. Perhaps the most spectacular features of the entire picture relate to the fall of Babylon, with mighty battle scenes, which introduce all of the ancient methods of warfare on an indescribably massive scale. Of great impressiveness are the more quiet scenes of Judea in the days of the humble Nazarene. The fourth story re-creates the time of the Massacre of St. Bartholomew in Paris.

There will be a large symphony orchestra and a large chorus under the direction of Julian Carrillo.

Pittsburg Post 12/21

MAE MARSH in D. W. Griffith's latest cinema spectacle, "Intolerance," tomorrow in the Pitt.

Pittsburg Gazette 12/20/16

INTOLERANCE AT THE PITT

Pittsburg Leader 12/20

'INTOLERANCE' OPENS AT THE PITT FRIDAY

Chicago Examiner 12/20/16

Chicago Herald 12/20/16

Pittsburg Leader 12/21/16

"INTOLERANCE" OPENS AT THE PITT FRIDAY

The seat sale which opened yesterday at the Pitt theater for the engagement of D. W. Griffith's stupendous spectacle, "Intolerance," is surpassing all records. Since announcement was made of the coming of this extraordinary spectacle, which is the first and only production made by Mr. Griffith since "The Birth of a Nation," large numbers of mail orders have been coming in. Attention is called to the fact that all seats for all performances will be reserved. The first presentation will be tomorrow night, and there will be daily matinees thereafter.

The scenes of this spectacle flash back and forth from Babylon to Judea and from Paris of the Middle Ages to a Western American city. The modern story deals with the efforts of so-called uplifters who undertake to regulate the lives of the less fortunate and who, in so doing, become intolerant and narrow-minded. Similar scenes run through the reproductions of the other periods of the world's history. Perhaps the most spectacular features of the entire picture relate to the fall of Babylon, with mighty battle scenes which introduce all of the ancient methods of warfare on an indescribably massive scale. Of great im-

Seattle Post 12/21

"INTOLERANCE" AMAZES GREAT AUDIENCES AT METROPOLITAN.

"Intolerance," D. W. Griffith's stupendous spectacle, is firmly entrenched at the Metropolitan theater, where it is twice daily playing to capacity audiences, who leave the theater amazed and bewildered by the splendor of the vast production. The contrast of splendor with gaunt realism and the great moving forces of ancient warriors make "Intolerance" an achievement in every respect different from anything that has ever before been shown in the theater. It is difficult to say where the chief interest lies, whether in the tremendous scenes in and around the ancient city of Babylon, in the stirring events in the streets of Paris during the reign of Charles the Ninth, in the Tissot-like re-creation of old Judea or in the frenzied thrills of the modern story. It is futile to even attempt to convey any idea of the splendor and magnificence of Mr. Griffith's great creation. Only those who witness its wonders can begin to realize its marvelousness. Running through the threads of the story is a musical score interpreted by a large symphony orchestra. Performances will be given twice daily throughout this and next week at 2:10 and 8:10, the engagement closing with two performances on Sunday, December 31. Seats are now on sale for all performances.

Pittsburg Sun 12/21

Not since "The Birth of a Nation" startled the theater world has there been offered such a sensation as is afforded by D. W. Griffith's "Intolerance," which will begin a limited engagement at the Pitt Theater tomorrow night. That Griffith has duplicated the popular success of "The Birth of a Nation" is now an established fact, and the consensus of opinion is enthusiastically in support of the assertion that his last is not only his greatest production, but it is the most massive and stupendous the world is likely to see in many years. The marvels of Babylon, with its glitter and pomp; the ceremonies of the priests, the orgies of the courts, and, finally, the destruction of Belshazzar's capital by the host of Cyrus, are not in the usual nature of motion picture presentations, but more like the visualization of a marvelous imagination. It is now known that the single set which discloses a part of Babylon, and which is a mile in length, cost $250,000 to erect. Not only in the significance of its settings is this picture spectacle unique in the world. It represents a new departure in the art of motion photography.

Pittsburg Press 12/21

PITT.

The seat sale which opened yesterday at the Pitt theater for the forthcoming limited engagement of D. W. Griffith's spectacle, "Intolerance," is surpassing all records in this city. Since the first announcement was made of the coming of this extraordinary spectacle which is the first and only production made by Mr. Griffith since "The Birth of a Nation," large numbers of mail orders have been coming in from every direction. Attention should be called to the fact that all seats for all performances will be reserved. The first presentation will be tomorrow night and there will be daily matinees thereafter except Sundays. The story deals with the efforts of so-called uplifters who undertake to regulate the lives of the less fortunate and who in so doing become intolerant and narrow-minded.

Los Angeles Times 12/21

Clune's Auditorium.

This is farewell week for D. W. Griffith's masterpiece, "Intolerance," at Clune's Auditorium. The picture will close Saturday night. No one who loves great pictures or great drama can afford to miss this greatest of all photoplays. All the passions and emotions that lie between a love so great that it embraces all humanity and a hatred so bitter that it would spare none are blended together in this one tremendous drama.

The next picture to be offered at the Auditorium will be "The Eyes of the World," a masterpiece of the cinema art, which is to open January 1.

Chicago American 12/21

'Intolerance' Hits at Aldermen?

Aldermen belonging to the license committee are interested in "Intolerance," and, at the suggestion of Alderman Fred H. Rose, will visit the Colonial theater in a body Saturday afternoon to see it. Alderman Rose said he had heard the spectacle "far more than 100 times," including Alderman Adam Arnt, Alderman Thomas Kennedy, Alderman Charles Merriam and Alderman Joseph Chandler, each of one of the wards in Chicago.

Chicago American 12/21

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Oakland Tribune 12/21

Chicago Examiner 12/30

[illegible]

Chicago Examiner 12/31

Dorothy Gish's Ball to Help the Poor

[illegible]

Chicago Leader 12/31

Do Your Shopping Early!

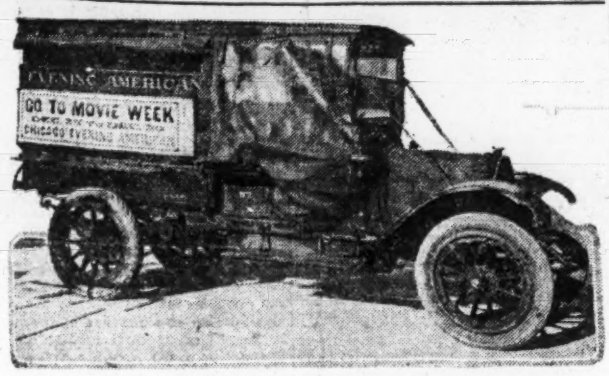
[illegible]

Chicago American 12/22/16

MOVIE PICTURE NEWS

"Go-to-Movie-Week" Edition To-Morow

'Intolerance' Is Danced



One way of spreading "Go-to-Movie-Week" gospel—Chicago Evening American delivery trucks display posters to many thousands.

BY ROB RELL.

Pick out your own Christmas present in the Go-to-Movie-Week Section of the Chicago Evening American.

See how many of the stars in half a hundred or more theaters for Christmas Day are known to you.

Chicago's first Go-to-Movie-Week, Christmas to New Year's, is about to begin. If you have been to the movies the last week you have seen the slogan, "Make Chicago the Hub of the Film Industry," flashed from the slides offered every motion picture house in Chicago by the Evening American. You can see the "Go-to-Movie-Week" reminder on the wagons of the Evening American as they deliver your paper to-day.

Remember what Mayor Thompson said: "It is good for the people to enjoy themselves while really making a bigger name for Chicago. I am going to join the crowd with Rob Rell during 'Go-to-Movie-Week.'" The Chicago Evening American said what "Go-to-Movie-Week" might mean in the way of city building in an editorial last Tuesday. Half a million reprints were requested by the motion picture exhibitors who have joined the prominent men and women who indorsed the suggestion made in this column for "Go-to-Movie Week," Christmas to New Year's.

All aboard! Have you picked out a crew of youngsters to take along? Ask 'em now for next week, so they can have all the fun of looking ahead to a treat.

DANCE "INTOLERANCE."

One of the features of the entertainment at the Marigold room at Bismarck Garden is the "Intolerance Sombre" produced in cooperation with the "Intolerance" company of the Colonial Theater. Four episodes from the Griffith spectacle are briefly presented in pantomime form, enhanced by especially written music. Assisting the regular company are Ada Foreman, an oriental dancer of rare ability, and Cara Lindler, an opera. While the episodes as given can in no way express the massiveness of the original production, they give a clear conception of the costumes and customs of ancient Babylon, all of the scenes being taken from the picturesque Babylonian period of Intolerance.

* * *

Chicago Herald 12/22/16

VERA LEWIS

Notes of the Screen

Vera Lewis, who plays Mary Jenkins in "Intolerance," is the wife of Daniel Jarvis, who acted in "The Birth of a Nation." Mrs. Lewis is a veteran of experience, having been on the stage before she could talk distinctly.

Phila Eve. Pub. Ledger 12/22/16

FIVE "PRETTIEST GIRLS" OF CITY GET THEATRE JOB

"Intolerance" Photoplay Management Makes Selections From Among 91 Young Applicants

After examining the eighty-one young women who applied for the job of being the "prettiest girls in Philadelphia" the management of "Intolerance" the photoplay showing at the Chestnut Street Opera House, selected the following: Miss Anna Dandridge, 1728 North Twenty-eighth street; Florence Bridges, 5011 North Mascher street; Martha Blackwood, 1431 North Marshall street; Ida Fox, 5101 Woodbine avenue, and Edith Fuller.

The young ladies are for decorative purposes only, and it was their duty to appear only in a certain kind of dress, in the scenes of ancient Babylon. We had very pretty women, indeed, and it was a difficult choice. But we had to have five pretty girls, and the judges of these were the managers.

The girls will appear Monday evening in the Babylonian scenes, representing the Babylonian Court of Twelve.

Pittsburg Chronicle Telegraph 12/22

Elmo Lincoln as The Man of Valor.

There is one man in the United States whom Jess Willard admits he cannot whip. The world's champion prize fighter made this confession the other night in the Colonial theater, Chicago, after he had seen D. W. Griffith's "Intolerance." Willard made his confession in a dramatic way. It was like this:

Willard and his manager, Tom Jones, accepted an invitation from Griffith to attend a showing of "Intolerance." Griffith during the progress of the picture kept singing the praise of Elmo Lincoln as a fighter. Lincoln plays The Man of Valor in the film. Jones asked Willard several times if he believed he was a match for this portege of Griffith. Jones insisted upon Willard answering whether or not he considered himself equal to the job of trimming Lincoln. The big westerner replied that he "could whip the celluloid performer without previous training." Then, a battle scene flashed on the screen. "There," said Griffith, pointing to the figure against the wall, "is Elmo Lincoln." Just then one of the members of the enemy's team carelessly placed himself in range of Lincoln's sword and the Babylonian champ cut off his reckless foe's helment with the greatest of ease and one blow. So startled was Willard that he jumped to his feet and started to whisper to Jones and Griffith, but in his excitement his voice rose high above a whisper and boomed forth in all the fulness of Willard's deep tones. Consequently, all persons seated in the Colonial theater heard Willard declare that he "would not fight the Valor fellow unless he threw away his sword. I do not want to get mixed up with any one who swings a cleaver like that fellow does," concluded the champion.

The only man Jess Willard ever admitted could give him a strong argument in battle will be seen for the first time in Pittsburgh tonight when "Intolerance" opens in the Pitt theater.

ONE OF THE SCENES IN "INTOLERANCE."

Pittsburg Leader 12/22

NO CENSORSHIP AIMED AT "INTOLERANCE" FILM

Griffith Masterpiece at Pitt Not Even Singed by White-hot Fires of Inspection.

The white-hot fires of censorship, through which "The Birth of a Nation" passed, have not even singed D. W. Griffith's gigantic spectacle, "Intolerance," which opens tonight at the Pitt theater. "Intolerance," with its seething attack on meddlers of all kinds, will unquestionably deliver the solar plexus blow on that menace to freedom of speech and pictorial expression, the producer claims. D. W. Griffith has ever been an able and unresting foe of the tyranny of censorship. Not long since he prepared and distributed at his own expense a very telling brochure of censorship. In this he wrote: "As a medium of recording history, the moving picture should be free to tell the whole truth," and he quotes the late Major Gaynor, of New York, who wrote in vetoing a moving picture censorship ordinance in the city of New York:

"Ours is a government of free speech and a free press. That is the cornerstone of free government. The phrases, 'The Press,' includes all methods of expression by writing or pictures. * * * If this (moving picture) ordinance be legal, then a similar ordinance in respect to the newspapers and the theaters generally would be legal.

"Solon, that wise but crotchety law giver of Athens, first started the blasting fires of censorship. He attached Thespis, the tragedian, because there were lies told in some of the plays presented. Now, the infamous, and frequently to repeat, the theater. In the days of Charles II a formal censorship of the stage was established in England, which has developed into the strangling hookup that is being so valiantly fought by George Bernard Shaw, John Galsworthy and, in fact, all of the best writers of that country."

Pittsburg Leader 12/22/16

NEW GRIFFITH DRAMA OPENS AT PITT TONIGHT

At the Pitt theater tonight will be shown for the first time in this city, D. W. Griffith's colossal spectacle, "Intolerance."

In "Intolerance" Mr. Griffith has departed from the old and outworn forms of drama and has created a new form of art expression, whose reach is boundless, taking one from today to Judea, from Judea to Babylon, to medieval France and back again even as thoughts flash across the mind.

Laughter, thrills and suspense fill the evening. "Intolerance" is not another "Birth of a Nation." As has been said, Mr. Griffith's first big picture "is to 'Intolerance' what the old one reel action picture is to the present day feature."

One seen pageant after pageant, tableau after tableau, tragedy after tragedy, climax piled upon climax. Each of the stories shows that narrowness, bigotry and lack of human sympathy have been responsible, from the earliest days, until now, for most of the misery under which the world has staggered.

In the remarkable cast are many favorites who were seen in "The Birth of a Nation," such as Mae Marsh, Miriam Cooper, Josephine Crowell, Lillian Gish, Mary Alden, Robert Harron, Walter Long, George Siegmann, Elmer Clifton, Ralph Lewis, Spottiswoode Aitken, Joseph Henabery and Howard Gaye. Among favorites who appear are Constance Talmadge, Tully Marshall, Alfred Paget, Monte Blue and Mae Marsh.

One of the most attractive features of the entertainment is the illustrative musical score rendered by a large symphony orchestra.

Pittsburg Sun 12/22

THEATRICAL

Portland Journal 12/22/16

"Intolerance" is coming

In matters of wonderful mechanical devices, "Intolerance," which opens here next Thursday night, for three days, promises to be the most astonishing of all shows. As a film, it is the most costly production ever made, and was the longest in preparation, the management of another theater in Portland having been busy for a year in preparing the ground for the coming production, which will be shown in Portland for a week, being the longest run the history of the film business has ever known. In the production, which is a spectacle of the highest order, there are more than 1000 people, and the cost of the production, which was made in Los Angeles, Cal., and New York, is said to be the highest ever made. In every respect the production is greatly different from any other picture ever shown before, and the scope of the production and the size of the theater in which it will be shown, are the reasons for the high price of the production. Three great periods are given in the course of the spectacle, which is a drama of the highest order, in every respect. The

Phila. No American 12/22

AD FOR 2 PRETTY GIRLS YIELDS 81; 6 CHOSEN

Then Babylonian Expert Discovered There Were No Blondes in Babylon

WANTED FOR A 'MOVIE'

D. W. Griffith, Producer of 'Intolerance' Film, Makes Selection After Aid Failed

Messrs. McCarthy and McSween, managers of the Chestnut Street Opera House, advertised yesterday morning for "the two prettiest girls in Philadelphia," and before noon eighty-one modest young women had applied.

As rapidly as they appeared, the men who will present "Intolerance," the big photoplay of D. W. Griffith, beginning tonight, turned them over to R. E. Wales, head of Mr. Griffith's staff for technical research. It's his business to see that everything in the Griffith films is historically correct.

Of course, he looked at the applicants solely with the eye of the expert on Babylonian types, because they are to represent "virgins of Ishtar." As he gazed he rubbed his hands with glee. Then he got enthusiastic. Instead of two, he selected six.

But just when the choice had been completed, and the least pretty were about to be shooed delicately out of the theater, some one spoiled it by pointing out to the Babylonian expert that he had three blondes in his collection, and that in old Babylon there were no such things.

Chances are the expert would have been so glad to resume the picking he wouldn't even have blushed, but at that moment in walked Mr. Griffith himself. Like the good "movie" director he is, he "took the situation in at a glance." The glance included the smartly gowned, bored looking young women. He became so worried at the slip made by his assistant that he immediately took charge of the task.

He remarked that it was strange such an error should have been made when seven-eighths of the young women were brunettes. But he didn't even ask the head of his technical research bureau whether, after this oversight, he was quite sure about the buckles on Belshazzar's armor.

Anyway, between them all, they got six pretty girls, and, after a lot of fussing, they let the others run away. The six will lie around an altar burning incense in the foyer of the theater at each performance.

Phila. Press 12/22

BEAUTIFUL GIRLS IN "INTOLERANCE"

Five Philadelphia Synonyms for Pulchritude to Add to Great Production.

Living pictures as well as film figures will be seen at the Chestnut Street Opera House to-night when D. W. Griffith's latest screen sensation, "Intolerance," will be given its Philadelphia premier. The living pictures will consist of five Philadelphia young women who were selected after the costumer for Mr. Griffith had spent four days in determining the beauty qualities of nearly one hundred candidates who presented themselves. Of these nearly one hundred, it was remarked as interesting, that only three were blondes.

The young women will represent Virgins of the Sacred Fires of Isthar, Judean Glee Maidens and French court ladies, characters of the Babylonian, Judean and French periods which form a part of the Griffith spectacle. The young women selected are Miss Ann Edwards, Miss Carolyn Berger, Miss Evelyn Blackwell, Miss Ida Fox and Miss Nellie Foote, the last pronounced by the costume director as one of the most strikingly beautiful women he has ever looked upon.

Attention is called to the fact that the D. W. Griffith spectacle "Intolerance," is the sensational success of the theatre in San Francisco, Los Angeles, Chicago and other cities of the United States.

In Los Angeles, which is a city of 450,000 persons, "Intolerance" has been running to wonderful business for eleven weeks, surpassing the record of "The Birth of a Nation" and far outstripping any success ever attained in that city by a theatrical attraction. In San Francisco the run has been for ten weeks and there has been the utmost enthusiasm on the part of every beholder.

The spectacle is of universal appeal and it has been Mr. Griffith's personal observation that men, women and children in all classes of life have found the pictures of absorbing human interest. The bootblack, the banker, the laborer, professional man, the skilled artisan alike, are enthralled by this masterpiece of the foremost producer for the cinema.

Appreciation of the work in Chicago where the picture has been for the last five weeks, is widespread and it has been difficult to accommodate persons applying for seats. As a matter of record it might be added that San Jose, California, showed in the first week of the presentation of this spectacle more than 50 per cent. increase in receipts in the corresponding opening week there of "The Birth of a Nation."

Illinois Staats Zeitung 12/22/16

Griffith's „Intolerance"

Das große Schaudrama im Colonial-Theater, das Tausende anzieht, macht Propaganda für den Frieden.

Ein Vergleich dieses gewaltigen Wandelbildes mit der ersten größeren Schöpfung Herrn Griffith's „The Birth of a Nation" ist hinfällig, denn „Intolerance" übertrifft dieses Bild in solchem Maße, daß es als eines der ersten zwei Rollen enthaltenden Filmdramen neben dieser überwältigenden Produktion von „Intolerance" erscheint. Herr Grifith hat, um dem Wunsch der ganzen Menschheit nach Frieden Nahrung zu geben, einen Schlußeffekt dem vieraktigen „Intolerance" beigefügt, der in seinem tiefsinnigen Inhalt von außerordentlicher Wirkung ist. Diese Bilder zeigen den Frieden, der die Welt besiegt. Friedensengel steigen auf die Schlachtfelder nieder, nehmen den Soldaten die Gewehre aus den Armen, machen die Geschütze wertlos und bringen die Luftfahrzeuge zu Falle. Die Schlachtfelder wandeln sich in blumige Auen, auf denen Erwachsene und Kinder fröhlich umherspringen, und das Gefühl „liebe Deinen Nächsten" regiert die ganze Welt.

Kein Teil des großen Schaudramas „Intolerance" erregt größeren Enthusiasmus, als der, der der Geburt des Weltfriedens gewidmet ist. Der Beifall des Publikums war ein brausender geitern abend, und das beweist, mit welcher Freude die Bewohner Chicagos Friedensvorschläge von irgend einer Seite aufnehmen. Außerordentlichen Eindruck macht das reizende Bild in „Intolerance", in welchem ein 12-Zentimeter-Geschütz, verrostet und unbenutzbar, von Kindern in einer Blumenschlacht mit Blumen beworfen wird. In einem Bomben werfenden Zeppelin macht eine Gesellschaft junger Leute eine Vergnügungsfahrt. Dieser Friedenstriumpf wird mit mehr Jubel begrüßt als die größte siegreiche Schlacht.

Pittsburg Press 12/22

"Intolerance" Opens Tonight.

At the Pitt theater tonight will be shown for the first time in this city D. W. Griffith's colossal spectacle, "Intolerance." In "Intolerance" Mr. Griffith has departed from the old and outworn forms of drama and has created a new form of art expression, whose reach is boundless, taking one from today to ancient Judea, from Judea to Babylon, to medieval France and back again from thoughts that harass the mind, together, thrills and romance for the eyeing. "Intolerance" is not another "Birth of a Nation." As had been said, Mr. Griffith's first big picture, it is therefore now after the old one has gone around, perhaps is to the greatest box office.

N. Y. American 12/22

MOVIE PICTURE NEWS

"Go-to-Movie-Week" Edition To-Morow

'Intolerance' Is Danced

Chicago Examiner 12/22/16

[illegible]

Phila. Record 12/22

Opening of "Intolerance"

"Intolerance" will be shown for the first time in Philadelphia at the Chestnut Street Opera House this evening. This marks the opening of the magnificent screen drama, D. W. Griffith's latest creation, for which a large and fashionable audience will be present.

Chicago Examiner 12/22

Phila Eve. Pub. Ledger 12/23/16

PHILADELPHIA'S "FIVE PRETTIEST"

They were selected by the management of "Intolerance," the movie masterpiece, to impersonate the "Virgins of the Sacred Fire of Ishtar." Left to right are Misses Anna Edwards, Nellie Foote, Ida Fox, Caroline Berger and Evelyn Blackwell.

Phila Eve. Pub. Ledger 12/23/16

GRIFFITH'S "INTOLERANCE"

Important Periods of World's History Shown in Film Production

From the time of Judea and the crucifixion to that of the present day, from ancient Babylon to modern Coney Island, some of the most important events in the world's history, with several narratives bound together by a dimly defined but tangibly correlative thread of incident, are shown in D. W. Griffith's triumph of motion picture magnificence and realism, which literally thrilled an audience that filled the Chestnut Street Opera House last evening, when it was exhibited in this city for the first time.

For once at least even the most extravagant phrases used in advance in the way of preparatory description have been completely justified by realization. Adequate description of the magnitude and splendor of the production seems impossible, in fact, so remarkable are the succession of scenes staged by Mr. Griffith in his spectacular panorama, depicting "Love's Struggle Throughout the Ages."

The first first of all the "One Who Rocks the Cradle," the cradle from which comes human life, of all times to come, the importance of fate, being shown to mark the shifting of the story from one phase to another, as the scene of a huge loom turns forward and backward, then backward and forward, according to the events about to take place. The principal place is that of the five and twenty, who pass through bitter experiences, some scenes of which the mothering of the young Nazarene, but as he is about to be crucified for a murder he did not commit, heartening almost with pathetic sentiment and even more pathetic the tragedy of crucifixion of the Nazarene, the Passion Play of the Crucifixion, the fall of Babylon, the revolution in the reign of Belshazzar, the fall of the Persian Empire, the Huguenot massacre, Catherine de Medici, Charles IX, the Huguenot leaders, the Huguenot massacre, the Huguenot leaders, the Huguenot massacre, the Huguenot leaders, the Huguenot massacre

Pittsburg Leader 12/23/16

"INTOLERANCE" IS GREAT; BIG GRIFFITH SPECTACLE OPENS RUN AT THE PITT

MISS MAE MARSH.

D. W. Griffith's "Intolerance" had its first Pittsburg presentation in the Pitt theater, last night, before an audience that packed the Penn avenue playhouse from pit to dome, and found the picture the most extraordinary and magnificent example of the super-movie that the public has ever seen.

Mr. Griffith has constructed four totally different plays at one time and woven them all into a perfect whole.

Mr. Griffith's first story reveals ancient Babylon 500 years before Christ; his second Judea in the time of Christ; his third France under Charles the IX, and Catherine de Medici, 500 A. D.; his fourth a modern city of today, peopled with persons one meets in everyday life. These four parallel themes, ancient, sacred, mediaeval and modern, all drive home, in an unmistakable manner, the fact that "Intolerance" is the greatest of all the world's evils.

Of the individual themes presented, that of the Babylonian period is the most spectacular and thrilling, that of the birth of Christianity the most impressive, that of the massacre in France the most tragic, and that of the present time the most humanly interesting.

The siege of Babylon by Cyrus and his hosts with Belshazzar, the ruler, and his followers holding the walls, beggars description. The furious fighting is so realistic that the audience is positively overwhelmed. It was thought that the height of realism in motion picture warfare had been reached by "Intolerance" chariots all previous records. The battling soldiers on the stage towers and the tremendous walls of the city, the hurling of firebrands, the pouring of the oil and the charges of the chariots and the tanks and tanks of soldiers pouring down the city—these are shown in flashes of the city and then in such more detail, the fighting themselves in these scenes must could be seen. The battle part which comes to end in the night, and the night fired enough to illuminate the stadium, are the most spectacular.

With the capture of the Babylonians followed by Cyrus in the conquest of the golden Babylon, the story is more of the human interest. The conquerors take the women and children and slaves, and the soldiers are left in the city. The soldiers are left in the city. Belshazzar and his wives, the priestess, the priestess and the priestess are left in the city. The priestess and the priestess are left in the city. The priestess and the priestess are left in the city. The

Portland Telegram 12/23/16

Judean Scene From "Intolerance"

Below, from left: Constance Talmadge and Lillian Gish.

Chicago Post 12/23/16

(1) "Intolerance" at the Colonial.

Chicago Motography 12/23/16

Chicago Likes "Intolerance"

That D. W. Griffith's "Intolerance," which had its premiere in Chicago at the Colonial Theatre on Tuesday evening, November 28, has lightened on an epic, lit in that city is evidenced by the never ending line of would-be patrons as well as by the fact that the box office receipts went up in excess of what "The Birth of a Nation" took in there in its initial week.

The great enthusiasm praise featured the reviews of the big opening. Colton Stevens in the Chicago Examiner called it "the world's greatest show." He said even in the format that it becomes all else the theatre has known. "Is there any question that in spectacle, in magnificence and in absolute power this Intolerance is the best film ever produced?" he asked. "It is a mighty language, a word description of Intolerance comes about I superhuman task," said the critic.

'INTOLERANCE,' GREATEST OF FILMS, IS COMING

D. W. Griffith's $2,000,000 Screen Production to Show at Local Playhouse.

D. W. Griffith's colossal $2,000,000 spectacle, "Intolerance," will be the attraction at the Eleventh Street playhouse, Morrison and Eleventh streets, for a two weeks' engagement beginning Monday afternoon, January 1, New Year day. This is the first production Mr. Griffith has made since "The Birth of a Nation." In his new offering Mr. Griffith shows four parallel narratives of four ages of the world's history. It tells a modern story of striking local color and stirring detail, which depicts the sufferings and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. In this illustration of his theme he has painted a picture which will startle the world by its realism.

In joining the modern story to ancient events Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switchback to flash parallel narratives of the fall of Babylon, the exodus of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572. In each locale he introduces analogous characters to the protagonists of his modern story and shows them swept into the same vortex of intolerant opinion which are the negative forces of his main theme.

The historic surroundings of these various periods are presented in elaborate and accurate detail. The work of research to give authority to these themes was carried on by a corps of experts now a portion of this staff. These writers furnished Mr. Griffith with over six volumes of his great condensations upon the different subjects and it was this data that he worked upon.

His Babylonia is brought up to the date of latest discoveries and illustrations of the leading university expeditions in the ruins that are still giving up their secrets. His groups in Judea and other parts of Judea give a pictorial color to the Holy Land that surpasses the work of Tissot. His background for the massacre of St. Bartholomew in Paris shows the masters in that city in minute detail, all from prints and descriptions of the times which are of real value to their history. A large symphony orchestra, of 30 musicians, accompanies the production. Performances will commence at 11:00 every day, up to 11:00, under the direction of the Rialto theatre management.

Chicago Motography 12/16/16

Dziennik Ludowy 12/23

"Nietolerancja"

Teatr Colonial dalej wystawia obrazkowy dramat "Intolerance" Griffitha. Trzeba koniecznie znać i rozumieć dzieje ludzkości, aby dobrze zrozumieć sztukę Griffitha. Autor obrał sobie za główny cel wykazanie złej woli — nietolerancji silnych względem słabych.

W kolebce cywilizacji, Babilonji, już panowała wielka nietolerancja, autor przedstawia Babilonję, jako kraj, w którym powstała i kwitła nauka, a obok wielkiej nauki panowała tam brutalna nietolerancja. Kapłani ukrywali wiedzę wyłącznie dla siebie i używali jej na krzywdę pracującego ludu. Obok przepychu i rozpusty w kołach bogaczy widzimy krańcową nędzę pośród ludu. Upadek Babilonu i straszna rzeź przytym przypomina obecną wojną, prowadzoną w interesie możnych, podobnie jak w Babilonie Cyrus, monarcha perski, odbiera Babilonję z rąk króla Baltazara, a do zwycięstwa tego idzie po miljonach trupów, pośród których persowie gęsto usłali pole walki własnymi ciałami.

Griffith prowadzi swych widzów przez długie okresy walki, walki przez lat tysiące, nietylko człowieka przeciwko człowiekowi, państwa przeciw państwu, bogacza fabrykanta przeciw swym robotnikom, ale także widzimy walkę odbywającą się w duszy jednego człowieka, którego brutalne warunki obecnego porządku rzeczy zmieniły w dziką bestję.

"Love's struggle throughout the ages." (Walka miłości przez wieki) wystawia w jednym wypadku, a dalej jej młody bandlarz dziewczętami, opanowany szczerem przywiązaniem dziewczęcia, [illegible] nie, choć miał zamiar [illegible] swą ofiarę.

[illegible]

Chicago Post 12/23

"Intolerance" Pleases a Pleased

[illegible]

12/23/16

UNE GRANDE PREMIÈRE

INTOLÉRANCE

Je vais rendre compte du maitre-film « Intolerance », de David W. Griffith, donné au Liberty-Théâtre de New-York.

Cette production sort assez de l'ordinaire pour mériter un examen spécial et une description détaillée. On ne sait quand ce film sera vu dans les autres pays et, à l'heure actuelle, il est très problématique qu'il soit montré en Europe.

Dans ce film, Griffith a fait une chose très risquée, qui sort tout à fait de la production habituelle. Comme je l'ai brièvement mentionné dans une de mes notes précédentes, ce film traite de quatre époques différentes. Babylone, la Judée, la France médiévale et l'heure actuelle — et au lieu de traiter chaque époque séparément, Griffith saute de l'une à l'autre et revient menant les quatre histoires de front. Il semble, en lisant ceci, qu'il doive y avoir confusion et il est possible que certains spectateurs qui le voient confondent eux aussi, mais pour le spectateur qui connait son histoire et qui est familier avec les coutumes des diverses périodes, tout est compréhensible à l'instant.

Le film part sur une histoire moderne montrant certaines conditions industrielles et les relations entre employés et employeurs dans une ville industrielles et les relations entre employés et employeurs dans une ville industrielle d'Amérique. On nous montre le grand fossé social et financier que creusent leurs relations entre le riche et le pauvre; brisant la sur ce point intéressant, Griffith ramène subitement son histoire à la période babylonnienne, montrant les mêmes relations entre le peuple pauvre et le riche à cette époque; l'histoire est arrangée de telle sorte que les caractères se comparent identiquement avec ceux de l'histoire moderne. Alors Griffith saute de la période babylonienne à l'ère chrétienne, dépeignant l'intolérance, l'amour et la haine entre les peuples de ces temps, et de l'ère chrétienne, nous sommes transportés aux temps de Catherine de Médicis et à la Révolution Française. Et ainsi, au fur et à mesure que le film avance, nous voyons images d'une époque à l'autre.

Voilà que maintenant nous sommes dans les temps modernes et nous voyons un jeune homme sur le point d'être exécuté par la [illegible] les [illegible] attendent le signal. En un instant tout [illegible] fait. Le [illegible] de l'Etat en même temps à [illegible] de l'exécution du jeune homme. [illegible] sans [illegible] pour arrêter l'exécution. A [illegible] Babylone [illegible] Perses [illegible] Empire [illegible]

Babylone. Ensuite, nous arrivons au palais du Roi de France; les cloches de Paris sonnent, c'est le signal pour le massacre des Huguenots; et nous assistons à la déchirante aventure d'amour d'un soldat qui court dans la cité pour sauver sa fiancée. A la fin on nous montre le calvaire et la scène de la Crucifixion.

L'effet sur les spectateurs est stupéfiant, comme il est difficile de se l'imaginer en montrant quatre fortes scènes simultanément. Cette méthode de présentation est très risquée, et les critiques, comme de juste, ont hésité à prendre un parti net et à dire si Griffith s'était trompé ou non.

Pour moi, je n'ai aucune hésitation et je pense que Griffith a touché juste et que bien des films suivront dans l'avenir cette méthode.

Les scènes de Griffith à Babylone sont indubitablement ce qui a été fait de plus grandiose pour l'écran.

Je fais là un éloge élevé car j'avais autrefois écrit que *Cabiria* n'avait jamais été approché par aucun fabricant de films. Mais M. Griffith a dépassé les Italiens de loin avec ses scènes de bataille à Babylone, non seulement au point de vue de la quantité d'hommes employés et montrés, mais par l'immensité des scènes et des moyens de destruction employés. C'est un spectacle gigantesque.

Le reste d'*Intolérance*, comme film et comme production, est insignifiant comparé aux scènes de Babylone. Et je dois confesser que si Griffith avait confiné son attention à la période babylonienne et négligé tout à fait l'histoire moderne, le film frapperait probablement d'avantage encore.

On n'a pas donné de chiffres sur le prix de cette production, mais le total doit certainement avoir été énorme. On peut affirmer que les scènes de Babylone, accessoires et acteurs, coûtent sûrement de sept cents à sept cent cinquante mille dollars.

Et je pense être modeste dans mes estimations en disant que le film entier ne doit pas coûter moins de un million de dollars et, quand tout compris, il doit en avoir fait sortir un million, il doit avant d'être produit.

L'hiver est, par endroits, très sombre, ce qui lui fera du tort, et si le film n'a pas un vif succès lorsqu'il sera montré à travers les Etats Unis, et ensuite dans les autres pays, ce sera pour cette seule raison.

J'aperçoi cependant, que tous ceux sans distinction, qui [illegible] au Cinéma, doivent se faire un devoir d'aller à voir *Intolérance* quand ils en auront l'occasion, car je considère que ce film constitue un événement historique dans notre industrie.

H. J. HEUDORFER

Dziennik Ludowy 22/23

Chcą cenzurować "Intolerance"

Poczciwemu sądku komisarzy powiatowych nie podobała się "Nietolerancja" — najwspanialszy obraz ruchomy, jaki kiedykolwiek wystawiono w jakimkolwiek teatrze. Nie podobały się im zwłaszcza te części, które przedstawiają w realistyczny sposób trafny i prawdziwy zupełnie rezultat działalności "reformatorów" najrozmaitszego typu, którzy "reformować" chcą świat stosownie do swych ciasnych, nietolerancyjnych czy histerycznych pojęć o moralności.

"Reformatorzy", dla których zazwyczaj istnieją takie "przesądy", jak wolność słowa, przekonań i upodobań ludzkich, którzy nie zwykli swych ptasich mózdżków trudzić dociekaniami na temat tych nieprzyjemnych zjawisk społecznych, jak pijaństwo i prostytucja, — zobaczyli siebie samych na płótnie. Prawdopodobnie, ich to zabolało, a ponieważ masy widzów z tych obrazów wyciągają naukę (obraz Griffith uczy, bardzo dużo uczy), zachodzi obawa, iż "reformatorzy" stracą kredyt, jakim jeszcze tu i ówdzie się cieszą... A więc trzeba po swojemu "zreformować" obraz, aby odpowiadał interesom "reformatorów" z pod ciemnej gwiazdy...

Prawdopodobnie obraz ten nie podoba się wielu innym jeszcze. Nie podoba się kapitaliście, uczącym się potem i krwią robotnikom, nie podoba się zwywrotnym pięściom, nie podoba się brzydkim i histerycznym starym pannom, podobny zawiera ładu, podobny ciała ludzkiego...

Co będzie, jeśli [illegible] [illegible] [illegible]

N.Y. Moving Picture World
12/23

Griffith Bids Mae Marsh Godspeed

Director Who for Four Years Has Guided New Goldwyn Star Wishes Her Success.

EVERYTHING isn't jealousy in the motion picture art, as Mae Marsh, the first of the screen stars to be announced by the Goldwyn Pictures Corporation, is glad to bear witness. Miss Marsh, accompanied by her mother and several sisters, arrived in New York recently, after taking leave of D. W. Griffith in Chicago. For four years Miss Marsh and Mr. Griffith have worked together, and the little screen genius has done everything in her power to further the fame of her director.

Mae Marsh.

As a reward for the patience of Miss Marsh, her willingness to work hard and her great ability, she has been given the most sympathetic roles in nearly all of Griffith's personally-directed pictures. Millions of persons know her in "The Birth of a Nation," "Intolerance," "The Escape," and other subjects.

So it is no wonder that D. W. Griffith constantly referred to Mae Marsh as his "inspiration." But when it came to leave-taking, when he realized that opportunity had knocked at Mae Marsh's door and taken her away for a career of still bigger things, Griffith revealed the same big broad traits that have characterized his screen achievements. Upon her arrival in New York, Miss Marsh found the following telegram:

> I wish you every possible success in your new venture. While I feel that your loss to our company is one that can hardly be replaced I shall be as glad and proud as yourself for all the new successes which I know are sure to come to you.
>
> D. W. GRIFFITH.

Miss Marsh and her mother are busy apartment hunters in New York. They think they have found just the kind of home they desire, on Riverside Drive, and in a few days they expect to be settled down for the winter and spring.

Announcement will be made in a few days of the director under whom Miss Marsh is to make her debut for Goldwyn Pictures, and likewise the first remarkable play chosen for her premiere production.

Ny Motion Picture News.
12/23

MAE MARSH, star of "The Birth of a Nation" and "Intolerance" has left D. W. Griffith for the Goldwyn Pictures Corporation.

Miss Marsh, now in New York City, is the first star to be acquired by the newly formed Goldwyn Company. At present Margaret Mayo, scenario editor, is completing the scenario in which she will appear under the direction of a widely known and able man.

The popular little actress accompanied by her mother and several sisters arrived in New York last week after taking leave of D. W. Griffith in Chicago. Miss Marsh has worked under the direction of Griffith for upwards of four years. Starting with the Biograph Company she soon won the director's recognition and after that it was simply one success after another. In "The Birth of a Nation" and in "Intolerance" she received country-wide acclaim for her wonderful performances. "The Escape" was another picture of Mr. Griffith's in which she appeared to distinct advantage.

Advised to Accept Offer.

Mr. Griffith, it seems, contrary to all precedent advised Miss Marsh to accept the offer of the Goldwyn Company. If he hadn't, according to the star herself, she wouldn't have taken it. Of course, Mr. Griffith was sorry to have her go. He realizes the position she holds in the hearts of the motion picture going public can never be filled by any other player. But Mr. Griffith was on the lookout for her success.

When she arrived in New York, she found the following telegram waiting for her at the hotel:

"I wish you every possible success in your new venture. While I feel that your loss to our company is one that can hardly be replaced I shall be as glad and proud as yourself for all the new successes which I know are sure to come to you.

"D. W. GRIFFITH."

Motion Picture News
12/23

"Intolerance" for Australia

Sydney, Australia, will be visited by D. W. Griffith's epoch "Intolerance" about the first of the new year. Albert Grau, who was last chief of the exchange of "The Birth of a Nation" in England, has sailed for Australia to arrange a contract with C. E. Williams for the exploitation of "Intolerance" throughout the Commonwealth.

Chicago American
12/23

Griffith's Next

What is D. W. Griffith going to do next?

With records tucked away in his belt which are the envy of every producer in the world, the film men and the fans alike have wondered what would appeal to him. Some have suggested the "Passion Play" as a subject which might appeal to the owner and maker of "Intolerance" and "The Birth of a Nation." In fact Mr. Griffith has himself admitted that he thought seriously of this at one time. So remember that it was years ago that the germ which grew until it became "Intolerance" first infected the producer.

There is one field left—the serial. Recently a brash person in the employ of a newspaper told Mr. Griffith that he knew what the big man would try next. Mr. Griffith was interested at once. At least he stopped on his way out to luncheon long enough to ask: "What?"

Here's the hazard: "You'll make a study of the serial and the public and produce something which is as much bigger than the present day serials, big as they are, as much bigger as is 'Intolerance' when compared to the so-called features."

And Mr. Griffith said things about turning himself into a galley slave as he left for what he har started for.

Pittsburg Sun
12/23

FILM PLAY AMAZES FIRST NIGHT HOUSE

"Intolerance," Colossal Griffith Masterpiece, Opens Run at the Pitt.

A big with a mission, colossal in its conception, bewildering in its assembly, its spectacle in this frame entitled [illegible] the night of "Intolerance," the giant David Griffith masterpiece, is at the Pitt Theatre.

[illegible]

A DRAMA OF AGES

[illegible]

Day Book
12/23

"INTOLERANCE" CAUSES QUIZ BY COUNTY BOARD

It has remained for David Wark Griffith, a theatrical man, to cause an official realization of some of the evils of organized charity and professional "social service." In his motion picture drama, "Intolerance," he has managed to accomplish what other sincere people have been trying to start for years.

It came to the ears of the board of county commissioners that in "Intolerance" some ugly truths of the workings of "charity" were exposed to public view. Yesterday Commissioner Frank Ragen introduced the subject at the meeting of the county board.

A resolution was passed to have the county board view the picture as a committee and find out if there is anything in it that may apply to Cook county's own social welfare. What they find there will be reported at the next meeting.

"Intolerance" is rapidly bringing on a number of clashes in officialdom. The United Charities made a kick to the city council against the play and the license committee will investigate the picture today.

N.Y. Dramatic
12/23

HAVE A HEART AT THE LIBERTY.

Just as one theatre goes out of the production line in favor of a picture such as the Forty-fourth Street Theatre, where Joan of Arc will be shown, another gives up pictures for the spoken drama. I have reference to the Liberty, where, after the holidays, Intolerance will be withdrawn and Henry W. Savage takes the house to exploit Have a Heart, his new musical comedy, of which considerable has been printed in THE DRAMATIC NEWS.

N.Y. Dramatic
12/23

INTOLERANCE POPULAR

D. W. Griffith's Intolerance has now virtually made a coast to coast conquest of this country. New York, San Francisco, Los Angeles and finally Chicago has indorsed it by newspaper tribute and crowded houses. In New York this spectacle is now in its fourth month at the Liberty Theatre. San Francisco and the neighboring Oakland register eleven weeks of record-making business. When the Los Angeles run is completed the figure will be ten weeks—an astonishing figure, by the way, for a city of this size.

Arrangements have now been completed for the Philadelphia opening, which will take place Friday evening, December 22, at the Chestnut Street Opera House, and for the Pittsburgh opening, scheduled for the same night at the Pitt Theatre. Another organization, which will make the twelfth on tour, commenced its season at the Montauk Theatre, Brooklyn, December 17.

N.Y. Dramatic Mirror
12/23

"INTOLERANCE" OPENS IN PHILADELPHIA AND PITTSBURGH

D. W. Griffith on Board to Assume Its Production

[illegible]

N.Y. Dramatic News
12/23/16

Pittsburg Chronicle Teleg
12/23

"Intolerance" Opens At the Pitt Theater

Is Pronounced Greatest Film Production Which Has Ever Been Seen Here.

AUDIENCE GREATLY PLEASED

P. T. Barnum died too soon. His vocabulary of adjectives, which flooded the world in describing the wonders of a mere three-ring circus, should have been accumulated for today when motion picture producers are giving the world stupendous films like "Intolerance," which opened at the Pitt Theater last night. It is a mistake, however, to use the plural in speaking of "Intolerance." So far there has been nothing produced rivaling the magnificence and caliber of this film. No one can vouch for the future of the motion picture "game," when an "Intolerance" is produced at this, comparatively speaking, early date in the epoch of photodrama, but today this production stands alone. The plot of the film consists of four separated stories which, starting in different periods of the world's history, flow into one channel at the end. The scenes are seated and dated at the present time; in Jerusalem 27 A. D., in France in 1572, when Catherine de Medici was doing her part in giving the word "intrigue" a name in history, and in Babylon 539 B. C. The picture is supposed to teach a lesson in the evils of intolerance, but the larger part of the lessons is in the realization of the possibility of the film as a producer of history. The picture possibly lays too much stress on the gloomier side of life and portrays too strongly the worst of the restraining influences of history. It does, however, show to what a degree of extreme intolerance certain so-called "civilizing influences" are often taken today and have been more frequently taken in the past. A large audience greeted the performance and the numerous outbursts of aplause proved the general appreciation. The solo singing of Miss Vera Kaighn and the music furnished by a chorus and a large orchestra adds to the impressiveness of the play.

Pittsburg Chronicle Teleg
12/23

JOSEPHINE CROWELL AND FRANK BENNETT IN "INTOLERANCE" AT "PITT"

Pitt—"Intolerance," Film Play.

D. W. Griffith's "Intolerance" is the attraction at the Pitt Theater for a limited engagement. Mr. Griffith's new offering carries four parallel stories of different ages of human history. The entire conception is poetical and epochal, investing a newer understanding of the past and present with a more direct force than was dreamed possible until this method perfected by Griffith came to hand. It is staged with that attention to detail which marks the Griffith productions, and its emotional message will be carried by an orchestral score equalled to every demand called for by the range and sweep of the book. Thousands upon thousands of people, set against tremendous backgrounds, are handled with an unequalled precision and a perfection of detail nowhere outdone, and permeating all is the touch of nature that makes the whole world kin. Griffith has rebuilt and repeopled Babylon. He has recreated Judah in the days of the Nazarene. He has reconstructed Paris during the Middle Ages. In its entirety "Intolerance" is so stupendous that description falters and fails to give any idea of the massiveness of its scope. In New York, Chicago and San Francisco and Los Angeles it has created a sensation that has never been equalled, not even by "The Birth of a Nation."

Pittsburg Post
12/23

Intolerance Film Put On in the Pitt

Bewildering in its tremendous scope, riotous in its photographic magnificence, and tremendous in import, D. W. Griffith's masterpiece opened last night before a representative audience that sat spellbound while the wizards of the screen transported them from scenes of ancient and barbaric splendor, through sensuous and sumptuous indulgences of the middle ages, to the hectic, nervous complications of our own civilization. Back and forth swings the mirror that holds up man to himself, the same human machine in all ages, responding inevitably to the forces of nature; seasonal and cyclic as seedtime and harvest. In the throne-room of ancient Babylon, on the streets of Paris in the days of Catherine de Medici, and among the "uplift workers" and their material in the court-room and in the homes of modern times, men and women are exhibited as puppets, dancing to the reiterated tunes of their intolerant rulers.

The story succeeds in making real to men and women who live today, their brothers and sisters who loved and suffered, and laughed and flirted and struggled in times gone by. It preaches the gospel of individualism rampant, and exhorts people to declare their independence of law-making meddlers who would regulate their habits of life. "Is capital punishment intolerance? Is prohibition intolerance? Is social reform intolerance?" Evidence for and against popular decisions regarding these themes is the inspiration of the spectacle shown with such reckless disregard of expenditure. The actors labor; the photographers outdo all former effects, and the beholders respond with mental speculation that sends them home with their heads buzzing. The historian will delight in the detailed fidelity of setting and costume; the student of psychology will find nothing lacking in subtle expression.

Thirty film favorites appear as principal characters, and numberless hordes comprise the battle scenes and spectacular features. The music swings with the settings, from barbaric Persian strains to the hymns of Christianity and back again to "Sweet Rosie O'Grady," and "Good Old Summer Time." Sound effects are used extensively up stage, and a soprano soloist and chorus lend emotional value to many of the scenes. If the hope of our civilization lies in the ability of the present generation to apply to present life the lessons of former generations, this picture has a mission.

Phila. Telegraph
12/23

Phila Telegraph
12/23

PLAYS and PLAYER

Griffith's "Intolerance" in All Its Splendor — Foy Family at Keith's—Mr. Olcott at Walnut —Other Amusements.

THAT David Wark Griffith is the master of master directors of film productions, the ruling genius of the motion picture world, a man whose breadth of vision and artistic scope far outstrips even his nearest competitor was demonstrated at the Chestnut-street Opera House last night before one of the most representative gatherings that ever witnessed a photoplay in this city when his latest and greatest screen drama, "Intolerance," was presented for the first time here.

From the moment that we entered the theater until the last scene of the production was flashed on the screen, it was a matter of wonder and admiration that one man could have conceived and produced such a work of art. It is a marvelous piece of work, and it will be a long time before we see anything that will equal it.

Phila Ledg
12/23

FOR devotees of the silent drama there will be much of interest at local photoplay houses during the forthcoming holiday week. "Intolerance," which was given its premier showing last night at the Chestnut Street Opera House, was honored with the presence of the world's most noted producer and director, D. W. Griffith, who was personally responsible for this magnificent screen creation.

"Intolerance" will remain here for a continued run, and it is the consensus of opinion that this production will have the longest engagement in this city of any picture yet shown. The first performance was crowed to the doors and will long be remembered in the annals of motion picture history.

On Christmas Day residents of West Philadelphia will once more be able to pursue their favorite entertainment at the Belmont at Fifty-second and Market streets, which reopens on that day. The opening attraction will be Olga Petrova in "The Black Butterfly."

The opening of Herbert Effinger's Strand Theatre on Christmas Day has been postponed. Owing to the elaborate preparations necessary the time proved insufficient in which to completely finish the theatre, and it is now estimated that it will throw open its doors on New Year's Day.

Chicago Post
12/23

"Intolerance" Popular at Colonial.

The fifth week of the engagement of "Intolerance" at the Colonial Theater begins Tuesday, with no diminution of the interest which this picture spectacle has created.

The press and public have united on the merit of this latest of D. W. Griffith's productions, and the effort to fittingly describe it remains as futile as ever in face of the very stupendousness of the work.

So well has Griffith combined and conjoined his four parallel stories of remote historical epochs and rendered them subservient to one overwhelming theme, that the spectator admits at once the presence of a really new art form and gives homage to the imagination of the man who conceived and rendered it real. Seats are now selling for New Year's eve.

N. Y. Review
12/23

"Intolerance," the Griffith picture at the Colonial, is doing even a bigger business than "The Birth of a Nation." Annette Kellermann's new offering, "The Daughter of the Gods," is scheduled to open at the Studebaker January 1.

N. Y. Women's Wear
12/23

Liberty Theatre.

D. W. Griffith's wonderful motion picture "Intolerance" remains one of the greatest drawing cards in town. Large audiences are in evidence afternoon and evenings.

Phila Eve. Pub Ledger
12/23

CONTINUING PLAYS

CHESTNUT STREET OPERA HOUSE—"Intolerance," with Mae Marsh, Robert Harron and Griffith players. An imaginative and spectacular dream, the greatest motion picture ever produced by the master of the film craft.

Chicago Herald
12/23

A FIVE-REEL DRAMA.

Instead of entering into a contract whereby Willard would give some reason other than a sparring exhibition for being called the heavy-weight champion of the world, the graduated Kansas cowboy and La Salle's former leading grog dispenser, Mister Jones, met D. W. Griffith of moving picture fame and discussed a five-reel drama in which Jess will play the leading role. It concerns the circus champ's life story from his boyhood days, following the plow until the present, with all the intervening struggles, and the grand climax in the shape of a plutocratic bank roll and life of ease.

While the movie people are rigging up a plot showing Willard at his best—in the theatrical game—Jess will take a short vacation by the way of giving Virginia a treat. Yesterday a Charlestown promoter offered him $600 a day for ten days back of the footlights on the condition that he would not talk but merely show his "tremendous" strength pulling pulleys and batting a punching bag. It's sure a great life, being heavy-weight champion of the world.

Chicago American
12/23

PROTEST ON "INTOLERANCE.

Editor Chicago American:

Dear Sir—Can a direct attack on a committee that is bending every effort to eliminate segregated vice in Chicago, continue its exhibition unhampered?

On seeing "Intolerance" the other evening I was amazed to note that Mr. Griffith had, in his efforts to personally insult Chicago's Committee of Fifteen, burlesqued it by his own "Committee of Seventeen," a most grevious insult and affront.

This is doubly amazing when I realize that every paper in Chicago has lauded the production in spite of its insulting attitude.

I ask your readers if this condition can continue? G. G. B.

Chicago American
12/23

Council Board to Pass on 'Intolerance'

"Intolerance," the moving picture being shown at the Colonial Theater, was to be viewed by the members of the Council license committee this afternoon. The committee decided to attend a performance of the picture on motion of Alderman John G. Horne, who said that he had reports that the picture has been severely criticized by ministers and others.

Phila. Bulletin
12/23

At the Chestnut Street Opera House will be continued the D. W. Griffith motion picture spectacle, "Intolerance," which was seen there for the first time last evening, and a review of which will be found elsewhere in this paper.

N. Y. Journal of Com.
12/23

"Intolerance," the great D. W. Griffith film, begins the last two weeks of its engagement at the Liberty Theatre.

N. Y. Eve. Globe
12/23

LIBERTY.—D. W. Griffith's "Intolerance" will close its season at the Liberty Theatre in two weeks.

Phila No. American
12/24

WHO'S WHO ON THE STAGE

DAVID WARK GRIFFITH

There is a wide gulf in the public mind between Shakespeare and the movies. To the English-speaking world the two terms are synonymous to "the first and the last." So to sit with a man like David Wark Griffith, who represents not only the most successful, but the latest phases of the motion-picture industry, and to hear him constantly quote Shakespeare has something of the flavor of high adventure.

"Well, he said everything there was to say," was the way Mr. Griffith explained his fondness for referring conversational topics to the Shakesperian tribunal. "Many have tried to say the same things in better style since, and have failed. Others have tried to overturn him and failed still more ignominiously. I remember a wild western friend, and incidentally a very clever fellow, who tried to rewrite the 'quality of mercy' speech."

And here the foremost movie director of today launched into Portia's famous lines from "The Merchant of Venice." He did it with such skill and enthusiasm that the interviewer promptly and resolutely turned the conversation back—or rather, brought it forward several hundred years—to the movies.

Mr. Griffith was on the second floor of the Bingham Hotel at the time trying voices for the big chorus which assists in the presentation of "Intolerance." As he made his way to the dining room for his first meal in the eighteen hours he had been in Philadelphia, he said:

"It is strange how few persons outside of those actually identified with the picture business realize what a task it is to present a film like 'Intolerance.' Almost every one thinks that all there is to presenting a motion picture is to turn the crank. Positively, they don't believe any one else takes part in it except the man they see at the box office window.

"I'll wager, however, that when the curtain goes up on our show we will have as big a company in the theater as any other production in town. There will be not less than 100 persons engaged in presenting the pictures. Right now our company is using two theaters, and the room we share in this hotel for rehearsal purposes.

"Presenting the photoplay is a fine art. And it extends far beyond the matter of musical accompaniment. It may be that we are only on the fringe of this art of doing just as we are now on the fringe of many other things in the art of the photoplay.

"Mr. Griffith's admirers have called 'Intolerance' the 'last word' in motion pictures. As his producer it is the first word. Its success is merely the beginning of a new art of the theater.

"It is impossible to say in what direction the pictures will move in the next few years," he resumed. "But certainly they will have to get away from the methods and ideas which prevail now. We have worn many devices of the screen threadbare. New methods must be introduced or the movies will soon be as dead as the stage.

"No, I can't say that we will drop spectacle. I think there is much still to be done in that direction. But certainly we can do nothing without experiment. And for a few years we will simply have to live, and try, and learn our lessons.

"I am doing no producing now. I doubt if I will for a few months. What I will do is positively a matter for future consideration. I have been tempted greatly by Rome. But when I think of the troubles and the terrible financial risks of putting on Babylon as we did it in 'Intolerance,' I feel like saying, 'Get thee behind me, Satan.'

"You have no idea the detailed work that lies behind the Babylonian material in that play. Just to make the details accurate I had twelve men working for two years, and all their product I supervised myself. Even the cobblestones on the streets of the city, and the headgear of the prince and the king, are true to the ancient type. You can readily see that the cost of $2,000,000 set on this film is not exaggerated.

"I feel that this phase of the thing has been neglected somewhat. The task of recreating an ancient civilization was the most fascinating and educational thing in the world. And the results, as seen in 'Intolerance,' are certainly educational. Every educator in the land will admit that what you see in picture is absorbed a thousand times more readily and perfectly than what you read in books."

When you go to see the film you will do well to keep the last point made by its producer in mind.

Chicago Tribune 12/24/16

AN UNINTENDED COMEDY PICTURE—The legs in the photograph are not Olga Grey's, as you at first suppose, but are those of a slave who helps bear her palanquin in "Intolerance." Miss Grey takes the part of Mary Magdalene in the photoplay.

MAE MARSH as "The Dear One" in "Intolerance," D. W. Griffith's latest production, at the Colonial theater.

LILLIAN GISH as "The Woman Who Rocks the Cradle" in "Intolerance" at the Colonial.

Chicago Herald 12/24

CHICAGO SUNDAY HERALD

Motion Pictures

Part Seven Eight Pages

DECEMBER 24, 1916.

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How $1,985,462 Was Spent Producing Play

Filming the scenes from a balloon was only one of many unusual labors in producing "Intolerance." At the left Mr. Griffith is shown directing from a balloon platform. The position of the balloon is shown in the photo at the right. In the photograph above Mr. Griffith is the central figure in conventional dress. [illegible]

Pittsburg Leader 12/24

MARRIAGE MARKET IN BABYLON
Scene in "Intolerance," at the Pitt Theater

Is it a knock or is it a boost to call Pittsburg the "modern Babylon?"

This is the question that arises to plague the municipal uplifters from the flames of the ancient city—its fearful destruction portrayed for eternity in D. W. Griffith's greatest spectacle "Intolerance," at the Pitt theater.

Up to this time it has been the fashion to refer to Pittsburg, Chicago, New York or Paris as a "modern Babylon" when you desired to condemn in round numbers. Babylon has stood for everything that is over-luxurious, vicious, decadent and depraved. In fact, it has stood for a whole lot more than it ever deserved. This is the opinion of research professors and historians, who aided Mr. Griffith in staging his monster quad-drama, "Intolerance" with the most painstaking degree of historical accuracy.

Babylon was great. Babylon was wealthy. Babylon like every other great center of human life was soggy with sin and inflicted with crime. But, after all, Babylon was no village; it was naughty, but not Naperville.

And when you cease to consider Babylon for what it has been branded, and study it as the highest metropolitan development of civilization in its time and for centuries afterwards, you acknowledge it was a worthy setting for David Wark Griffith's zenith of genius.

Pittsburg might well take ancient Babylon for its model in the struggle toward municipal perfection—in a number of ways. Babylon successfully combined commercial success with artistic charm. The "city beautiful" movement originated in Babylon, and the titanic splendor of its public architecture will remain the wonder of the ages. Babylon was a clean city, in the physical sense, and it was more efficiently policed than Pittsburg. Although it was ruled by an absolute monarch, with an army at his beck, the citizens of Babylon were ruled by a wise and liberal code of laws. Their courts were graced by jurists of high caliber and fairness, and every provision was made for the "square deal" that is—at least in theory—the right of every Pittsburg citizen.

Babylon had its suffragists and feminine leaders. Women had rights of property which were recognized by the courts. Old maids were as rare as automobiles in the ancient city. There was a "marriage mart" where women were auctioned into matrimony and to the highest bidders—a system which is said to differ only in externals from the practice of ambitious parents of today. Beautiful women brought the highest price, of course. And for the homely ones—there was both hope and husband. The money gained in sales of beauties was divided into dowers for their less favored sisters!

The fashions of Babylon were beautiful and gorgeous. There were Worths and Paquins in those days. Babylon was—well, when you see its tremendous vistas of wealth and pleasure in "Intolerance" you may be inclined to agree that in comparing one's home town with Babylon is a real insult for one's home town.

Minneapolis Journal 12/24

BIG FEATURES SOUGHT IN MOTION PICTURE INDUSTRY; WOMEN STARS PLENTIFUL

By CARLTON W. MILES.

WHERE are we drifting?

The motion picture business is undergoing a change that will make 1916 a historic year in future chronicles.

There appears to be a definite disposition to get away from the regular program and to offer feature pictures. Women stars are hastening to head their own companies. The Fox company has just announced that William Farnum and Theda Bara, its two most profitable players, will appear during 1917 in only eight to 10 individual special pictures and that they no longer will be on the regular program release.

The slide for woman stars started with Mabel Normand who organized her own company months ago and who has been engaged in making special pictures although the first one is yet to be released. Last summer Clara Kimball Young broke away from the World films and enlisted under the Selznick banner, with her own company. Her first picture, with her own company, is "The Common Law," soon to be shown at the Strand. Then Mary Pickford followed and her first picture, "Less Than the Dust," already has been shown, also at the Strand. She is soon to appear in "The Pride of the Clan," her second photoplay at the head of the Mary Pickford company.

Bessie Barriscale, who is one of the best of the Triangle stars, has signed a contract by which she receives a regular salary and part of the proceeds of the Bessie Barriscale Film company, which she will head next spring. Mae Marsh, who was the real star of "The Birth of a Nation," and who is said to do remarkable work in "Intolerance," has left the Griffith fold and will be starred at the head of her own company under Samuel Goldfish. Her first picture is to be "Polly of the Circus."

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In New York Sam Rothapfel, once manager of the local Lyric, and now director of the Rialto, admittedly the finest motion picture theater in the United States, canceled his contract with the company that was furnishing him his weekly features and has begun to lease pictures in the open market. His first order was "The Witching Hour," which has been filmed from the Augustus Thomas play by the Frohman Amusement company.

Local managers are reported to have contracted for many features for the coming year. After the production of "The Crisis" at the Lyric, "Intolerance," the latest Griffith spectacle, which has just been purchased by the Elliott-Sherman company, is to be shown. There is still the Annette Kellerman film, "A Daughter of the Gods," knocking at the city gates as well as "The Honor System," a prison reform feature which is put out by Fox.

John Freuler, president of the Mutual company, declares that the important results of the present year have been the placing of the motion picture industries on a sound business basis and the introduction of the present big feature phase of the industry which is certain to dominate production for the future.

This emphasis on the importance of the feature apparently reveals the fact that there is dissatisfaction with the set program. If too many stars attempt to head their own companies, with the result that inferior pictures flood the market, there may be a swing back to the program. He who would hazard a guess as to what 1917 will bring forth would be rash, indeed.

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Los Angeles Tribune
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Here is the expense sheet:

Salaries.	
Author, director and producer, assistant directors, assistants, property, wardrobe, research and music staff, camera men and assistants	$425,000.00
Actors, extra actors and supers	491,000.00
	$916,000.00
Construction.	
Modeling, construction, painting and ornamenting interior and exterior sets	$75,000.00
Excavating and leveling grounds and making and maintaining roads	18,000.00
Erection of light and power plant, costs of power and light, fireworks and light effects, etc.	13,500.00
Insurance on exterior sets	13,500.00
	$815,750.00
Purchases.	
Wardrobe and cost of making costumes and other wardrobe	36,500.00
Purchase and manufacturing of furniture, shields, spears, arrows, stones, chariots and other props	31,500.00
Research and music library, books, literary data, music and special research work	8,000.00
	$127,000.00
Exterior Production Expenses.	
Location and ground rent charges	7,000.00
Trip to San Francisco, director and camera staff	950.00
Lunches to extra actors, suppers to operating staff	1,000.00
Miscellaneous expenses on exteriors	8,100.00
	$ 17,050.00
Transportation.	
Automobiles, auto trucks, omnibuses, steam and electric trains	10,100.00
	$ 10,100.00
Sketch.	
Production, directions, curtains, properties, charges, administration, etc., flaring, trains, racing, automobiles, horses, wagons, balloons and carriages of kinds and foreign and domestic [illegible]	[illegible]
Contracts, stage, boards and [illegible]	[illegible]
	[illegible]
Miscellaneous Other Expenses.	[illegible]
	[illegible]
	[illegible]

Pittsburg Leader 12/24

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Construction.

Modeling, construction, painting and ornamenting interior and exterior sets	$75,000.00
Excavating and leveling grounds and making and maintaining roads	15,000.00
Erection of light and power plant, costs of power and light, fireworks and light effects, etc.	12,500.00
Insurance on exterior sets	12,500.00
	$115,700.00

Purchases.

Wardrobe and cost of making costumes and other wardrobe	$6,500.00
Purchase and manufacturing of furniture, shields, spears, arrows, stones, chariots and other props	21,500.00
Research and music library, books, literary data, music and special research work	2,000.00
	$127,000.00

Exterior Production Expenses.

Location and ground rent charges	1,500.00
Trip to San Francisco, director and camera staff	250.00
Lunches to extra actors, supers to operating staff	21,000.00
Miscellaneous expenses on exteriors	5,000.00
	$ 27,750.00

Transportation.

Automobiles, auto trucks, steamers, steam and electric trains	10,100.00
	$ 10,100.00

Rentals.

Properties, furniture, curtains, draperies, chairs, decorations, [illegible]	22,000.00
Dancing halls, racing automobiles, horses, wagons, buffaloes and various [illegible]	11,000.00
Chariots, steed, horses and accessories	10,000.00
	$ 43,100.00

Miscellaneous Other Expenses.

[illegible]	[illegible]
	$ [illegible]

Royalties.

[illegible]	[illegible]
	$ [illegible]

Sunset Film.

[illegible]	[illegible]
	$ [illegible]

Other.

[illegible]	[illegible]
	$ [illegible]

Filming the scenes from a hollow was only one of many ingenious ways to show dancing from a hollow platform. The position of the hollowed-out Mr. Griffith in the centre of the picture is noticeable.

Pittsburg Post 12/24

"INTOLERANCE," FILM SPECTACLE in the Pitt, Pictures the attack on Babylon by Cyrus.

That D. W. Griffith is the possessor of an unusual faculty of directing large groups is shown in his gigantic spectacle, "Intolerance," at the Pitt Theater. In one of the battle scenes between Cyrus and his Persian hordes and Belshalzzbar, ruler of the Babylonians, Mr. Griffith, in his final instructions to the warriors, told them to come to a dead stop and let their weapons slide slowly from their grasp. "Do not throw your weapons to the ground, but let them slip easily out of your hands," was the director's command. "Now, remember to do as you are told," was his final injunction as the camera began to turn and the scene was on.

All went smoothly until the time arrived for the soldiers to disarm. Then, instead of letting them drop easily in the ground, as had been their explicit instructions, more than three-fourths of the "army" threw their weapons viciously from them. With a quiet smile, Mr. Griffith patiently repeated his orders. After the scene had been retaken seven times it was enacted to the director's satisfaction.

A prominent newspaper man, intently observing Mr. Griffith's work, turned to his companion and remarked: "If I were directing this picture here is one time that I would go up in the air and surely feel like murdering somebody!" Mr. Griffith, with his characteristic patient smile, turned and said: "If I permitted myself to become enraged every time that a scene was not taken right I would no doubt be occupying a straightjacket by now."

Pittsburg Press 12/24

BESSIE LOVE.

In D. W. Griffith's "Intolerance," Pitt theater.

In "Intolerance" there is a minor "bit," that of a bride, the "Bride of Cana," whose wedding is being celebrated and all the wine is consumed before the festivities have ended. The bride weeps bitterly. Her part soon is ended and that is the last she is seen. This trivial role is played by Miss Love, who is a star, but who was willing to assume the part when Mr. Griffith asked her to because of past favors he had given to her when he was casting productions.

Pittsburg Gazette Times 12/24

Hazards in the Picture Game

The chariot race in Intolerance being directed by D. W. Griffith.

Pittsburg Gazette Times 12/24

When the copy was prepared the Griffith spectacle "Intolerance" was on the eve of its first presentation at the Pitt Theater, but owing to an unusual delay in the arrival of the film it was impossible to have the review ready for publication in The Gazette Times Sunday morning.

It would seem that one review in a short space of time after a first view of the film will prove wholly inadequate, so this department will have to defend at a future time the judgment that is formed as to a very remarkable achievement of this stupendous motion photography. D. W. Griffith, who not only was the director of the picture, but all the human history in that world.

Pittsburg Gazette Times 12/24

PITT: SCENE FROM "INTOLERANCE"

Pittsburg Post 12/24

Concerning Mae Marsh

Pittsburg Dispatch 12/24

Pitt—"Intolerance"

Phila Ledger 12/24

CHAT WITH GRIFFITH ON FILM MATTERS

Writing of Music for Picture Spectacle Was Not an Easy Task.

CENSORSHIP THEORIES

Undemocratic Institution Is That Which Prejudges. Records Now Making.

David W. Griffith, creator of "The Birth of a Nation" and of "Intolerance," which, at the Chestnut Street Opera House was first seen locally last Friday evening, came to this city last Wednesday to superintend arrangements for installation and proper showing of the spectacle, and also to attend the opening presentation. Griffith spent a good deal of time at the Opera House, but he managed to give a little attention to social amenities and at a dinner in a cafe he spoke entertainingly and interestingly to a group of listeners on the subject nearest and dearest to him, "Intolerance."

"We did much to the picture after we showed it for the first time in New York," said he. "A good deal was in rearranging of incidents, although we made some eliminations and some additions, too. One man I know came to me one day and said: 'Won't you please let me know when you have completed the picture? Every time I see it, it is different.' He would have no cause to complain now, for I think we have the picture just right. The changes we have been making recently are principally with regard to the music. 'Intolerance' is such a big thing that it is not an easy matter to write proper music for it. I mean by that, that a composer should really be at the making of such a picture to get inspiration. We had a good working score, but we made an improvement when we got a genius named Corrillo, who seems to have the true idealism of the East, to give us some melodies suitable to the Babylonian episodes. He has done wonderfully. He took some old themes and, with true art, contrived to utilize them so that they give a most fascinating lure of melody in many of our most entrancing episodes.

"I have many theories about pictures, and one of these is that there is nothing to be gained by sensualism or voluptuousness for their own sakes. I have studiously avoided anything of the kind, and, while I may be accused of being Sunday-school in some of my efforts, I am satisfied that the public does not long want anything that is not in accord with morals and with clean living. A man might go to see a picture that was 'off color,' but he would keep his family from that picture. I am first of all for the family, and I have interest only in those things that anyone may see without a blush or without danger to morals.

"Another thing that I oppose is censorship. It is not democratic, because there is no opportunity for the people to vote. The judging of the picture is done in private before there has been a showing. If a picture is likely to be a detriment to public morals, there are always the public force and public opinion to operate as effective bits. The working results in cutting down a picture, for the removal of one scene may be implemented by application of a set of arbitrary rules.

"As for 'Intolerance,' you see that it is a drama that may honestly interest, perfectly understandable to the child of the adult. There is nothing remotely in spite of the fact that [illegible] and attempt to convert [illegible]. Further, I hope that it will [illegible] the minds of persons that intolerance is today making trouble for us, perhaps, not so much in the minds of the men of a nation."

Chicago Examiner 12/24

PAULINE STARK - INTOLERANCE - COLONIAL

Colonial

IN VIEWING D. W. Griffith's masterful spectacle, "Intolerance," shown at the Colonial twice daily, few of the audience recognize the grim onlooker ever present in the producing of this masterpiece.

But the "specter of death" was constantly on hand with his familiar scythe awaiting the opportunity to cut off a life. Many times was he frustrated by but a hair's breadth. Even Mr. Griffith was his target at times, and on one occasion it seemed as though the kindly fate guarding the master producer was doomed to destruction. Then "Luck" jumped into the breach and averted what seemed an inevitable tragedy.

This particular incident occurred during the making of the hair-raising dash of Cyrus' charioteers on Babylon. To obtain the necessary action, Mr. Griffith had scoured the West for daring horsemen. The men engaged were drawn from many quarters, some remnants of the semi-civilized past that held excitement—fair barter for life.

When the drive was staged Griffith was not satisfied. It was not wild enough to please him. He resorted to an extreme means of instilling competition among the drivers. With seeming disgust Mr. Griffith addressed his horsemen. Epithets were hurled at them. He characterized them as "yellow" and insisted that they prove by action, rather than by words, that they were real horsemen and not mollycoddles.

With this type of men "coward" is a dangerous word to employ, but Griffith did, and in doing so aroused the men to a fury that could find an outlet only in playing tag with death.

Dashing down the long road especially built for this purpose, the charioteers bent every effort to "show up" each other. As a result, some of the teams became unmanageable and a stampede followed.

Mr. Griffith and one of his camera men, standing beside a large motor supply truck, were struck by one of the onrushing teams. The impact hurled them beneath the truck and, incidentally, to safety. For what seemed hours the shaken men lay beneath the truck, while the maddened horses plunged by and chariots crashed past their refuge.

When the last team had passed, Mr. Griffith, despite his bruises, crawled from beneath the truck and hastened to where another camera had been planted in comparative safety. Gleefully the camera man proclaimed he had registered the scene. Forgetting soreness and aching bones, as well as the moments beneath the improvised "bomberproof," Mr. Griffith smiled happily and proceeded to care for the injured in the studio hospital and in case not requiring in the form of extra chances.

"It was far from being a pleasant experience," said he afterward, "but we surely did get some fine action," which, in the Griffith way of thinking, is producing desired results.

Philadelphia Record 12/24

REMAINING ATTRACTIONS

"Intolerance" at Opera House—Last Week for "Experience."

—It is the consensus of opinion that the D. W. Griffith spectacle, "Intolerance," seen for the first time in this city last Friday evening at the Chestnut Street Opera House, is the most wonderful production ever made for the screen. Indeed "Intolerance" is a spectacle surpassing the most glowing expectations and in magnitude and beauty is so far beyond any other creation that it stands alone as drama and as art. The engagement so auspiciously begun last Friday when Griffith himself attended the initial presentation here, will continue at the Chestnut Street Opera House, with daily matinee and evening performances.

There are four periods in this representation of "Love's Struggle Throughout the Ages." A modern girl, in a maelstrom of excitement is concerned in all sorts of thrilling happenings. There are scenes full of adventure in the life of a big city's underworld. Then there is glorious Paris at the time of Henry of Navarre, who comes white-plumed down the gay streets of the city, bowing and smiling to thousands of gayly-dressed people. Marguerite of Valois is there, and Catherine de Medici and Charles IX appear. A French Huguenot girl and her lover come in conflict with zealots of another type. War is in the air, and there are mighty struggles of men and there is a massacre vividly pictured. Another period shows the voluptuous court of Belshazzar, the great Prince of Babylon. Pictures of this period are regal in magnificence. In Ishtar's Temple, swaying, half-naked priestesses fill the halls, dancing and playing. His warriors assault the walls. Belshazzar leads the Babylonian army. Ladders, engines of fire, battering rams, towers of hide and of wood, as high as the walls themselves and filled with armed men are brought into action. The moving towers break against the walls. In the temples priests and priestesses pray to their god. It is a time of stress and of emotion. But even greater as spectacle is the feast of Belshazzar, celebrated in a hall, half a mile in length.

Just as absorbing in interest but of entirely different character are the scenes at Jerusalem at the time of the Nazarene. Mary of Magdala is seen borne in a silken palanquin. A wedding in Cana is an interesting episode, and through all this period there is the figure of the Savior of mankind—the very spirit and essence of tolerance.

The picture is shown to the playing of an illustrative score by a large orchestra of specially selected players. Among the players are Mae Marsh, Lillian Gish, Robert Harron, Margery Wilson, Joseph Henaberry, Spottiswoode Aitken, Tully Marshall, Constance Talmadge, Alfred Paget, Seena Owen, Miriam Cooper, Walter Long, Bessie Love, Ralph Lewis, George Siegmann, Olga Gray and others.

The last week of the engagement of "Experience" at the Adelphi Theatre begins tomorrow night. The closing performance next Saturday night will be the one hundred and fiftieth time in Philadelphia of the Hobart morality drama. To commemorate the event silk and gold souvenir programs will be distributed. Four matinees will be given this week, tomorrow, Thursday, Friday and Saturday.

"You Never Can Tell" at the Little Theatre will continue its successful run. C. D. Mitchell, who is compelled by other engagements to resign, will be succeeded by William J. McGuire, beginning Christmas night. McGuire will be pleasantly remembered by Philadelphians for his work in the Stage Society productions of last season.

Pittsburg Post 12/24

Pittsburg Press 12/24

Los Angeles Times 12/24

"Apropos Dictionary"

A second edition of the "Apropos Dictionary" of Irving Stone, a well known dancer of Los Angeles, has just been issued with an addenda of many new words. Mary Stone informally worked "Apropos Dictionary" and also is author of "Bad Stuff," and of novel dictionary, although the present issue marks the success of some [illegible]

Among the new definitions to date are the [illegible] "Charleston," "Charlie Chaplin," "Charlie Chaplin's Mustache," "Charlie Chaplin's Walk," "Charlie Chaplin's Hat," "Charlie Chaplin's Cane," "Charlie Chaplin's Shoes," "Charlie Chaplin's Pants," "Charlie Chaplin's Coat," "Charlie Chaplin's Face," "Charlie Chaplin's Hair," "Charlie Chaplin's Nose," "Charlie Chaplin's Ears," "Charlie Chaplin's Eyes," "Charlie Chaplin's Mouth," "Charlie Chaplin's Teeth," "Charlie Chaplin's Tongue," "Charlie Chaplin's Voice," "Charlie Chaplin's Laugh," "Charlie Chaplin's Smile," "Charlie Chaplin's Frown," "Charlie Chaplin's Wink," "Charlie Chaplin's Nod," "Charlie Chaplin's Bow," "Charlie Chaplin's Arrow," "Charlie Chaplin's Bullet," "Charlie Chaplin's Cannon," "Charlie Chaplin's Gun," "Charlie Chaplin's Pistol," "Charlie Chaplin's Rifle," "Charlie Chaplin's Sword," "Charlie Chaplin's Knife," "Charlie Chaplin's Fork," "Charlie Chaplin's Spoon," "Charlie Chaplin's Plate," "Charlie Chaplin's Cup," "Charlie Chaplin's Saucer," "Charlie Chaplin's Table," "Charlie Chaplin's Chair," "Charlie Chaplin's Bed," "Charlie Chaplin's Pillow," "Charlie Chaplin's Sheet," "Charlie Chaplin's Blanket," "Charlie Chaplin's Quilt," "Charlie Chaplin's Mattress," "Charlie Chaplin's Spring," "Charlie Chaplin's Bedstead," "Charlie Chaplin's Dresser," "Charlie Chaplin's Mirror," "Charlie Chaplin's Comb," "Charlie Chaplin's Brush," "Charlie Chaplin's Soap," "Charlie Chaplin's Towel," "Charlie Chaplin's Washbowl," "Charlie Chaplin's Pitcher," "Charlie Chaplin's Water," "Charlie Chaplin's Bath," "Charlie Chaplin's Tub," "Charlie Chaplin's Shower," "Charlie Chaplin's Rain," "Charlie Chaplin's Snow," "Charlie Chaplin's Sleet," "Charlie Chaplin's Hail," "Charlie Chaplin's Storm," "Charlie Chaplin's Cyclone," "Charlie Chaplin's Tornado," "Charlie Chaplin's Hurricane," "Charlie Chaplin's Typhoon," "Charlie Chaplin's Earthquake," "Charlie Chaplin's Volcano," "Charlie Chaplin's Eruption," "Charlie Chaplin's Lava," "Charlie Chaplin's Ashes," "Charlie Chaplin's Smoke," "Charlie Chaplin's Fire," "Charlie Chaplin's Flame," "Charlie Chaplin's Spark," "Charlie Chaplin's Light," "Charlie Chaplin's Darkness," "Charlie Chaplin's Night," "Charlie Chaplin's Day," "Charlie Chaplin's Morning," "Charlie Chaplin's Noon," "Charlie Chaplin's Afternoon," "Charlie Chaplin's Evening," "Charlie Chaplin's Midnight," "Charlie Chaplin's Sunrise," "Charlie Chaplin's Sunset," "Charlie Chaplin's Moonlight," "Charlie Chaplin's Starlight," "Charlie Chaplin's Twilight," "Charlie Chaplin's Dawn," "Charlie Chaplin's Dusk," "Charlie Chaplin's Shadow," "Charlie Chaplin's Ghost," "Charlie Chaplin's Spirit," "Charlie Chaplin's Soul," "Charlie Chaplin's Heart," "Charlie Chaplin's Mind," "Charlie Chaplin's Brain," "Charlie Chaplin's Head," "Charlie Chaplin's Neck," "Charlie Chaplin's Shoulder," "Charlie Chaplin's Back," "Charlie Chaplin's Chest," "Charlie Chaplin's Stomach," "Charlie Chaplin's Belly," "Charlie Chaplin's Navel," "Charlie Chaplin's Leg," "Charlie Chaplin's Foot," "Charlie Chaplin's Toe," "Charlie Chaplin's Ankle," "Charlie Chaplin's Knee," "Charlie Chaplin's Thigh," "Charlie Chaplin's Hip," "Charlie Chaplin's Arm," "Charlie Chaplin's Hand," "Charlie Chaplin's Finger," "Charlie Chaplin's Thumb," "Charlie Chaplin's Nail," "Charlie Chaplin's Wrist," "Charlie Chaplin's Elbow," "Charlie Chaplin's Shoulder," "Charlie Chaplin's Neck," "Charlie Chaplin's Face," "Charlie Chaplin's Head," "Charlie Chaplin's Brain," "Charlie Chaplin's Mind," "Charlie Chaplin's Heart," "Charlie Chaplin's Soul," "Charlie Chaplin's Spirit," "Charlie Chaplin's Ghost," "Charlie Chaplin's Shadow

Oakland Tribune 12/24

Pastor's Ire Is Aroused By "Intolerence"

From out the many-numbered opinions and criticisms uttered regarding the master film "Intolerance" is one from the pen of Rev. Albert W. Palmer, pastor of Plymouth Congregational church, who thinks hard and well. No matter whether you agree with him or not in the following article, he will compel attention by the conviction of his utterances as well as the strength in them. Here is in part what he wrote, and delivered as his sermon last Sunday:

"Intolerance is a clever stunt, a pageant, a sermon and a melodrama; but it is also, most unfortunately, a slander and a lie. It is a slander against the noble army of women engaged in social uplift. It is a lie because, while purporting to teach tolerance of opinion and speech, it is as a matter of fact a most poisonous and unfair piece of special pleading in behalf of the saloon and the red-light district.

Dr. Palmer devoted his entire sermon to a discussion of the film from every point of view, praising it from certain aspects and denouncing it from others. He said:

The play poisons the mind of the public by the contemptible suggestion: 'When women cease to attract men, they often turn to reform as a second choice.' I suppose that Jane Addams, and Jane Athrop and Maude Ballington Booth, and Mrs. Raymond Robbins, and Florence Kelley and Frances E. Willard and others nearer home whom I will not embarrass by mentioning their names (you can fill in the blanks) are 'no longer attractive to men' and have therefore 'turned to reform as a second choice.'

"Intolerance" deftly suggests that 'the priestesses and nuns of Babylonian temples correspond to our street outcasts of today'" and that when dancing is prohibited in cafes where wine is served great "intolerance" is exercised. Now just stop and look at this squarely between the eyes. What honest man who has cut his eye teeth is ignorant of what cafe life and wine and dancing mingled means to young girls? What authority on social conditions is there in America that commends the combination of drinking in a dance hall? Does this film mean to suggest as a way to meet prostitution that we exalt the prostitute, make her a priestess in a temple where red lights burn, and honor her as a "nun?" Before you answer go and see this system as it works with the nautch girls in the temples of India—not Babylon and not 2500 years ago either. Then let American fathers and mothers step forward and dedicate their daughters as "nuns!" And if it is "intolerant" to insist that public dancing shall not be combined with alcoholic drinks, go first and ask the psychologist what alcohol does to the nervous system, how it paralyzes the higher brain centers where moral judgment and self-control reside and stimulates the merely animal passions.

The sober judgment of a fair-minded and intelligent public on "Intolerance" will be that it narrowly escaped greatness. There was a great and masterly conception behind it but it will not live nor greatly move the world because it is untruthful and unfair, calling light darkness and darkness light. It fails not for lack of power or genius, but for lack of moral insight and spiritual vision.

San Diego Union 12/24

Dayton O. Journal 12/24

Brains, Not Beauty, Needed

Are all of America's motion picture producers wrong in their fixed belief that feminine beauty is the very first requirement of a woman who becomes a great screen star?

Is it really necessary that a screen star have the beauty of the sensuous Lantelme, who was the toast of Paris, or the opulent voluptuousness of Regina Badet?

Do people rush to the cinema houses of the large and small towns merely because the screen heroine of that particular day is announced as "another Cleopatra" or as having the divine figure of the Milo?

The answer is emphatically "No!"

In the field of the spoken drama Maude Adams, with her quiet refinement and the stress of her lovely personality, attracts into the theater ten of twenty patrons for every one who will come to see some reigning beauty.

Never has the great Bernhardt been considered a beauty, but no one has to be told how remarkable is her box office magnetism.

Rachel was far from a beauty, and Duse, one of the greatest of artists, would not hold a candle to any of a thousand feminine smallfry featured in the land of the screen.

Among men it is not the handsome one whose following is the largest. David Warfield is not handsome, but he should worry when he knows the gross receipts on any Saturday night. With or without make-up even Mr. Chaplin does not prize himself on his charm of treatment, but he does like his weekly pay check immensely.

Which brings us to consideration of Mae Marsh, the first big star of Goldwyn pictures (Goldwyn is the trade name of Samuel Goldfish, Edgar and Archibald Selwyn, Margaret Mayo and Arthur Hopkins, who have formed a $2,000,000 pictures combination).

Mae Marsh is usually called "the Marsh queen of the screen" or the "Bernhardt of motion pictures." The millions of persons who have seen her in "The Birth of a Nation" and "Intolerance" know how perfectly either of these comparisons apply to her. She has that remarkable winsome plaintiveness of the woman who has made James M. Barrie known to all Americans and she can abruptly reveal that tragic suffering which made memorable the performance of Bernhardt in "Madame X."

The Goldwyn corporation believes Mae Marsh has the finest screen personality of any woman star of her type in all the world. Edgar Selwyn with his fine sense of dramatic values feels that Miss Marsh occupies an eminence without parallel in motion pictures.

The public, with its alert knowledge of almost everything, knows when any man or woman is being promoted or "hot-housed" by skilled press agents. It is therefore of interest to note that Mae Marsh has never in her entire career had a press agent whose duty it was to tell the public how great or how beautiful she is.

The point of this is that all that Mae Marsh is in screenland is due solely to her own capacity and personality. She is known because her work has become photographed in the minds of the public.

Pittsburgh Gazette Times 12/24

Margaret Wilson in "Intolerance," the epic film now in its second week at the Pitt.

Phila Inquirer 12/24

Constance Talmadge [illegible]

Phila Inquirer 12/24

CONCERT AT OPERA HOUSE

Phila Ledger 12/24

Conducting Thane

Phila Ne. America 12/24/24

[illegible]

N Y Herald 12/24

N Y Herald 12/24

Phila Inquirer 12/24

IT WAS CONSIDERABLY after his usual time of arrival when the Old Stager came into the room. I suspected that it was due to his habit of delaying his shopping until the very last moment. But I was wrong. In reply to my query as to his tardiness he informed me that he had stopped in to see a little of the D. W. Griffith masterpiece, "Intolerance."

"I was so amazed at what I saw that I shall be a pest around the Opera House during the showing of this picture. Although I had been chatting with Mr. Griffith a few nights before and gleaned from his conversation that this, his latest achievement, was more wonderful than 'The Birth of a Nation,' with which he startled the world not so long ago, I was scarcely prepared for such a remarkable film production as this latest one proves to be.

"In the matter of magnitude of conception, of magnificence of its vastness and the splendor of its gorgeousness this picture would seem to have reached the acme of the product of a master mind. In this gigantic spectacle Mr. Griffith has refought, faithfully and authentically, the battles for supremacy waged by Cyrus and his Persian hordes on Belshazzar of Babylon. While the warriors of those times had not the means of wholesale slaughter in vogue today, their warfare could scarcely be considered as child's play. In reproducing these events Mr. Griffith must have spent a lot of time in research, for each and every detail in connection with the life and customs of the people of Babylon, to the minutest detail, up to the time that the victorious Cyrus took the ancient city, is reproduced with marvelous impressiveness and as nearly to the life as history records.

"In the larger battle scenes, where men are seen to plunge from the tops of walls, there were no fatal injuries, remarkable as it may seem to the person viewing the picture, although over a hundred soldiers sought the emergency hospital provided by Mr. Griffith, so that the surgeons might care for the minor injuries received in battle. These cases, he told me, were largely due to too great an enthusiasm on the part of some of the combatants, whereby they came into too close contact with the spears and swords of the opposing army. In one scene, where Babylonians hurl large rocks from the walls of the besieged city, on the soldiers of Cyrus, a signal was given to permit the Persians to have sufficient time to seek a place of safety. However, one overly enthusiastic Babylonian neglected to give the signal. After releasing the rock he gave vent to an extremely modern 'Look out below!' The words were barely out of his mouth when the projectile alighted on the helmet of Cyrus the Great himself. Cyrus was incapacitated for several hours as a result, and the siege of Babylon was halted until the leader of the Persians had recovered sufficiently to resume the onslaught.

"There is a wonderfully effective perspective to many of the battle scenes which are the most realistic I have ever seen. However, after you have completed your holiday engagements I would advise you to go around and see the greatest film production thus far screened. I am sure once you get into the playhouse you will be kept out of mischief during the entire showing of this Griffith wonder-picture. And this, too, notwithstanding that you seem to have an aversion for historical presentations."

* * * /

Chicago Examiner 12/24

Griffith Flays All Intolerants

DO YOU feel over forty-five years old? Then don't see "Intolerance."

This is D. W. Griffith's advice to playgoers who contemplate seeing his new masterpiece, the greatest of the world's spectacles, at the Colonial Theater. Snowy-haired men and women, and those who are just flecked with gray at the temples, are seen in numbers at the twice daily performances of "Intolerance," but these elderly spectators do not "feel" over forty-five, according to Mr. Griffith. In their minds and hearts are ample spaces for laughter, love and humanity—they are not intolerant.

"The condition of being 'over forty-five' is a state of mind, rather than one of physique and longevity," observed the creator of "Intolerance" and its little brother, "The Birth of a Nation." "Some people, a very few, reach that deplorable stage in their twenties, but the typical misanthrope is the man or woman who is on the downgrade in hope, ambition and physical powers. From the tribe of misanthropes and sour cynics are recruited our reformers, our modern Pharisees, our holier-than-thou and thou-shalt-not foes of humanity.

"To my mind the so-called professional 'reformer' is a sad pilgrim through desert land which lies between real life as decreed by divine nature, and the great beyond. Because he cannot laugh he would muffle laughter; because none pleads for her hand, she would abolish dancing and courtship, and uproot all the blossoms of the Spring of life.

"'Intolerance' is, therefore, no evening's amusement for the intolerant and the mean of heart. The play depicts human joy in its aspects of regal grandeur and fireside simplicity. Despite its tragic crises, it interprets the gamut of happiness from the bliss of a baby with two rabbits to the exaltation of a great king who has won an honorable victory. For the time being, the spectator is transported far from this era of political liberty and personal enslavement to an Arcadia of individual freedom and the right to have and hold happiness. It is a play that enters the souls of strong men, able to laugh, love and live, and women like unto the woman God created to share man's burdens and blessings. 'Intolerance' is for the young, the strong, the big-hearted, for creatures of red blood, not thrice distilled ice water."

Mr. Griffith has been deluged with letters from Chicago's opposing factions of "Puritans" and "Cavaliers" since the opening night. In the meantime, the lines in front of the box office lengthen.

Youngstown Vindicator 12/24

Some of the New York theaters print on their programs a fire notice which should be adopted in Youngstown and elsewhere. It gives a diagram of the orchestra, the balcony and gallery showing the location of several exits and where they lead outside. The Liberty theater in New York, where D. W. Griffith's spectacle "Intolerance" is attracting thousands nightly, prints in bold type "Fire Notice: Each ground floor and chance the nearest exit to your seat. In case of fire walk (not run) to that exit. Do not fear to lead your neighbor to the street."

Good advice for everybody who attends any theater in the land. Safety First should be the watchword of every patron of every theater. As soon as you are seated look for the fire escape. It may save your life the next minute.

N.Y. World 12/24

Moving pictures are taken all day Tuesday and nothing through the eyes of a special boy, the reason of the newspaper of a daughter of the dead, the tragic little Babylonian picture at the Larry Semon "Intolerance" which [illegible] at the box office of the Colonial Theater.

German News 12/24

Chicago News 12/24

Chicago Tribune 12/24

FATE OF "INTOLERANCE" TO BE DECIDED ON THURSDAY.

Aldermen, Following Complaints of Reformers, View Film Spectacle and Plan to Take Evidence.

"Intolerance" probably will know its fate as a film production in Chicago after next Thursday, on which day the license committee of the city council will take up the complaints of reform bodies against the Griffith film.

Yesterday the twelve members of the committee passed the afternoon at a matinée performance of the motion picture play and saw for themselves the alleged immodesties of ancient Babylon and all the other spectacular scenes declared by complainants to be unnecessary to the education of the Chicago youth.

Ald. Toman, chairman of the committee, was of the opinion that "Intolerance" is a proper slam at hypocritical reformers, and said he favored permitting it to run unmolested. However, he decided that all complaints will be heard on Thursday in a session to be devoted exclusively to the film.

New Orleans Times 12/24

TAKES DANGEROUS CHANCES.

Griffith Works With Actors in Filming "Intolerance."

The making of a huge spectacle like D. W. Griffith's "Intolerance," now at the Colonial, says the Chicago Examiner, is attended by many hazards. During the filming of the big battle scenes on the walls of Babylon and in the streets and palaces of that great city it was necessary to have a full corps of surgeons and nurses and a large number of ambulances to look after the injuries received by those taking part in this mimic but realistic warfare. A field hospital was also erected near the scene of action.

When it is remembered that much of this hand-to-hand fighting took place on walls 300 feet high, on which scores of chariots were driven madly through the contending throngs, it is remarkable that only sixty-seven persons were injured and none of them seriously.

From the tops of those walls hundreds of gallons of liquid fire were poured on the besiegers below. Hundreds of men were in the interiors of huge siege towers that topped the battlements of the walls, and which afterward were overthrown with a crash. In all this fighting every implement of war known to the ancient world was brought into use.

While directing these scenes Mr. Griffith took as many chances of injury as did the humblest soldier, for while he directed much of the action from a balloon, in many other of the scenes he was in the midst of the fighting.

Oakland Tribune 12/24

New Griffith Brain-Child to Be Seen?

There is a persistent rumor afloat in the film industry that David W. Griffith, the master producer, has under way plans for a new monster and sensational film. It is still in the "brain" stage, and as yet nothing definite has been announced by the "greatest of them all." Griffith has never ambitions, it is said, to exceed the limits of "The Birth of a Nation" and "Intolerance."

The new production, dealers many who are in constant touch with Griffith, will be of a political nature, with the possibility of a new version of the Paxton Plan. Should this story of the crown be forthcoming in a Griffith production, patrons of the screen stage may sit back in their chairs and call with joy for the soul-stirring film story.

Aside as he is to picture stories, human passions and the opposing interests of individuals on the screen, Griffith's imagination goes further in his reconstruction of an age long ago, particularly in such epic and high lights as appeared at an earlier period in another reason for his greatness. All of the grandeur of the Holy Land, the land and life of the cities and the contrasting lower strata, which [illegible] will probably be given to the screen in a manner never before attempted. Griffith and the Paxton Plan! In combination with which one may wish and wonderful can happen, because in the reality [illegible] of the great future comes [illegible] the mind.

N.Y. Telegram 12/24

AT THE LEADING MOTION PICTURES

Atlantic City Gazette 12/24

'INTOLERANCE' COMING TO NEW NIXON

Gorgeous Affair of Ostrich Plumes, Gold, Silver and Jewels Worn in Belshazzar's Babylonian Palace—Here on New Year's Day.

Read this if you don't believe that screen stars wear more expensive and exclusive costumes than their sisters of the speaking stage.

In "Intolerance," which will begin an engagement of three days at the New Nixon Theatre on New Year's Day, Jan. 1, the Princess Beloved, adored of Belshazzar the Magnificent, in the Babylonian episode, wears a creation of jewels and ostrich plumes that cost $7000, and at that all of the jewels are imitations.

The skirt of the costume is made mainly of ostrich plumes, 145 of them, to be exact in count, all dyed by hand in the variegated colors of the Orient. Ropes of exquisite imitation pearls, sapphires, rubies and emeralds, supplemented by wristlets, anklets, necklaces and a headpiece, are other components of this eye-arresting garment. Some of the metal work is solid silver, part of it is plated in gold. Over 500 jewels were used.

They do things with royal magnificence in Mr. Griffith's studio. Some costume! Yes, in more ways than one, for with it on one couldn't go through an ordinary doorway without crushing the feathers, not even sideway. In a modern drawing-room this gorgeous costume might seem a bit out of place; at any rate, it would, by comparison, make every other garment in the room look insignificant; but in Belshazzar's palace, a structure of imposing dimensions, of ancient world splendors, of prodigal luxuries, it merely seems in keeping with its royal surroundings.

Another instance of Mr. Griffith's effort to realize Babylonian opulence is the trailing cape worn by the Princess Beloved. Sixty yards of chiffon velvet went into the making of this cape, on which were embroidered in solid gold butterflies, measuring three feet from wing tip to wing tip. Only one woman could do this embroidery at one time, and it took this woman five months to complete her task. The total cost of the cape was $940.

Chicago Tribune Dec. 24 '16

Objects to "Intolerance"

Misrepresentation of reform and charitable movements was charged against the D. W. Griffith spectacle, "Intolerance," by Mrs. Charles E. Merriam, wife of the alderman, last night. Mrs. Merriam, with women friends, was a spectator at the Colonial Theater.

"Objection to the play may first be made on its qualities of intense excitement," said Mrs. Merriam. "It absolutely distorts and misrepresents reform movements in Chicago and in the country. This misrepresentation will ultimately react against the forces which are advocated by this photoplay, when the public has compared the real facts with the alleged facts presented in 'Intolerance.'"

CHORUSES OF OPERA HOUSE

El Mundo Cinematografico – Barcelona, Spain
Dec. 25 – 1916

David W. Griffith

Cómo se hace una obra maestra: INTOLERANCIA

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»Para plantear las escenas yo no llamé a los célebres anticuarios y pintores, como se hace generalmente; todas son auténticas, pero nuestras informaciones las hemos recogido de los libros de los diferentes sabios que se han ocupado de la historia de los países en cuestión.»

Preguntado el gran productor lo que hará después de *Intolerancia*, si hará otra gran obra, dijo que no lo estaría prefiere hacer [illegible] películas que no cuestan tan caras.

En cuanto al porvenir de la Cinematografía, decía que aun estamos en los principios; nuevos y grandes mejoramientos hay que esperar aún, y cuanto más trate de alejarse del arte de la escena donde se habla, más prosperará su nuevo progreso.

Los Angeles Herald. Oct. 21 – 1916

LOS ANGELES, CAL., OCTOBER 21, 1916

THE NAZARENE'S FIRST MIRACLE

"Jesus Saith Unto Them, Fill the Water-pots With Water."

The Son of God's first miraculous act was to make wine out of water so that the guests at a wedding feast might all drink their fill.—After reproduction in "Intolerance."

Man of Men Opposed Spirit of Prohibition's Intolerance

STORY OF CHRIST'S FIRST MIRACLE

Christ's very first miracle was to make water into wine. In the Gospel, according to St. John, Chapter II, verses 1 to 11, inclusive, is the story, told so conclusively that there is no doubt. It says:

1. And the third day there was a marriage in Cana of Galilee; and the mother of Jesus was there;
2. And both Jesus was called, and his disciples, to the marriage.
3. And when they wanted wine, the mother of Jesus said unto him, They have no wine.
4. Jesus saith unto her, Woman, what have I to do with thee? Mine hour is not yet come.
5. His mother saith unto the servants, Whatsoever he saith unto you, do it.
6. And there were set there six waterpots of stone [illegible] containing two or three firkins apiece.
7. Jesus saith unto them, Fill the waterpots with water. And they filled them up to the brim.
8. And he saith unto them, Draw out now, and bear unto the governor of the feast. And they bear it.
9. When the ruler of the feast had tasted the water that was made wine, and knew not whence it was (but the servants which drew the water knew) the governor of the feast called the bridegroom.
10. And saith unto him, Every man at the beginning doth set forth good wine; and when men have well drunk, then that which is worse: but thou hast kept the good wine until now.
11. This beginning of miracles did Jesus in Cana of Galilee, and manifested forth his glory; and his disciples believed in him.

Los Angeles Bee. October 28 – 1916

GREAT PICTURE

"Intolerance" is the title of the greatest achievement of the moving picture field yet seen.

It is by D. W. Griffith, who has staged other immense productions, but nothing to begin to compare with this one, which is now running at Clune's Auditorium.

Among its illustrations of intolerance it shows the Tenders and Pharisees of old sneering at Christ Jesus and denouncing Him as a "wine bibber" and gives also a magnificent representation of the first miracle performed by the Savior—that of transforming water into wine at the marriage feast at Cana.

The film pictures all who possibly can do so to see this magnificent spectacle and to bring a little kin particularly when they notice that portion of it pertaining the life of the Christ.

Treason encompassing the fall of Babylon; disbelief resulting in the crucifixion of Christ, hatred causing the massacre of the Huguenots, prohibition demanding the destruction of industries and restriction of personal liberties—in a word, INTOLERANCE!

Stupendous, startling, and comfortable is the argument of David Wark Griffith in the most magnificent film production of all time—perhaps never to be equalled, save by the master himself.

No scenes could be more potent for the cause against prohibition than the wonder work of Bacchus, this magnificent "Intolerance." In three short hours—covering eons from the dawning of hope in our world [illegible] "Intolerance" brings the whole mighty story of the failure of human prohibitions before the eye.

Breathless, the spectators gaze as the curtain goes down, and emerge from the enrapturing splendor of its revelations of past eons than by the dynamic conclusion that Intolerance is the fundamental sin of time, that charity is not the mere stirring of alms to the poor, but the tolerance of other beliefs, other desires, other psychologies than our own; that to be our neighbors [illegible]

Whether or not both men and women, dated up-to-date and temperament and karma, for sake the uncertainty and the immaturity reason of mind of men in both sexes who are intolerant of the "reform" [illegible] persons who have others live, there, [illegible] those who do not have power to do that think and do in their narrow channels. So they search their souls, they denounce others of the [illegible] they defend industries [illegible] they endeavor to [illegible] "Intolerance" [illegible] constitutionally [illegible] in INTOLERANCE.

And [illegible] the intolerance of the priests of Babylon, civilization [illegible] and [illegible] the intolerance of the Jews for [illegible] the Son of God lives in spirit today [illegible] people and [illegible] and [illegible] in the name of religion [illegible] and Catholics [illegible] [illegible] of [illegible] today [illegible] [illegible] and [illegible] through [illegible] [illegible] in the name of religion and [illegible] people [illegible] [illegible] and [illegible] [illegible] [illegible]

Los Angeles Evening Herald - Oct. 28 - 1916.

Intolerance, Child of Ignorance and Prejudice

Christians have burnt each other, quite persuaded
That all the apostles would have done as they did.
—Byron.

THE wisest men this world has ever known have been the most tolerant, and they were tolerant because they were wise. Intolerance is the child of ignorance and prejudice.

Condemnation, censure and persecution can never be construed as evidence of correctness of vision. The thumbscrew and the noose never really converted anyone to another's way of thinking.

He who was an example for the world in wisdom, patience, meekness and love was persecuted even to death on the cross, and said:

> Blessed are ye when men shall revile you, and persecute you, and shall say all manner of evil against you falsely for my sake. Rejoice and be exceeding glad; for great is your reward in heaven; for so persecuted they the prophets which were before you.

All down the ages ignorance and superstition, prejudice and passion have undertaken to thwart the will of omnipotence. They have always failed, are failing now and will continue to fail.

Don't get bogged up in prejudice.

Tolerance says, "You may be right." Intolerance says, "You are wrong." Tolerance means freedom of thought. Intolerance means dogmatic ipse dixits. Tolerance is reason; intolerance is prejudice.

One stands for liberty, the other for slavery; one for progress, the other for decadence.

Every step forward in the world's history has been taken in spite of tradition and fixed opinions. Copernicus, Watt, Stephenson, Morse, Fulton, Franklin, Edison, Marconi and others who have blazed the way of progress were considered heretics in the domain of science. Had bigotry and bitterness been allowed to scotch the wheels of their chariots, the word "progress" would have been lost.

Intolerance would hark back to the dark ages. It would displace steam liners with primitive sails and boats rowed by galley slaves. It would supplant the Twentieth Century Limited with the stage coach. It would exchange the wireless operator for the messenger on horseback—a Marconi for a Paul Revere. It would relegate the aeroplane to the junk heap and reinstate the old army scout.

Intolerance makes him who disagrees with us in religion a fanatic, in politics a demagogue, in nationality an inferior, in society a pariah, in science and philosophy a charlatan.

Tolerance is the standard by which civilization must be gauged.

We don't all think alike, we don't all feel alike—and life offers no guarantee as to who is right and who is wrong.

We're all different—and all alike—and all just human. It pays to remember that—

> There's so much good in the worst of us—
> And so much bad in the best of us—
> That it ill becomes any of us
> To talk about the rest of us.

Los Angeles Bee - Oct. 21 - 1916.

"INTOLERANCE"

For over three hours my mind was filled and my heart was thrilled by mighty messages the picture conveyed. I belong to a race that has been and is still the victim of unholy and cruel intolerance and I am a follower of Judaism, which inculcates universal toleration with the utmost enthusiasm. Any effort, therefore, that is made to educate human beings to be more tolerant to one another is hailed by me with delight.

As I watched the figures on the screen I thought of the words of the Psalmist (Ps. XIX:3): "There is no speech, there are no words, their voice is not heard." But the sermons that are preached will be brought home to audiences of hundreds of thousands of people. I felt more convinced than ever that the picture theater can be made as holy as any church, and the screen can be rendered as powerful as any pulpit. It is the function of the ideal preacher to teach and touch, to raise and rouse, to educate and elevate, to impress and inspire; and this power was manifested by the preaching of the magnificent spectacle that I witnessed.

The picture contains a protest against men who will not or cannot see another's point of view; who will try to force their opinions upon those who may be just as sincere in holding a different view.

The picture further attacks the shams of the up-to-date false reformer, the hypocritical Plutus, who with one hand robs his laborers of their wages and with the other rears institutions for the betterment of the masses.

I consider "Intolerance" the work of a master who has produced with head and heart something that will reach the minds and the consciences of the men and women of the present age.

David, the shepherd boy, we are told in the Bible, successfully fought and slew the Philistine giant, Goliath. David Wark Griffith is fighting the mighty, monstrous and malignant giant, Intolerance.

"Intolerance" inculcates notably this one lesson especially: "Respect Another's Notions Conscientiously Entertained."—Rabbi Isidore Myers, in the Los Angeles Examiner.

Los Angeles Bee - Dec. 2 - 1916.

INTOLERANT ATMOSPHERE

I went through one of the Southern prohibition states recently and the most depressing thing about their prohibition was not the multitudinous speak-easies and the bootleggers, or the meddlesome spies who opened my baggage, but the atmosphere of intolerance and suspicion that was over all.

A prominent Doctor of Divinity, disgusted with his home state, said to me, "From what I have seen here in the last two years I have come to the conclusion that I would rather live in a state where all are drunkards than where all are bigots."

Your Prohibitionist loses all ability to distinguish between cause and effect, or to evaluate things properly. Definite facts have lost their potency for him. He conceives that he is fighting for a moral idea—he thinks he stands at Armageddon and does battle for the Lord.

They who battle for the Lord care little for the experience of the past, for they think the Lord has made a new covenant with them; and that it is their mission to usher in a new dispensation. To me the depressing feature of this whole Prohibition Jehad is not so much its religious intolerances and its contempt for facts and the lessons of experience, as its shocking degradation of the public mind by its appeal to prejudice, passion and emotionalism. These are the sort of enemies that Personal Liberty must zealously combat.—Omer F. Hershey.

Chicago Apparel Gazette - Nov. 23 - 1916.

El Mundo Cinematografico – Barcelona, Spain
Oct. 25 – 1916

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Los Angeles Herald. Oct. 21 – 1916

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Women of each body and soul, who map, detail opinions and temperament and specific traits upon the comfortably and so homogenic frames of mind of men in both sexes who are intolerant persons who wave others live, there great or in "reform" those who do not have pocket to as they think and do to think narrow channels, do they scorch they hearts, they despise others of the or of living, they desires intolerance and they endeavor to wed the strife of civilization. All this is comprehensively delineated in "INTOLERANCE."

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Los Angeles Bee - Dec. 2 - 1916.

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Chicago Appeal Tribune - Nov. 28 - 1916.

Evening Telegram Dec 5th 1916.

"Intolerance," by D. W. Griffiths, is now in its fourth month at the Liberty Theatre.

Brooklyn Citizen. Dec. 5th. 1916.

Last night at the Liberty Theatre Corporal E. C. Kavanagh, of Company E, Seventh New York Infantry, and a committee composed of the men who are here on furlough, entertained one hundred members of the recently returned E Company at a performance of "Intolerance." The guest of honor was Lieutenant John Daniell, the regimental adjutant. Among the officers present were Lieutenants Herbert Oldhouse, Frank Murphy and Benjamin H. Hammond.

Morning Telegraph. Dec. 5-1916.

IS ON IT'S FOURTH MONTH.

"Intolerance," at Liberty Theatre, More Popular Than Ever.

On yesterday the Griffith spectacle, "Intolerance," commenced the fourth month of its run at the Liberty Theatre. During the era of the photo-play there have been some wonderful offerings that have cost hundreds of thousands of dollars.

It has remained for Mr. Griffith, however, in his reproduction of ancient Babylon, which is but one-fourth of his present achievement, to set a standard of production which even he himself may find it impossible to excell in any future work.

The Theatre - Sydney, Australia. October 2nd 1916.

A Mae Marsh Story.

"Van Eyck": "Hard lines!—hard lines!" the modern philosopher might say. Imagine the heroine of the greatest motion-picture ever filmed being refused permission by the police to see herself as others see her. Yet this is exactly what happened to little Mae Marsh not long ago at Chicago.

George Bowles, who took the snapshot of Miss Marsh appearing herewith, vouches for the truth of this statement.

"Miss Marsh," he says, "is the girl who in 'The Birth of a Nation' jumps off a cliff to escape a fate that is considered worse than death. She came on to Chicago with her mother from California, where she had been posing for the leading role in D. W. Griffith's newest production, 'Intolerance.' I was at the time managing 'The Birth of a Nation.' Miss Marsh called upon me, and quite naturally wanted to see the picture in which she plays so prominent a part. Unfortunately Chicago was one of several American cities that refused to permit the exhibition of 'The Birth of a Nation' on the ground that it tended to incite racial hatred between the black man and the white. The owners of the picture went into the courts, and obtained an injunction restraining the city from interfering with the performance. The courts, however, imposed the restriction that no minors should be admitted to the playhouse.

"The fact that Miss Marsh was in the city and would attend the theatre on a certain night was given much publicity; but when the evening came and the girl presented herself, an emissary of the police department stopped her at the door.

"'How old are you?' he demanded.

"'Nineteen,' admitted Miss Marsh.

"'No children are allowed to see this picture,' the policeman sternly said.

"Whereupon Miss Marsh burst into tears, and spent a lachrymose evening in the reception-room of the theatre, surrounded by sympathetic movie fans, while her mother went in and enjoyed the show.

"'Never mind, Mae,' I said; 'I'll take you out in the park to-morrow, and show you the pretty swans. Little girls like them very much.'

"'I'm a leading lady and a dollar light in the movies,' retorted Miss Marsh, 'but I'll go and see the swans just the same. The police can't prevent that!'

"So that is how I got the photograph of Miss Marsh and the swans which adorns this page."

Catskill Daily News. Dec. 2nd 1916.

"INTOLERANCE."

D. W. Griffith's Wonderful Spectacle Now at Liberty Theatre.

The most wonderful spectacle ever produced is D. W. Griffith's "Intolerance" now in its fourth month at the Liberty Theatre, Manhattan, where it is playing twice daily, including Sundays. With "The Birth of a Nation," Mr. Griffith set a standard of production that all his rivals envied. With "Intolerance" he has set a new standard that it is doubtful if he, himself, will ever excel.

Its four thrilling, vivid stories, with scenes laid in Babylon, Judea, Medieval Paris and a modern American city, show love's struggle throughout the ages. The production cost nearly two million dollars and over fifty thousand people took part in it. Never before have such stupendous backgrounds been erected for any stage production. Never before has such a wealth of pictorial beauty and such splendor of setting been realized by any theatrical producer.

It is almost unbelievable that such a magnificent structure as Belshazzar's palace with its great hall a mile long, or the mighty walls of Babylon nearly three hundred feet high, were fashioned for the scene of a stage play. This spectacular scene alone cost more than any stage spectacle heretofore presented.

The conflict on and about the walls of Babylon utilizing as it does giant catapults, flaming engines, battering-rams and monstrous siege towers is a reproduction of ancient warfare that is absolutely astounding in its reality.

There are three love stories in "Intolerance" and each story has its own set of characters. There is the redeeming love of the Dear One for the Boy in the modern story; the passionate love of Belshazzar for the princess Beloved in the Babylonian episode; the Romeo and Juliet-like love of Brown Eyes and Prosper in the romance of old Paris.

Such famous film stars as Mae Marsh, Miriam Cooper, Lillian Gish, Seena Owen, Robert Harron, Alfred Paget, Margery Wilson and Constance Talmadge interpret the principal roles.

Westchester Independent. 12/6/16.

"INTOLERANCE" AT THE LIBERTY THEATRE

The most wonderful spectacle ever produced is D. W. Griffiths' "Intolerance, now in its fourth month at the Liberty Theatre, where it is playing twice daily, including Sundays.

With "The Birth of a Nation" Mr. Griffith set a standard of production that all his rivals envied. With "Intolerance" he has set a new standard that it is doubtful if he, himself, will ever excel.

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Morning Telegraph. Dec. 7-16.

Chicago Likes "Intolerance."

That D. W. Griffith's "Intolerance," which had its premiere in Chicago last week at the Colofial Theatre, has made a profound impression in that city, is established beyond question. The long line of prospective patrons, extending from the box office window along the street and around the corner, is evidence enough. Indeed, the first week's receipts were far in excess of those of "The Birth of a Nation."

The regular dramatic critics especially seem to have been won over by the big spectacle. In the Examiner, Ashton Stevens referred to it as "the world's greatest show." O. L. Hall wrote in the Journal that "it discounts all else the theatre has known."

New York Review - Dec. 9-16.

Griffith Wires "Bon Voyage" to Mae Marsh

Everything isn't jealousy and cattiness and smallness in the motion picture art, as lovely little Mae Marsh, the first of the great stars to be announced by the Goldwyn Pictures' Corporation, is glad to bear witness.

Mae Marsh, accompanied by her mother and several sisters, arrived in New York last Monday, after taking leave of D. W. Griffith in Chicago. For four years Miss Marsh and the "Master" have been almost like a father and daughter, and the little screen genius has done everything in her power to further the fame of her great director. And, as a reward of her patience, her willingness to work terribly hard and her great ability, she has been given the sympathetic roles in nearly all of Griffith's personally directed pictures and spectacles. Millions of persons know her in "The Birth of a Nation," "Intolerance," "The Escape" and other famous pictures.

So it is no wonder that D. W. Griffith constantly referred to Mae Marsh as his "inspiration." Upon her arrival in New York Miss Marsh found the following telegram:

"I wish you every possible success in your new venture. While I feel that your loss to our company is one that can hardly be replaced, I shall be as glad and proud as yourself for all the new successes which I know are surg to come to you.

"D. W. GRIFFITH."

Miss Marsh and her mother are now busy apartment-hunters in New York. They think they have found just the kind of lovely home they desire on Riverside Drive, and in a few days they expect to be settled down for the winter and spring.

Highland Democrat. Peekskill, N.Y. Dec. 9-1916.

MOST WONDERFUL SPECTACLE

Is "Intolerance," Now in Its Fourth Month at the Liberty Theatre, New York City.

The most wonderful spectacle ever produced is D. W. Griffith's "Intolerance," now in its fourth month at the Liberty Theatre, Manhattan, where it is playing twice daily, including Sundays. With "The Birth of a Nation," Mr. Griffith set a standard of production that all his rivals envied. With "Intolerance" he has set a new standard that it is doubtful if he, himself, will ever excel.

Its four thrilling, vivid stories, with scenes laid in Babylon, Judea, Medieval Paris and a modern American city, show love's struggle throughout the ages. The production cost nearly two million dollars, and over 50,000 people took part in it. Never before have such stupendous backgrounds been erected for any stage production. Never before has such a wealth of pictorial beauty and such splendor of settings been realized by any theatrical producer.

It is almost unbelievable that such a magnificent structure as Belzhazzar's Palace with its great hall a mile long, or the mighty walls of Babylon nearly three hundred feet high, were fashioned for the scenes of a stage play. This spectacular scene alone cost more than any stage spectacle heretofore presented.

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Such famous film stars as Mae Marsh, Miriam Cooper, Lillian Gish, Seena Owen, Robert Harron, Alfred Paget, Margery Wilson and Constance Talmage interpret the principal roles.

The Wave. Far Rockaway Dec 6-1916.

Liberty Theatre.

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N. Y. Commercial. Dec. 9 1916.

"Intolerance," the Griffith spectacle, continues at the Liberty. The Babylonian scenes alone cost more than any entire spectacle heretofore offered.

Seattle Sunday Times. Dec.

GRIFFITH FEATURE AT METROPOLITAN

One Week From Tomorrow "Intolerance," Massive Creation of Famous Director, Is to Open in Seattle.

Seattle, Dec. 10-1916

GRIFFITH'S BIG SPECTACLE, "INTOLERANCE," COMING

New York Times - Dec. 30 - 1916

TO the shouts of "Griffith," "Griffith" that smote the Babylonian atmosphere of the Liberty Theatre the night the film, "Intolerance," was first shown there, a tall, youngish man answered. He accepted the ovation simply, and passed the praise along to those who had helped in the making of the picture, not even forgetting the composer of the earliest melody used in the orchestral accompaniment. The tall, youngish man was, of course, D. W. Griffith, who first burst into the focal centre when "The Birth of a Nation" was unreeled before a wondering multitude accustomed to the trivial in films.

Mr. Griffith wears his success lightly, and if he is indeed the world's greatest wizard of the lens and screen he allows others to say it. That alone stamps him as unique in his profession. Perhaps he does not hold his art as lightly as he protests he does, but the mere fact that he says so, leaving the question of sincerity untouched, is original and clever. Here are some of Mr. Griffith's observations on the movies as he gave them the other day:

"The motion-picture director," said the man who directed the making of the two biggest films yet unreeled, "is nine parts day laboror and one part artist. I do not believe that is overstating it. The director who succeeds is the one who can stand up under the physical strain of long hours in the sun, who can begin early in the morning and work till late at night in pursuit of the elusive effect. So I contend that perspiration comes first and temperament next in the makeup of the successful director."

Having recovered from the unexpected shock of this low estimate of his unquestioned ability, Mr. Griffith's listener asked what he thought was the answer to the present low standard of films

"The public," he replied without hesitation. "There is nothing to show that, so far, the public isn't satisfied with the pretty boy and girl picture of today. Now and then a producer makes an experiment to his great sorrow. 'Macbeth,' for which Sir Herbert Tree posed last year, is a case in point. Infinite care was taken to make the picture authentic and artistic, and if you saw the film you will agree with me it was all of that. The public is inclined to believe that the tales of unheard-of expenditures in the making of films are inventions of the publicity men's brains, but they are not. It really costs great sums to make a picture, and 'Macbeth' cost its makers a small fortune. But no one evinced any interest in the picture. It has been shown everywhere with always the same apathy on the part of the public. This is only a typical example, so where is the incentive for the director to do anything different than the insipid boy and girl film, wherein the two wander across the screen in the midst of a beautiful sylvan glade and, at the end of the fifth reel, kiss each other? Youth and beauty are all the movie public want, and so the unknowns with pretty faces spring up out of the nowhere and become great favorites. Heaven knows that the director would be glad enough to do something different! You can imagine how sick he gets of doing the same thing over and over. Did you ever open a magazine cover without the head of a pretty girl? There you are, youth and beauty again.

"Then there is another reason why films are insipid, innocuous, futile, silly, stupid, and trite," Mr. Griffith continued in his deep, rich voice that has not lost its early training for distinct enunciation acquired when its owner was an actor. "A group of men and women have put themselves up as censors of pictures who are morbids, to use an Emmanuelite terms, moldiers who haven't anything else to do and so devote their time to emasculating films. With them interfering it is impossible to put much thought in pictures. The popular things that are passed unnoticed in newspapers, magazines and books are impossible when passed upon by these morbids if an attempt is made to picture them on the screen. But that is because the art of expressing is new. It was only three years ago that the motion-picture machine was first created, the photoplay was begun to be in vogue with them. At this period it was a new art it was looked upon as a dangerous thing. Gradually then we came a time when the motion picture is no longer new and the morbids have started their meddling to emasculate their work, and that the director will have a chance to put the motion picture into their true artistic height of great.

Mr. Griffith believes that mechanical inventions will further the development of the movie, particularly the perfection of a color process.

"I do not believe that the mechanical task of actual color is quite insurmountable. The hard thing is getting the color in the right place. The color of the sky, the color of the grass, the color of the trees and the color of the human face is always beautiful in color, and the producing them as they are would come in the proper time in black and white. Perhaps, when this became a thing of charm and color, the color would develop the story. The color would be used to heighten the effect of the story, just as the music of the orchestra is used to heighten the effect of the story. Color would be used to heighten the effect of the story. Color would be used to heighten the effect of the story. Color would be

Dispatch - 1916.

by its stupendousness, to prove his point. Through three and one-half hours he holds you still, tense, and gasping, fairly hypnotized by sound, color, and the swift and perfect action that is marred by no flaws of production. When the last curtain falls, mentally you fall with it. Your brain is all of a heap. And you say to your neighbor, as your neighbor says to you:

"Wasn't it wonderful—wonderful? But just what was it all about?"

"Intolerance" is, to be frank, the splendid utterances of an intolerant. The reformers would down with a lot of things and Mr. Griffith would down with the reformers.

Louella O. Parsons in the Herald:

"Intolerance" was presented last night at the Colonial with ushers clad in the gorgeous raiment of Belshazzar's time. It knocked at Chicago's door and asked admittance, not on the strength of the merit of "The Birth of a Nation," but because of its own tremendous power.

"Intolerance" is not a photoplay of individuals, it is too colossal a creation to deal with such unimportant things as persons. It deals with people collectively, their foibles, their sorrows, their joys and their passions. A sun play of the ages, its creator calls it. Four separate periods are concerned in the making of this great picture drama.

The mental strain of seeing "Intolerance" staggers with its excess of emotion. We have seen so much beauty, so much revelry, so much joy, such bitter sorrow and such intense hatred of warring clans that the brain fairly staggers under the burden. We are so absorbed in the picture that the weariness is not apparent until the curtain falls and we are recalled from our "Arabian Nights" vision to our workaday life.

Bob McKnight in the Examiner:

"Intolerance" is the most colossal achievement of the screen. Some might even go so far as to say it is the most colossal of theatricals. Certainly no film ever recorded anything so big before and in my opinion never will again until Griffith completes his next cinema play.

Griffith has shown things that no other producer would have dared to even consider. He has fought a noble battle against bigotry and he may win more than we or he can have the remotest idea of. He has made his fight that of love against hate, or the poor, weak and friendless against the rich and powerful. He has shown hate is the same since the dawn of man; that it is in incessant conflict with good; and sometimes wins.

Griffith is a great prophet and this is his greatest sermon. He sees "meddling" as the greatest evil; the most necessary to remedy.

W. K. Hollander in the News:

If one were to be critical he would complain of the bigness, greatness and massiveness of the production, which make it impossible for consumption at one sitting. Much of its grandeur and sensational display escapes the attention of the spectator. Yet few will venture into the Colonial a second time, for its attraction does not possess the alluring qualities which compel more than one inspection.

Oma Moody Lawrence in the Post:

There are wonderful historical pageants for the lover of history; there are heights of emotional acting that have never before been achieved on stage or screen. There are moments of deepest tragedy and touches of the most delicious comedy. There are thrills for the man who enjoys the spectacular, and the lover of simplicity will be charmed in equal measure.

The Optimist in the American:

Never were there such mob scenes, such massed attacks of humanity, such a display of ancient warfare, such a picturization of history past and present merged in so masterful a way with a truly stupendous number of close-ups as well as distance effects.

More can be learned there in three hours than could be absorbed in books during months of study.

Morning Telegraph - Dec. 12 - 1916.

Griffith Says It's Not True.

From D. W. Griffith comes a denial of the story that he is to assist in the direction of Mae Marsh in the film production of "Polly of the Circus," to be made by the new Goldwyn Company. The authority for the report, published in this column, was Samuel Goldfish, president of the Goldwyn Company, who personally told the writer hereof that Miss Marsh's services had been acquired through the co-operation of Mr. Griffith, and that Mr. Griffith had promised to assist in the direction so far as it related to Miss Marsh's personal work.

It is possible that Mr. Goldfish may have been unduly optimistic, or that in his enthusiasm over the formation of the new company his memory slipped on certain details. At any rate, Mr. Griffith's denial from Chicago is as follows:

"I cannot understand why such a statement should be published, as there is no truth in it. Miss Marsh has, I understand, signed a contract with the Goldwyn Company. While I wish her all the success in the world, I am directing solely and only Griffith productions, and they have no connection in any manner or form with the Goldwyn or any other company."

Seattle Times - Dec. 13 - 1916.

GRIFFITH SPECTACLE TO COME TO METROPOLITAN

Stupendous "Intolerance" Will Open Limited Engagement Here on Monday Night.

The attraction at The Metropolitan beginning Monday night, December 18, with two performances daily thereafter, at 2:10 o'clock and 8:10 o'clock, will be D. W. Griffith's great motion-picture spectacle, "Intolerance," the story of "love's struggle throughout the ages." Owing to the length of the performances patrons are requested to be seated promptly in order to avoid missing the important opening scenes.

"Intolerance" is revolutionary in its handling of dramatic themes, both of things as they were in the far distant past and as they are today. The four great parallel stories are treated in a manner which gives the spectator the feeling that he is living in four widely-separated ages of the world's history during the progress of one evening. The switching from one story to another is handled with such deftness that the interest is always maintained at fever pitch.

Tremendous indeed are the Babylonian scenes, those of the Massacre of St. Bartholomew, of the times of the gentle Nazarene in Judea and of the stirring, pulsating modern times. Not only the magnitude of the spectacle itself but the entire scope of its multitudinous details shows the presence of an entirely new idea in the making of productions of this type.

The scheme of the plot is to lay before the world in thrilling story form three great historical episodes, the climaxes of which are brought about by the passions aroused through intolerance, and to weld those bygone episodes with the present through the medium of a modern story which shows what intolerance will do in this day and generation unless fanaticism is done away with and meddlers are curbed.

The special musical score written by Joseph Carl Breil is interpreted by a symphony orchestra of thirty, while a chorus and numerous effects add to the realism of the entertainment.

The management announces that the seat sale opens tomorrow.

Seattle Star - Dec. 12 - 1916

"INTOLERANCE," BIG SPECTACLE, COMING

David Wark Griffith's wonderful spectacle, "Intolerance," comes to the Metropolitan next Monday.

"Intolerance" is accredited by leading lights of film and newspaper world as being one of the greatest productions, stage or screen, the modern world has produced.

It is divided into four periods of history, showing the intolerance of the strong toward the weak when Babylon was at its zenith, at the crucifixion, St. Bartholomew's massacre in France, and at the present day.

The picture is authentic as to history.

Foremost among the stars in "Intolerance," are Lillian Gish, Constance Talmadge, Robert Harron, Ralph Lewis, Mae Marsh, Tully Marshall and the late Elmer Clifton.

N. Y. Dramatic Mirror - Dec. 16. 1916.

COAST TO COAST CONQUEST

"Intolerance" Gets Tributes from East to West Upon Its Excellence

"Intolerance" has now virtually made a coast to coast conquest of this country. New York, San Francisco, Los Angeles and finally Chicago have endorsed it by newspaper tribute and crowded houses. In New York this spectacle is now in its fourth month at the Liberty Theater. San Francisco and the neighboring Oakland register eleven weeks of record-making business. When the Los Angeles run is completed the figure will be ten weeks—an astonishing figure by the way, for a city of this size.

Arrangements have now been completed for the Philadelphia opening, which will take place Friday evening, Dec. 22, at the Chestnut Street Opera House, and for the Pittsburgh opening, scheduled for the same night at the Pitt Theater. Another organization, which will make the twelfth on tour, commenced its season at the Montauk Theater, Brooklyn, Dec. 17.

Post-Intelligencer - Seattle - Dec. 15 - 1916

"INTOLERANCE" BEGINS ENGAGEMENT MONDAY

Griffith's Latest Film Spectacle Declared "Biggest Show in the World."

"Intolerance," the $2,000,000 spectacle which comes to the Metropolitan theater on next Monday night for a limited engagement, is the first production made by D. W. Griffith since "The Birth of a Nation." In "Intolerance" Mr. Griffith has departed from the time-worn rules of dramatic construction and has invented a method of presenting four parallel stories of four great epochs of the world's history almost simultaneously. That this daring revolutionary play has thoroughly aroused critical opinion from coast to coast is evidenced by the following excerpts from criticisms of famous reviewers: "The daring imagination of Griffiths soars to riotous limits."—Walter Anthony in San Francisco Chronicle. "It is superhuman—the biggest show in the world."—Ashton Stevens in Chicago Examiner. "It is a bewildering spectacle—throngs marvel at Griffith's production."—Thomas Nunan in San Francisco Examiner. "It discounts all else the theater has known."—O. L. Hall in Chicago Journal. "It is not silent drama—it talks, it thunders." The Optimist in Chicago American. "It will amaze and win unqualified praise."—Charles Grey in Chicago Post. "There is but one Griffith—a giant among pigmies."—Burns Mantle in New York World. "Superb, magnificent, dazzling, thrilling, awe-inspiring, barbaric."—Dorothy Dix in New York Journal. "No branch of the theater has ever brought forth anything comparable to 'Intolerance.'"—George St. George in Los Angeles Express. "'Intolerance' is more terribly dramatic than any spectacle Nero ever staged in the Coliseum."—Otheman Stevens in Los Angeles Examiner.

"Intolerance" will be shown at the Metropolitan theater with all the attention to detail and with a large symphony orchestra, exactly as presented in New York, Chicago, San Francisco and Los Angeles. Seats are now on sale.

Seattle - Dec. 13 - 1916.

GRIFFITH SPECTACLE IS DUE AT METROPOLITAN

"Intolerance" Presents Four Different Ages in the History of the World.

"Intolerance" D. W. Griffith's spectacle, and his film production photo-play "The Birth of a Nation," will be the attraction at the Metropolitan starting Monday night, December 18, and twice daily thereafter at 2:10 and 8:10.

"Intolerance" deals with four stories of four different ages of the world's history, but all showing the evil effects of man's inhumanity to man. The story deals with Judea in the days of the Nazarene, another with Paris in the massacre of Huguenots, a third showing the magnificent in the days of Babylon and the fourth is a story of modern times with drama laid in a Western City.

The production is a gigantic affair, the Babylonian episode alone being over a mile in length. There is action with each attention to detail that reveals marvelous effects. This is the first picture in which the Triple Camera, the invention which enables the cinematographer to photograph three pictures at the same time, is used.

"Intolerance" opens in the Babylonian period, the intended direction of the spectator, with a prologue, a modern story, a Judean story, a story of Paris,

Seattle Hotel News - Dec. 16. 1916.

STUPENDOUS SPECTACLE COMING TO THE METROPOLITAN

"Intolerance," the latest D. W. Griffiths spectacle, will be the attraction at the Metropolitan Theatre, beginning Monday night, December 18th. Starting Tuesday afternoon at 2:10, matiness will be given daily in addition ot the regular performances. "Intolerance" is Mr. Griffith's first and only production since "The Birth of a Nation" and will be presented in Seattle under his personal management. A large symphony orchestra and chorus accompanies the attraction, and thousands of effects add greatly to the realism of the play.

Always revolutionary in his ideas, Griffith has cast aside all accepted forms of dramatic construction of the past and has invented for "Intolerance" a method of presenting four separate and distinct stories almost simultaneously. These stories trace a universal theme through various periods of history in Babylon, Judea, Paris and America, and show that the one cause of unhappiness and trouble since time immemorial has been intolerance or hatred.

Patrons are requested to make early reservations in order to obviate the necessity of standing in line at the box office before performances, and possibly missing some of the impressive opening scenes.

Seattle Star. December 16 - 1916.

MAE MARSH

With D. W. Griffiths $2,000,000 Spectacle "Intolerance" at the Metropolitan starting Monday, December 18.

Green Lake News. (Seattle.) Dec. 16. 1916.

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Scenically, "Intolerance" beggars description. Nothing approaching the magnitude of the production has ever been attempted, or will likely ever be attempted again, over two million dollars and three years' time having been consumed in completing it. The irresistible sweep of the mighty hosts of Cyrus the Great toward Babylon, the attack on the walls where the besiegers use great towers and catapults, the hand-to-hand fighting on the walls, in the streets and in the palace, are reproduced as only a Griffith could reproduce them. Through the whole entertainment runs a complete musical score, written by Joseph Carl Breil.

Patrons are requested to make early reservations in order to obviate the necessity of standing in line at the box office before performances and possibly missing some of the impressive opening scenes.

Seattle Star. December 16 - 1916.

"Intolerance" Hailed as Big Dramatic Triumph

"Intolerance," D. W. Griffith's $2,000,000 spectacle, begins Monday at the Metropolitan for a limited run.

"Intolerance" is Griffith's first personally directed picture since "The Birth of a Nation," and is heralded as the greatest story ever filmed. The theme with its handling is hailed as a great dramatic achievement.

Three periods of history are shown in lavish detail. The fourth is a drama of the present day. The court of King Belshazzar in ancient Babylon; France during the virtual reign of the wicked Catherine De Medici; Jerusalem at the crucifixion, and the present in a little Western American town—in each period is shown the oppression of the weak by the mighty—and love.

Alfred Paget plays Belshazzar; Josephine Crowell is Catherine De Medici; Seena Owen, a Spokane girl, portrays the favorite of Belshazzar, Tully Marshall the high priest of Bel, Bobert Hatton and Constance Talmadge the modern boy and girl, George Seigmann, Cyrus, the conqueror of Babylon, and Olga Grey Mary Magdalen.

Seena Owen, a Spokane girl, is Belshazzar's favorite in "Intolerance"

Brooklyn Daily Times. Dec. 16, 1916.

Brooklyn Citizen. Dec. 16. 1916.

INTOLERANCE.—MONTAUK.

D. W. Griffith's Immense Film Spectacle Here for One Week.

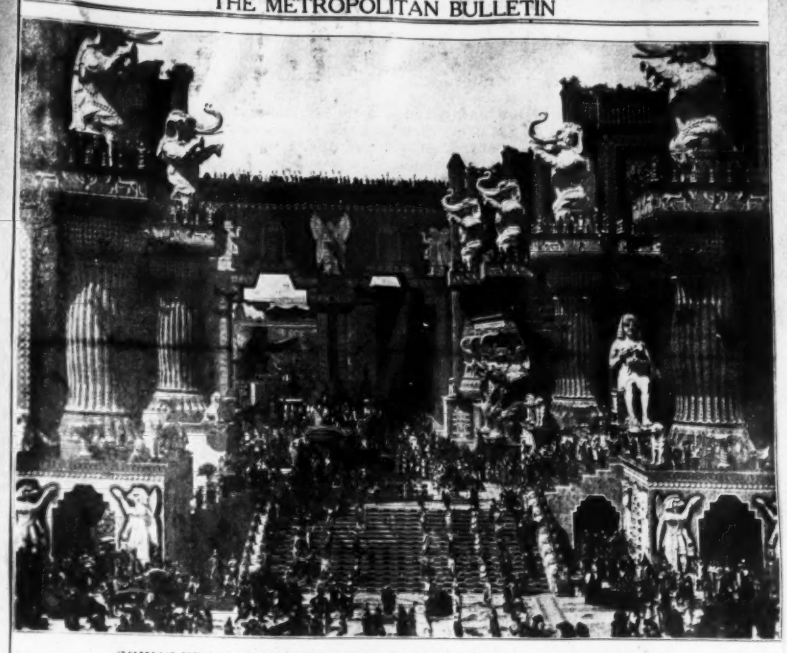
[illegible]

Philadelphia Press. Dec. 16. 1916.

WHEN D. W. Griffith introduced his production, "The Birth of a Nation," it was asserted that the highest artistic [illegible] had been attained in motion pictures. The director was criticised, and he replied his intention to [illegible] the production of a spectacle [illegible] Broadway, which, in New York, has [illegible] for some months and [illegible] that Friday evening will have witnessed the first showing of the [illegible] Theatre. The picture will be [illegible] in the most magnificent [illegible] ever [illegible] in America's most [illegible] theatre. [illegible]

Seattle, Washington. Dec. 16-1916.

THE METROPOLITAN BULLETIN



SCENE FROM "INTOLERANCE," AT METROPOLITAN THEATRE.

STUPENDOUS SPECTACLE COMING TO METROPOLITAN THEATRE.

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Patrons are requested to make early reservations in order to obviate the necessity of standing in line at the box office before performances and possibly missing some of the impressive opening scenes.

Montreal Daily Herald. Dec. 16. 1916.

NEW MASTERPIECE BY GRIFFITH IS BOOKED

"Intolerance" Will Be Presented at His Majesty's in Near Future

WOULD you like to go to the greatest adventure that any human being has ever known? If so, it will be worth your while to visit His Majesty's Theatre within a short time, and take a journey with D. W. Griffith, the master mind of photo drama, who will unclose to you 'Intolerance."

In "Intolerance," Mr. Griffith shows four stories in one. From the broad walks of life of New York, he takes one to the massive walls of Belshazzar, the King of Babylon; after that to the streets of Paris during the medieval times, and from there to the plains of Judea. In it all, he shows the great adventure on the streets of "Now"—your own street. One is stirred and thrilled by seeing the swash-buckling, swaggering, dashing love-making adventures of the heroes of the past.

Love is the predominant feature of the play, and like all love, whether of to-day or yesterday, it goes through its same trials and vicissitudes; and like all love, it finally predominates.

The word "Intolerance" means much and says little, yet each and every person in this great wide world is intolerant. Things that we wish for do not happen, and things that we want are never.

This is the first production that Mr. Griffith has made since the "Birth of a Nation."

Dec. 16-1916.

La Patrie (Montreal)

MAJESTY

(Notes de la direction).

Tous ceux qui ont vu "The Birth of a Nation" ne manaient manquer de voir le spectacle qu'on leur offrira prochainement au Majesty, intitulé "Intolerance", de D.-W. Griffith. C'est une pièce merveilleuse où nous assistons à tous les combats amoureux depuis le commencement du monde. On voyage avec l'auteur et ses interprètes, de New York à Belshazzar et de Paris à Babylone l'ancienne. C'est un spectacle à très grand déploiement et d'une haute portée morale qui ne se raconte pas. C'est un genre unique et qu'il faut voir. Griffith a une manière spéciale d'écrire ces romans d'actes, qui exigent de merveilleuses mises-en-scène. Surveillons le Majesty. C'est pour tout prochainement.

La Patrie.

NOTES DE CINEMA

Bientôt

* * *

A Montréal

* * *

"Intolerance"

* * *

Un fameux film

* * *

Dont l'auteur est le même

* * *

Que celui de "The Birth of a Nation".

* * *

Mais tendis que celui-ci ne s'adressait qu'à quelle adolescents.

* * *

"Intolerance" à causé des insistances ci-dessus où se passe l'action.

* * *

Intéressants ("humanité toute entière, Dieu, Dieu, patrie, les chrétiens, et les mahomet, tuent et pillent.

* * *

La suite de pièce pour le période qui [illegible] Catherine de Médicis [illegible] Henri IV, le [illegible] de Nantes, et les [illegible] Bartholomé, et [illegible] de Paris.

* * *

Pour les temps modernes il [illegible] Paris avec une [illegible] de [illegible]

Montreal Evening News. Dec. 16. 1916.

GREAT FILM AT HIS MAJESTY'S XMAS WEEK

In the [illegible] "Intolerance" which comes to His Majesty's Theatre Christmas week, Mr. Griffith has taken the liberty of showing four stories in one. By that is meant the broad walks of life of New York he takes the spectator to the massive walls of Babylon, and after that to the gay streets of Paris during the medieval times, and from there to the plains of Judea. The third is [illegible] and thrilled by seeing the swash-buckling, love-making, [illegible] adventures of the heroes of the past.

[illegible]

Dec. 16-1916.

Montreal Gazette.

"INTOLERANCE" COMING

Griffith film at His Majesty's for Christmas

[illegible]

Montreal Daily Star. Dec. 16. 1916.

"INTOLERANCE" IS COMING TO HIS MAJESTY'S

[illegible]

N. Y. Evening Post 11/25/16.

[illegible]

Morning Telegraph. Dec. 16-1916.

FILM MEN AGAINST CENSORS, HE SAYS

D. W. Griffith Replies to Claims of Congressman Hughes Over Motion Picture Legislation.

WOULD BE FATAL TO BUSINESS

Calls Attention to Records in New York City Where Laws Are Ample to Control Theatres.

D. W. Griffith, who has long led the fight against censorship of motion pictures in America, yesterday gave out a statement replying to the claims set forth in Washington dispatches to several New York newspapers, showing the ne wactivities of Representative Hughes, who is endeavoring to have his bill providing for Federal censorship considered by the present Congress.

"One may admire the persistency of these advocates of national censorship," said Mr. Griffith yesterday, "but the same cannot be said for the methods pursued by the proponents of this measure.

"I notice the latest advocate in favor of censorship that Congressman Hughes quoted in favor of his bill is W. H. Kemble of Brooklyn. Any one in the picture business can tell you that Mr. Kemble represents such a small interest in our business that the only impression gathered from this new move is that Congressman Hughes is in sore need of supporters when he depends upon such sources for encouragement.

Creates Wrong Impression.

"But the Washington dispatches which appeared in the papers this morning are calculated to create a wrongful impression that the real men in the motion picture business are in favor of a Federal censorship. The actual facts are directly contrary to this.

"The National Association of Motion Picture Industries is the representative organization of this business. It is composed of directors of motion picture plays, the manufacturers who control the great sums of capital invested in this business and the national league of exhibitors who control the preponderating majority of the theatres of America. Affiliated with them are the trade interests that are dependent for their livelihood upon the business in general. Thus you have the field thoroughly covered.

"Last October this association met to consider the different forms of legalized censorship which were then pending. Among these were the Hughes bill providing for a national censorship law. A resolution was unanimously adopted at this meeting in which the entire association went on record as opposed to all forms of legalized censorship. This settles the question once and for all as far as the men who are vitally interested in the motion picture industries are concerned. Among the men who voted for the resolution were several interested manufacturers who last Winter had been in favor of the Hughes bill, but had found upon investigation it was impracticable and opposed to the best interests of the business as a whole.

"Those who control the corporation form now what is required of them. They are purely alive to their responsibility to the public and to the interests who have their money in motion picture enterprise. They are in receipt of letters from men who are interested not alone in the filling without bending to outside influence, but getting a view of the Federal Association and getting a view of the resolution adopted.

Good Will Bestows.

"Personally, I had gone a further length of censorship than would fill the motion picture business. We are now up to the one and are waiting for into the rights to get the productions made have backed from what experience that censorship is a dangerous course. It will [illegible] and [illegible] [illegible] [illegible]

Philadelphia Press. Dec. 17-1916.

"INTOLERANCE" A GREAT SPECTACLE

Griffith's Master Achievement to Be Revealed at the Opera House Next Friday Evening.

When D. W. Griffith introduced his great creation "The Birth of a Nation," it was asserted by many persons that the highest achievement in motion pictures had been attained. But Griffith himself was not satisfied, and he turned his attention to the production of a spectacle called "Intolerance." In New York it has been shown for months to admiring throngs, and beginning next Friday evening it will have first presentation in this city at the Chestnut Street Opera House. The picture will be projected to the accompaniment of orchestral music played by a large organization of selected instrumentalists. In addition there will be attraction, in the unique decorations of Oriental character that will greet the visitor as he enters the lobby of the theatre.

"Intolerance" is aptly described in the title. The intolerance of the picture is that easily recognizable when it has been properly presented by such a master as Griffith, in four periods of the world's history. These periods are far apart, yet the intolerants of each period do not change in their attitude towards their fellow-men. It is Griffith's idea that by showing to mankind weaknesses that may be corrected something of reform may be accomplished. But the moral of the picture is always subservient to the drama.

First, Griffith takes the spectator back to the days of ancient Babylon when Belshazzar, the magnificent, ruled. Then there is Judea, at the time of the Nazarene. The next period is of medieval times in Paris when Catherine De Medici dictated the policies of France to her son, King Charles IX. Then again there is a story of to-day in an American city. Each of these stories runs in parallel and each is significant in its relation to the other, although each story is vastly different from that shown in any other period.

The spectacular wonders of "Intolerance" are said never to have been equaled in any theatrical production. The pictorial reproduction of ancient Babylon was accomplished only after the most careful search into authentic historical data. In all its Assyrian splendor, the palace of Belshazzar was erected and the Temple of Bel stands as it stood centuries before the Christian era. On the walls and at their base ancient warfare is conducted with a realism that is represented as beyond belief. Siege tower and battering ram, catapult and crossbow, spear and flaming engine with liquid fire are employed in this mighty clash of men. The famous feast of Belshazzar, the most notorious revel of history, is shown with a lavishness that is astounding.

Then there is the massacre of St. Bartholomew's eve in Paris, showing the destruction of innocent Huguenots. The great examples of "Intolerance" to be drawn from the life of the Saviour are parts of the presentation and finally there is a modern romance of a sweet young girl who battles successfully against adversity, temptation and the opposition of the underworld. In this latter series of episodes there is shown a great labor strike and a "frame-up" of the girl's husband.

In the splendid cast that Griffith assembled for this production are many well-known players. These include Mae Marsh, Lillian Gish, Miriam Cooper, Constance Talmadge, Bessie Love, Seena Owen, Margery Wilson, Robert Harron, Alfred Paget, Elmer Clifton, Tully Marshall and Walter Long.

Seattle Post Intelligencer - 12/17/16.

A scene in "INTOLERANCE" at the Mex.

Morning Telegraph. 12/17/16

"INTOLERANCE" IS SEEN FROM COAST TO COAST

Will Soon Open in Philadelphia and Pittsburg—Twelve Companies Now on the Road.

D. W. Griffith's "Intolerance" has now virtually made a coast to coast tour of the country. New York, San Francisco, Los Angeles and finally Chicago have seen and endorsed it. In New York this spectacle is now in its fourth month at the Liberty Theatre. San Francisco and Oakland register eleven weeks, while when the Los Angeles run is completed the figure there will be ten weeks.

Arrangements have now been completed for the Philadelphia opening, which will take place Friday evening, December 22, at the Chestnut Street Opera House, and for the Pittsburgh opening scheduled for the same night at the Pitt Theatre. Another organization, making the twelfth company, commences its season at the Montauk Theatre, Brooklyn, to-day.

Variety - December 16 - 1916.

Variety. Dec. 16/16

Classics in Criticism

"On not describing the World's Greatest Show"

WEDNESDAY—In his imposing picture at the Colonial Theatre *Mr. Griffith tells concurrently four stories of as many periods. He does it as unaffectedly as the old-time copper on the Chinatown beat used to just four highbinders single handed by the simple expedient of tying their cues in one hand and driving them four abreast down the street to the police station.*

By several of the reviewers who attended the New York release of "Intolerance," it was set down as incredibly difficult. It is incredibly difficult only to the man who attempts to describe it in a column of words. *It confuses nobody but the critic, who are accustomed to the music-loaded, single-barrel type of drama and photo-drama.*

A great many things are difficult in the critic according to the degree of unconscious with which he interprets them for that purely mythical reader who holds his newspaper up to the pinchot of the Great Impostor that told the story of the Creation in six hundred words.

Mark Twain, who drew the adventures of Huckleberry Finn and Edward VI and Tom of Ait and Mrs. Baxter in a little under a million words, confessed as all that H. W. Griffith has told us about the four tales of Catherine, and Brown Eyes of old France and Mary daughter of Judea and the Monarch Girl of Babylon, and not a word for a five-foot shelf; but he did not have one. I can do the easiest last thing, which is not to tell Mr. Griffith at all.

* * *

THURSDAY—Fie, fie—what's the matter? I know I know what I'm about. I'm not trying to pick a fight with the Two-Fisted Shakespeare. "Henry VIII" and "The Tempest" are in the Public Domain. I have already by the publication of this column, I have only a week in which to produce a record for "Intolerance," and the rack is about to tumble.

FRIDAY—Another sleepless day. . . . Of course, I have discovered Mr. Griffith's secret, but it is so simple I am ashamed to tell it. This is the secret I am ashamed to tell.

I cannot imagine a man of Griffith's imagination being same as I and you and Hugo Muensterberg are sane.

His latest afternoon nap would tilt us of nightmare. Anybody can fancy, for instance, the fall of Babylon. But before Griffith felled Babylon he had first to reconstruct it.

I wonder what he thinks of in his lighter moments. I wonder if he thinks of one-reel pictures of the third and the second part of Goethe's "Faust"—for vaudeville!

Why is it that big fellows are so simple in the complicated intelligence? Why did we have to wait for Griffith to show the Supreme author his conceptual belief. His "Star of Man" now makes the conventional hats impossible.

* * *

I love the brutality of his Babylon. All narrow-chested scholars can love that.

The brutality is not alone in widely spaced biceps and wide flung cantilevers; it is the beauty of the Babylonian women.

The least attractive of women alive was shaped as Griffith shapes it.

SATURDAY—I have read not dreamed books of civilization Babylonian fashion.

How shall I come to this to look on "Florence" in the flesh?

"Intolerance" has taken a record grip on me.

I have broken one in the cage of the Hunting Tyrannosaurus and safe old Shakespeare and gave once more on the restrained and reasonable beauty of Miss Elsie Mackay.

I must make my peace with my theatre—the theatre of voice and footstep—and reconcile myself to its limitations.

This genius Griffith, I have just discovered, has a second secret, and as simple as the first.

Instead of imitating my theatre, my drama, he invented one of his own.

So did Wagner. *But all the sacred fuss of Bayreuth is not the price of a gallery seat for "Intolerance."*

It is not as human as "The Birth of a Nation"; it is inexhaustible and the biggest show in the world.

ASHTON STEVENS
in CHICAGO "EXAMINER"

(Dec. 3, Text)

It discusses all the big issues his book.

The issues remain the issues.

He is the great simple fellow in this new world of complicated life.

A simple development of incidents of a more intricate movement of persons was never found.

Perhaps this was in part his distinct claim of original work that this show signifies.

It is of as simple as the carpenter's tool.

His "intolerance" is about universal, the complexity needed for viewing it into magnificent view.

G. E. HALE
in CHICAGO "JOURNAL"

Star – December 16 – 1916.

DOINGS IN FILMDOM

NEWS—NOTES—GOSSIP

Lillian Gish, Who Has One of the Leading Roles in "Intolerance," Coming to the Metropolitan Monday

PROGRAMS TODAY

LIBERTY—Mae Murray and Theodore Roberts in "The Plow Girl"; comedy.

COLISEUM—Blanche Sweet and Theodore Roberts in "Unprotected."

CLUNNER—Mabel Vallaferro in "The Sunbeam."

CLASS A—Dorothy Davenport and Emory Johnson in "Heritors of Society"; comedy.

MISSION — Lou Tellegen, Cleo Ridgley and Sessue Hayakawa in "The Victoria Cross."

STRAND—Charlie Chaplin in "The Dish"; Marguerite Fischer in "Miss Jackie of the Navy."

REX—Andrew Mack in "Pretty."

COLONIAL—Robert Hector and Gertrude Selby in "The Sign of the Puppy."

* * *

"INTOLERANCE" HISTORY!

In "Intolerance," coming to the Metropolitan Monday, three periods of history and the present day are shown. In each the theme is the intolerance of the strong for the weak.

And in each of the four there is a vein of "love interest" running through it.

Lillian Gish, Mae Marsh, Robert Harron, Josephine Crowell and Tully Marshall are prominent in the cast.

Brooklyn Citizen. 12/16/16.

BABELONIAN COSTUMES.

Fine Raiment Shown in Griffith's "Intolerance."

While the gloriously magnificent Babylonian episode in D. W. Griffith's latest spectacle, "Intolerance," which opens a week's engagement at the Montauk to-day, may not be responsible for the Babylonian influence in the current season's styles for the fashionable woman, there is no question but what its wealth of richly embroidered, beautiful and distinctive costumes have created more interest in the beautious raiment more interest in the beautious raiment of this world city than all the tantalizing talk of New York's haut mode modistes.

To the interested no better opportunity offers to glympse the alluring creations that graced the fair ones of Belshazzar's court of luxury that a performance of "Intolerance." For here are shown hundreds of fascinating garments, historically correct, for Mr. Griffith had them fashioned, regardless of expense, according to data furnished by the research experts he employed for months to provide him with the information necessary to resuscitate in all its gorgeousness mighty Babylon.

This Assurian capital was a center of power, of untold riches. To its marts came the choicest products of all lands. The Court of Belshazzar was the most prodigal, the most abandoned of all the ancient world, and it is almost unnecessary to add that the women of it reveled in raiment of the most sumptuous kind. It is small wonder that such authorities as Callot and Bulloz have sounded the Babylonian note for the current season's styles when one realizes the marvelous elegance, and coloring, and the indescribable variety of decoration which characterized the feminine garb of Babylon.

PITT—"Intolerance" Film.

D. W. Griffith's tremendous film spectacle, "Intolerance," will begin a limited engagement at the Pitt Theater Friday night. This pictures the fall of Babylon, medieval France at the time of Charles IX.; Judea at the time of the Nazarene, and a modern American city.

Three love stories are threaded in the scenes of history. One romance begins before the hordes of Cyrus reach Babylon; it blooms as Belshazzar is forced to cast the die of combat; it suffers at the walls of Babylon; it is really confident during the reduction of the most advanced city of ancient times.

"Intolerance" is represented as Griffith's most thrilling film spectacle. He has reproduced not only fratricidal strife in its outward showing, but he has visualized the thoughts of the people, and the emotions that tore their hearts.

There will be a large symphony orchestra and chorus under the direction of Julian Carrillo, former president of the International Congress of Music in Rome.

Brooklyn Citizen. 12/16/16.

Chicago Examiner. December 16 – 1916.

COLONIAL.

Is it a knock or a boost to call Chicago "the modern Babylon?"

This is the question that arises to plague municipal uplifters from the flames of the ancient city—its destruction portrayed in D. W. Griffith's greatest spectacle, "Intolerance," at the Colonial Theater.

Up to this time it has been the fashion to refer to New York or Paris as a "modern Babylon" when you designed to condemn in round numbers. Babylon has stood for everything that is over-luxurious, vicious, decadent and depraved. In fact, it has stood for a whole lot more than it ever deserved. This is the opinion of research professors and historians, who aided Mr. Griffith in staging "Intolerance."

Chicago might well take another Babylon for its model in the struggle toward municipal perfectionism a number of ways. Babylon succeeded fully combined commercial success with artistic charm. The city beautiful movement originated in Babylon, and the titanic splendor of the ancient architecture will remain the wonder of the ages. Babylon was a clean city, in the classical sense, and it was more efficiently governed than our own city. Although it was ruled by an absolute monarch, with an army at his back, the interests of humanity were ruled by a wise and liberal code of laws. Their courts were graced by jurists of high caliber and fairness, and every provision was made for the "square deal" that is, at least in theory—the right of every Chicago citizen.

Ishtar was the goddess of love, and the most popular deity in Babylon. They practiced the art of love and laughter as a philosophy and a religion. But in the main, the religious belief of the Babylonians was much the same as that of to-day. The Babylonians were an intensely religious people; they prayed often and long and watered the ground with their tears of penitence.

The fashions of Babylon were beautiful and gorgeous. There were Worths and Paquins in those days. Babylon was—well, when you see its tremendous status of wealth and pleasure in "Intolerance" you may be inclined to agree that comparing our home town with Babylon is a real boost for our home town.

Evening Telegram. 12/16/16.

Evening Telegraph. 12/16/16.

And the one is not an in-[illegible] During the past three months there [illegible] some very large at least two [illegible] are not [illegible] at least not commonly. At the time [illegible] pictures [illegible] Griffith [illegible] the last one with [illegible] humanity. [illegible] the [illegible] stages. In [illegible] are replaced [illegible] commonly are [illegible] for the most [illegible] and [illegible] is the world [illegible] in the [illegible].

Philadelphia Public Ledger. December 16 1916.

Chicago Examiner. Dec 16 1916

Seattle Times. 12/16/16.

GREAT GIRL STAR TO BE SEEN IN MAGNIFICENT NEW SPECTACLE

MAE MARSH, AT THE METROPOLITAN.

D. W. Griffith's cinema spectacle "Intolerance" begins a limited engagement at The Metropolitan tomorrow. Critics have said that this is the greatest of all motion picture dramas.

Philadelphia Inquirer. 12/17/16.

Reproducing Ancient Warfare

One cannot watch the unfolding of the thrilling and realistic French and Babylonian scenes in "Intolerance," the new D. W. Griffith spectacle, without having impressed on one's consciousness the hazards taken by the multitude of players who participated in the immense battle scenes. Mr. Griffith's ancient warfare, employing as it does liquid fire, flaming engines, catapults that throw rocks 50 pounds and more in weight, mighty crossbows that discharge arrows thirty feet in length, battering rams and pair horse chariots that dash madly among throngs of spear-armed men, offers untold opportunity for countless accidents as well as sudden deaths. Much of the savage conflict in "Intolerance" was waged on the parapets and towers of Babylon's mighty walls 200 feet and more from the ground. The attacking army of Cyrus is shown attempting to enter the city by means of moving seige towers over a hundred feet in height; Belshazzar's defending forces atop the walls are seen overturning these huge structures, which crash, with their complement of fighting men, and men on scaling ladders to the earth.

As war, particularly semi-barbarian encounter with its ferocious hand-to-hand fighting, is anything but a garden party affair, the dangers that constantly menaced actors, camera men and even director of "Intolerance" can easily be appreciated. To care for possible accidents, Mr. Griffith gave his warriors the benefit of what their ancient prototypes never heard of—a modern field hospital, with surgeons, nurses, stretchers and ambulances. You can't see this hospital in the spectacle, but it was there, and the cost of its maintenance was one of the items that bulked large with the construction expenditures.

When one realizes that even a department store has its daily grist of accidents, the statement that only 67 people were injured, none of them seriously, during the many months consumed in building and staging "Intolerance," is a remarkable one.

Philadelphia Press. 12/16/16.

BELSHAZZAR AND PRINCESS BELOVED "INTOLERANCE" CHESTNUT ST. OPERA HOUSE

A Classic in Criticism

"On Not Describing the World's Greatest Show"

ASHTON STEVENS

Seattle Times. December 16-1916.

German Press. 12/16/16.

Metropolitan Theater

"Intolerance"

Beginnend mit Morgen Montag Abend, wird die letzte Griffith'sche Riesenproduktion "Intolerance" in Szene gehen. Von Dienstag Nachmittag 2:10 Uhr an, werden täglich ausser den Abendvorstellungen Matinees gegeben werden.

Dies ist das erste Meisterwerk, welches Herr Griffith seit der wunderbaren Filmdarstellung "The Birth of a Nation", fertiggestellt hat. Ein Symphonieorchester, bestehend aus dreissig Künstlern, sowie ein gemischter Chor, wird an der Aufführung teilnehmen, die in szenischer und technischer Beziehung alles bisher auf diesem Gebiete Gebotene weit in den Schatten stellt.

Der Unternehmer hat bei dieser wunderbaren Inszenierung all die üblichen Formen der modernen Dramaturgie ausser Acht gelassen und präsentiert in "Intolerance" gleichzeitig vier durchaus verschiedene geschichtliche Episoden. Wir sehen das Thema der Intoleranc, wie es sich im alten Babylon, in Judäa, im modernen Paris und Amerika abspielt und der Darsteller hat es in vollendeter Weise verstanden, die vielen überaus interessanten Szenen dem Zuschauer in lebendiger und packender Weise vor Augen zu führen.

Die Herstellungskosten belaufen sich auf über zwei Miltionen Dollars und es dauerte drei Jahre bis dieses Meisterwerk der modernen Filmkunst fertiggestellt wurde. Wir sehen die mächtigen Horden Cyrus des Grossen vor Babylon, wir verfolgen mit gespanntem Interesse den Angriff auf die alte Stadt, das Handgemenge auf den Festungsmauern, Strassenkämpfe und andere packende Szenen, die die Zuschauer von Anfang an in fesselnder Stimmung halten. Herr Joseph Carl Breil hat für dieses Filmschauspiel eine entsprechende, Orchestermusik komponiert, die der Darstellung in harmonischer Weise angepasst ist

Philadelphia Public Ledger. December 17-1916.

"Intolerance"

When D. W. Griffith introduced to the people of America his great creation, "The Birth of a Nation," it was asserted by many persons that the master achievement in motion pictures had been attained. But Griffith himself did not believe that he proved his allegiance to the profession of a spectacle called "Intolerance" which will have its presentation in this city at the Chestnut Street Opera House next Monday evening. The picture will be shown in the auditorium of Convention Hall.

Intolerance is being produced by the firm, Four Horses of the World Motion Picture Corporation. These horses are the heads of the business division in each of the four chapters into the opening lays in the days of ancient Babylon, when Belshazzar the Babylonian ruled. Then there is a jump to the time of the Massacre. The next period is of modern times in Paris when Catherine de Medici planned the massacre of Protestants in Paris. Then there is a jump to the time of Christ in Judea. Then there is a jump to modern times in the United States. Each of these episodes tells part of the story, and it is developed in the most dramatic way, the representation of human passions, the conflicting ideals of the ages, the universality of human motives.

The production is being staged under the most careful supervision and with the most lavish expenditure of money. The cost of the production will be approximately two million dollars. The cast which includes Mae Marsh, Lillian Gish, Miriam Cooper, Constance Talmadge, Bessie Love, Elmer Clifton, Margaret Wilson, Rich-ard Barthelmess, Alfred Paget, Ralph Lewis, Tom Meighan and Walter Long.

Evening Telegraph. 12/16/16.

BROOKLYN FOLK TO SEE GOOD SHOWS

Performances of "Intolerance" Awaited With Interest by Patrons of the Montauk.

SHORTS CARRY GOOD AT REAR

Seattle Post Intelligencer 12/16/16.

"INTOLERANCE" TO OPEN THIS EVENING

Colossal Spectacle Begins at 8:15 Many Because of the Length of Performance

Philadelphia Public Ledger. 12/16/16.

PARALLEL STORIES IN "INTOLERANCE"

Four Periods in World's History Presented in Photo Spectacle With a Purpose.

RUSSIAN DANCERS AGAIN

Other Features on B. F. Keith Bill Include Some Musical Comedy Entertainers.

—When D. W. Griffith introduced to the people of America his great creation, "The Birth of a Nation," it was asserted by many persons that the highest achievement in motion pictures had been attained. But Griffith himself was not satisfied and he turned his attention to the production of a spectacle called "Intolerance," which, in New York, has been shown for months to admiring throngs and which, beginning next Friday evening, will have first presentation in this city at the Chestnut Street Opera House. The picture will be shown to the accompaniment of orchestral music played by a large organization of selected instrumentalists. In addition there will be attraction in the unique decorations of Oriental character that will greet the visitor as he enters the lobby of the theatre.

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In the cast that Griffith assembled for this production are many well known players. Them include Mae Marsh, Lillian Gish, Miriam Cooper, Constance Talmadge, Bessie Love, Opea Owen, Maxwell Wilson, Robert Harron, Alfred Paget, Elmer Clifton, Fred Burchell and Walter Long.

Philadelphia Press. 12/16/16.

One 'Intolerance' Costume Cost $7000

Gorgeous Affair of Ostrich Plumes, Gold, Silver and Jewels Worn in Belshazzar's Babylonian Palace.

Read this if you don't believe that screen stars wear more expensive and exclusive costumes than their sisters of the speaking stage.

In "Intolerance," which will begin an engagement at the Chestnut Street Opera House on Friday evening, December 22, the Princess Beloved, adored of Belshazzar the Magnificent, in the Babylonian episode, wears a creation of jewels and ostrich plumes that cost $7000, and at that all of the jewels are imitations.

The skirt of the costume is made mainly of ostrich plumes, 145 of them, to be exact in count, all dyed by hand in the variegated colors of the Orient. Ropes of exquisite imitation pearls, sapphires, rubies and emeralds, supplemented by wristlets, anklets, necklaces and a headpiece, are other components of this eye-arresting garment. Some of the metal work is solid silver, part of it is plated in gold. Over 500 jewels were used.

They do things with royal magnificence in Mr. Griffith's studio. Some costume! Yes, in more ways than one, for with it on one couldn't go through an ordinary doorway without crushing the feathers, not even sideways. In a modern drawing-room this gorgeous costume might seem a bit out of place; at any rate, it would, by comparison, make every other garment in the room look insignificant; but in Belshazzar's palace, a structure of imposing dimensions, of ancient world splendors, of prodigal luxuries, it merely seems in keeping with its royal surroundings.

Another instance of Mr. Griffith's effort to realize Babylonian opulence is the trailing cape worn by the Princess Beloved. Sixty yards of chiffon velvet went into the making of this cape, on which were embroidered in solid gold butterflies, measuring three feet from wing tip to wing tip. Only one woman could do this embroidery at one time, and it took this woman five months to complete her task. The total cost of the cape was $940.

SEENA OWEN AS "PRINCESS BELOVED"

Seattle Times. 12/19/16.

GRIFFITH'S GREAT FILM CROWDS METROPOLITAN

Capacity Audience Sees First Exhibition of Masterful Photodrama, "Intolerance."

The Metropolitan was packed last night to see the initial Seattle showing of "Intolerance," David Wark Griffith's amazing photodrama.

"Intolerance" was neither written nor constructed. It was just done by D. W. Griffith, who knows dramatic art as he does architecture, but who is above all an artist who paints life with living pigments.

From the time Euripedes and Aristophanes it has been said that a drama has no beginning and no end, but is merely a very small cross section of a great procession of humanity that started from chaos and marches on into eternity. It was Aristophanes who laid down the rule that, in order to preserve the unities of time and place, all must happen within the gates of the city, and within the space of twenty-four hours—a rule from which the modern dramatists depart reluctantly and with many misgivings.

Hoaryness Tradition.

But, by a single stroke of genius, Griffith has shattered those traditions for all time. He has given the world a drama that takes one back among the barbaric splendors of ancient Babylon, and transmitts scenes from there through the years to the stage of his production of today, showing him to be a master of history, drama, life and the magnetic in his art in modern times.

In Babylonian scenes takes one, amidst all the pomp and splendor of Babylon at its zenith, and shows the fall of Babylon, and the magnificent in its decline and fall.

Fate Forgotten.

The pathos of man and the pathos of fate are intertwined in the story of Babylon, and the story of the Nazarene, and the story of the Huguenots, and the story of the modern, and the story of the future, and the story of the world, and the story of the universe, and the story of the soul of man, and the story of the soul of the world, and the story of the soul of the universe, and the story of the soul of the soul of the universe, and the story of the soul of the soul of the universe, and the story of the soul

Brooklyn Daily Eagle - 12/18/16.

"INTOLERANCE" AT MONTAUK THEATER

Griffith's Huge Film Spectacle Piles Pelion on Ossa—And Then Caps Pelion With Something Else.

If D. W. Griffith had tried to do less in his latest film play, "Intolerance," he might have done more. The task of swallowing the civilizations of Babylon, Judea, medieval France and modern America and digesting a common idea out of all of them, and then condesing the nourishment of all four periods into a capsule requiring only three hours in the taking was one that would have taxed the heroic intellectual stomach of a Browning. The man who did it should receive credit for his courage if for nothing else.

But to say that Griffith did not succeed completely in the attempt is not by anym eans to say that he failed. He tried something that no one else ever trined to do—and almost did it.

Long after people have forgotten that the four stories told were a plea for a more generous judgment of the other classes, however, they will remember the massive spectacles that were heaped up.

The applause that burst from the audience from time to time last night was for the Babylonian spectacles rather than for the story they were telling. This was natural. If in any of the four parallel stories the idea of intolerance was obscured by the physical means used to clarify it, it was in the Belshazzar story. The eye revelled in the pcitrues of chariot races on top of the city walls, of the great gates that took the strength of forty men to open them, of the religious processions numbering thousands of moving figures, and more than all of the army of siege engines brought against the city by the armies of Cyrus. One forgot all about the theme—that most of the world's misery comes from the unwillingness of one set of people to aulow all the other sets to think as they please. There is scarcely any superlative of praise that is not applicable to this part of the film play.

Cordiality to the theme is cooled for many in the modern story by the unwarranted bias shown in pictureing the methods of modern philanthropy. Charitable associations do not wrench well cared for babies from the arms of virtuous mothers, leaving the v.m.'s on the floor unconscious, and Griffith knows it. What is worse, everyone else knows it, and the injustice of this part of the picture blurs much of the rest that is fine.

Herman Press - Eagle. 12/18/16.

INTOLERANCE

Historisches Filmdrama schildert in Bildern von überzeugender Realistik die Intoleranz, Heuchelei und professionelle Reform

Vier Tragödien der Intoleranz in Babylon, Jerusa'em, Paris und in einer modernen amerikanischen Grosstadt. Historische Gemälde von berückender Pracht und Grossartigkeit.

PRINCESS BELOVED in BABYLONIAN SCENE of D.W. GRIFFITH'S INTOLERANCE..

Im Metropolitan Theater wird gegenwärtig der Film "Intoleranz" gezeigt. Was die rein technische Seite des Films anbetrifft, so ist er unbestritten das Grossartigste und Vollkommenste, was jemals auf diesem Gebiete geleistet wurde. Tausende von Personen treten in dem Film auf; ein ganzes grosses antikes Stadt wird aufgebaut und mit Feuer und Schwert zerstört, die Prachtbauten im alten Babylon, mit unerhörter Pracht und historischer Treue hergestellt, ist einfach das Imposanteste, was die Filmindustrie jemals in dieser Hinsicht hervorgebracht hat, es ist ein Wunderwerk moderner amerikanischer Kunst. Das alles andere, was Anlass auf diesem Gebiete geschaffen wurde, als blass und unbedeutend erscheinen lässt.

Die hervorragende Bedeutung des Films liegt jedoch auch auf einem anderen Gebiete. Herr D. W. Griffith, der Schöpfer des Films, einer der bedeutendsten Theaterunternehmer des Landes, hat die persönliche Mühe nicht, die verschiedenartigsten der Phasen des Hanger vorführten und die tragischen und komischen Seiten in abwechselnd interessanten Bildern darstellen.

"Intoleranz" ist ein moralischer Schauspiel, das interessant im höchsten Maße die Worte, es liegt die Frage in ihm, durch Worte die Wirkung, durch Handlungen, es legt die Tragödie der proletarischen Bevölkerung in drei ganz Abschnitten, und die Intoleranz in drei ganz verschiedenen Hinsichten. Wenn es Mühe erfordert, Geschichte in der Abfassung des Manuscripts, die in drei verschiedenen Zeitalter verschiedenartig wirken.

"Intoleranz" ist eine Geschichte, die drei Akte des Lebens, Wirkens und Leidens, die Geschichte, die Geschichte, die Geschichte

Daily Wireless - 12/19/16. (Seattle.)

OLGA GREY AS MARY MAGDALENE
in D. W. Griffiths Two Milion Dollar Spectacle "Intolerance" which was declared the greatest picture ever produced by a capacity audience at the Metropolitan Theatre last night. "Intolerance" will remain all week with matinee daily.

Seattle Star - 12/19/16.

POWERFUL, TENSE, SPECTACULAR DRAMA OF AGES IS 'INTOLERANCE'

Seattle Star Dec 19-1916.

"Intolerance," Griffith's "sun play of the ages," began a limited engagement at the Metropolitan Monday night.

For the better part of three hours the audience sat tense, marveling at one of the greatest photoplays the hand of man has produced. The picture is almost beyond comprehension. Gigantic battle scenes, the massacre of the Huguenots, a modern strike, with the militia dealing death and destruction—all done with the touch of a master.

The picture flays the so-called personal charity foundation. The story opens in a little mill town. The sister of the owner must have money for her "charities." The wages of the mill hands are reduced. They strike. Many are killed. The "Dear One" (Mae Marsh) and the Boy (Robert Harron) move to the city, where he falls into evil ways. The paths of the two run together and they are married. The Boy is "framed" and sent to prison. The baby comes. Self-centered, meddling charity investigators "investigate" the little mother's case. They take her baby.

Then the play shows ancient Babylon, in its barbaric splendor. Jerusalem, as the Master walked thru the crooked streets, and Paris, 1572 A. D., when on St. Bartholomew's eve, the bloody massacre of the French Protestants began, at the instigation of Catherine de Medici (Josephine Crowell)—all picturing the intolerance of one to another—the strong toward the weak.

The greatest number of stars ever assembled in one picture play lending notes. Some of these are: Mae Marsh, Robert Harron, Ralph Lewis, A. D. Sears, Alfred Paget, Tully Marshall, Seena Owen, Miriam Cooper, the late Elmer Clifton, Constance Talmadge, Howard Gaye, Josephine Crowell, W. E. Lawrence, Eugene Pallette, Mae Giby Wilson, Sam De Grasse, Frank Bonner and Monte Love.

Pittsburg Press. 12/18/16.

Pittsburg Dispatch 12-18-16.

Notes of the Screen

Seattle Post-Intelligencer. 12/19/16.

GREATEST SCREEN DRAMA IS SHOWN

"Intolerance" Is as if Some God Had Revivified Dead to Re-enact Tragedy.

MOTHER FIGURE ALWAYS.

Cradle Endlessly Rocking, While Thousands Perish by Sword or Are Hurried to Gallows.

By CHARLES EUGENE BANKS.

For three hours last night the audience sat half breathless in the Metropolitan theater before a vision of the world.

Griffith's "Intolerance" defies description. Drama, yes, more; super-drama. It is as if some god had revivified the dead of all the ages and set them to re-enact the mountain peaks of human tragedy. And viewing it as it unfolds with the swiftness of thought the soul cries out as have the martyrs of all time, "My God, my God, why hast thou forsaken me."

"Intolerance" transcends the powers of imagination. It is a vision that must have unfolded slowly in the author's mind. Incidentally Walt Whitman has come into his own. His "Out of the cradle endlessly rocking" is the soul of Mr. Griffith's indescribable production, and Griffith gives him credit for it beautifully. Between the shifting scenes from Babylon to Jerusalem to a modern city, to the Massacre of St. Bartholemew, always reappears that pensive mother figure and the cradle endlessly rocking, always thousands being put to the sword or rack or blown from the mouth of cannons, or shot down in strikes, or hurried to the gallows at the demand of that unseen but ever present power, "intolerance."

Lust for Blood Prevails.

The scenes vary from the most touching and tender expressions of love, of fatherhood and motherhood to sweeping cavalades of horsemen and footmen and pikemen, seemingly hundreds of thousands of them filled with the lust for blood, pouring down upon other forces to take life as a horse bites grass, or as a pike swallows minnows.

Always the babe coming up from the cradle—always the hate of human differences sending the growing figure of life into an unready grave.

In action this phantom pageant is perfect. Whether it be Mae Marsh in the wonderful expression of mother love, or fear or anguish, Bobby Harron in the shadow of the gallows, or bloodthirsty Cyrus at the head of hordes of soldiery massacring the reveling city of Babylon, the smug uplifters in a modern city, the epileptic king of France in a fit condemning thousands to slaughter, or some poor hungry Jew holding his bit of bread to his hungry mouth while the priest prays, the acting is flawless.

Add to this an orchestra of forty pieces playing with themes that so correspond to the action that the orchestra soon becomes a part of the pageant, opens in with innumerable battle sounds, roars of destruction, the sound of falling walls, the wails of dying thousands, and all so timed and toned that it seems to flow out of the screen. In this and you may get some slight conception of the perfectness with which this tremendous work is done.

Worldly Tragedies Excluded.

You see four world tragedies passing before you, that is, bit of one and then another, but all advancing in equal proportion, like four great streams of human marching toward one infinite point, but each under the same commander, back in Israel's perfect story.

You cannot select the most important of the four stories, the intolerance of the Huguenots and Protestants and Jesuits, the intolerance of the Jews with the Roman rule of Palestine, the intolerance of Medieval France at a time when it was at the height of its power, the intolerance of modern city life with the separation of individuals into cliques and castes, the intolerance of the Babylonians in some particulars the most civilized people of antiquity, the intolerance of the Persians

Pasadena Daily News - 12/18/16.

"INTOLERANCE" IS APPEAL TO PASSIONS

Methodist Pastor Characterizes Griffith Photoplay as Furnishing Spectacular Excuse for Iniquity

That "Intolerance," D. W. Griffith's photoplay now running in Los Angeles, is a spectacular appeal to the passions and prejudices of the people, an excuse for wickedness and a slur on law, order and righteousness, is the conviction of Rev. J. F. Humphrey, pastor of the Methodist church, who in his evening service yesterday reviewed the big film spectacle. The sermon was the second of a series on problems of today. The first, preached Dec. 10, dealt with automobile racing.

Mr. Humphrey said, in part:

"Do not understand me that I condemn the moving picture, for I do not. I regard it as one of the greatest modern instruments for good or evil. If I had my way, I would have a moving picture machine in the basement of the church for the innocent entertainment and instruction of the young people, and all other people, as far as that is concerned. Some people years ago objected to the stereopticon in the church; if any one today objects to it, they are twenty-five years behind the times.

An Advocacy of License

"Mr. D. W. Griffith of Los Angeles has thrown upon the screen a photoplay entitled "Intolerance, or Love's Struggle Through the Ages." From the standpoint of expense and the spectacular, it is no doubt the greatest moving picture ever produced. I cannot agree with one who said of it, "There is no redeeming feature in the entire photoplay from beginning to end." There are some good things in it, and many scenes I would condemn if they were taken out of their settings, but the influence from the setting spoils many good scenes, to my mind. The interpretation placed upon them by the continued reference to modern civilization and the attempt to make the Christ appear to condemn that which is righteous and the approving of that which is license in the name of liberty of love is unspeakable. The impression is that it is an advocacy of license instead of true personal liberty. The extreme liberalists have seized on it to commend it. You get the impression that meddlers, manufacturers and courts, as portrayed, are typical cases, which they arraign. I do not believe there ever was a case of a juvenile court and humanitarian workers pictured.

Scenes too Realistic

"In the light and trend of the play, meddlers are those who stand for the sacredness of childhood, the best interests of women, the purity of the home. Nahomidus, the king, condoned voluptuousness and free love. He ordered the worship of the love goddess. These things are commended in the photoplay and those who condemn such are held up as bigots.

"Some of the colossal tableaux of the Babylonians are too realistic for exhibition. In its descriptive parts, what do we see? The dancing girls and swaying, half-naked priestesses with charm too at Belshazzar's half-naked feast. How long are we to endure this advocacy of the cause of the beastly civilization of Babylon in the days of Belshazzar and of Rome in the days of Nero?

"There is a slur upon the movement to close out the disorderly and drunken dance in the cafes of the cities.

Slur on Prohibition

"There is a slur upon the people who are working for the abolition of the greatest curse of the age, the liquor traffic. Even as late as last week the Rev. Reynold Wright of Los Angeles denounced this. In the interpreting character the Bible and the church of Christ are held up as an obstacle to the progress of the world. The Bible, published in Los Angeles, was burned. Not so, this said. The Bible was not built up in anticipation that the lives of the race at the time of the coming of the Christ would be a perfect production. Neither is alcohol in moderate drinking, nor is the coming Christ law in a civil court. It does happen at times, but it is not the rule.

Appeal to Passions

"It looks as if he attempts in this picture to laud a policy of life, which always has tended toward the corruption of the highest civilization. It seems to me it is a spectacular appeal to the passions and prejudices of the people, an excuse for wickedness, a slur on law, order and righteousness.

"Mr. Griffith may not have meant to convey these ideas, but his play gives you that impression. If this is a sample of the moving pictures that are to be thrown onto the screen, the Christian people of the nation are going to have to fight the popular picture movement as was done the old corrupt theatrical plays."

Evening Mail - Dec. 18-1916.

Intolerance in Real Lobby Life and "Intolerance" on the Screen

Who Said Mr. Griffith's Drama Depicts Reel Life but Not Real Life? Whoever He Was, He Will Find His Answer Here and In the Liberty Lobby.

Evening Mail - Dec. 18-1916.

By SARA MOORE.

A MATINEE crowd sifted into the foyer and banked about displays of pictures from "Intolerance." Two or three hundred Griffith fans had already streamed into the theatre, not deigning to question the quality of the entertainment offered by pausing before the samples.

A fashionable minister shooed his family flock on, casting only an embarrassed side glance at the photographs while he hurried them by. Three youths lingered, dreamy-eyed, until the last quarter inch of their final Fatimas had been smoked. Sweet Sixteen and a Debutante fluttered up, stared, broke into giggles. Then they hastened away blushfully—to elbow several bank presidents and shoe clerks from desirable places before the box office.

A wispy haired woman with thick spectacles and a nose reddened by nothing more stimulating than Forty-second street wind, seemed to be trying to swallow an exclamation point, and at the same time get between a foyer picture and a brisk little woman whose outline spelled g-r-a-n-d-ma. The little old lady, however, would not be deprived of at least one look. Her gasp was one of the almost extinct kind, now usually imported from Four Corks, Mich.

"After all," stammered the bespectacled one, "I suppose that all these—sort of thing must be all right. It happened in history. And as an educational medium the moving picture has to give an historically accurate presentation of—"

"Well—er—Belshazzar was a Bible character, hasn't he?" hesitated Grandma. "It won't do any more harm to see him than to read about his goings on. As president of the women's clubs you ought to be in touch with—"

They took another forty peek. The colored photograph showed two naked embracing according to Babylonian technique. The student of history would see at a glance that according to the accepted way not restricted by opposing binding moldings, who are hampered by stiff, high collars and fear of public opinion, gesture.

"I don't suppose the Baptist minister would hesitate a minute like that in—" The rest was lost in a giggle.

They began off to pick at each other. The floor was on the place for intolerance. So they bought a couple of tickets and rushed in.

The Glory of Pageantry

Their opening was typical of hundreds that swept before every performance of Griffith's big spectacular production, which bought to have an effect even before spectators took their seats to overcrowded cabaret.

Like all great dramatists, the gauge of the age are far left on and are before the people she comes to see, but is their own hearts. So they go and look upon their own lives on the page of ingenuously pictured pageantry. Some, and to be sure, the little, little, little, work of mere pretty pictures, the throbbing of the pulses of the gods of pleasure of the moment, and the spell of pageantry, and the spell of the Hippodrome, and the Ziegfeld Follies, and the Dancing Girls of Delhi, and the Dancing Girls of Paris, and the Dancing Girls of Broadway, and the Dancing Girls of Babylon, and the Dancing Girls of Rome, and the Dancing Girls of Hell, and the Dancing Girls of Heaven, and the Dancing Girls of Nowhere, and the Dancing Girls of Everywhere, and the Dancing Girls of Everywhere, and the Dancing Girls of Everyw

Seattle Post-Intelligencer. 12/20/16.

"INTOLERANCE" TO OPEN THIS EVENING

Colossal Spectacle Begins at 8:10 Sharp Because of the Length of Performance.

"Intolerance," the much-heralded colossal spectacle of D. W. Griffith, will open its Seattle engagement at the Metropolitan theater tonight. Owing to the magnitude of the production and the enormous expense of operation, "Intolerance" will never be shown in any but the highest class of theaters and at prices customarily charged for first-class attractions. This is Mr. Griffith's most pretentious production and is presented under his own management, which is ample assurance that no detail will be lacking.

Chorus and Orchestra.

Accompanying the attraction is a chorus and a symphony orchestra of thirty pieces which interprets the special musical score written by Joseph Carl Breil, the famous composer. Thousands of wonderful effects add to the realism of the entertainment.

Always revolutionary in his methods, Mr. Griffith presents in "Intolerance" the novelty of four parallel stories or four epochs in the world's history running side by side. This is said to be the only innovation in story telling conceived by the brain of man in the last 2,000 years and has aroused critical admiration from coast to coast.

Begins at 8:10 Sharp.

Owing to the length of the performance the orchestral prelude starts at 8:10 sharp. Theatergoers are urged to be in their seats at this hour, as the performance is claimed to be the most impressive affair ever staged and the opening scenes should be witnessed in order thoroughly to comprehend the wonderful story presented.

Seattle Star. 12/22/16.

"INTOLERANCE," THE STUPENDOUS PRODUCTION, PACKING THE METROPOLITAN THEATRE.

The second and last week of the engagement of D. W. Griffith's "Intolerance" at the Metropolitan Theatre, begins next Monday with no diminuation in the interest which this stupendous picture spectacle has created. The press and public have united in perfect agreement on the subject of the merit of this latest of D. W. Griffith's productions, and the effort to fittingly describe it remains as futile as ever in face of the very stupendousness of the work. So well has Griffith combined and conjoined his four parallel stories of remote historical epochs and rendered them subservient to one overwhelming theme, that the spectator admits at once the presence of a really new art form, and gives homage to the imagination of the man who conceived and rendered it real. The management advises prospective patrons to avail themselves at an early date of the opportunity of witnessing this spectacle as the engagement is rapidly drawing to a close. The last performance will be given on Sunday night, December 31st. Seats are now selling for the remaining performances which start at 2:10 and 8.10 daily.

Brooklyn Citizen 12/22/16.

GRIFFITH SPECTACLE MOVES TO THE B'KLYN MONTAUK

«Intolerance», the Griffith spectacle, still continues to lure large audiences. But now it is Brooklyn audiences at the Montauk Theatre who enjoy and marvel at this gigantic picture.. No small measure of the remarkable success of this screen masterpiece is due to its spectacular wonders. In themselves, the Babylonian scenes cost more than any entire spectacle heretofore offered and they represent a standard of stupendous production that even Mr. Griffith may find it difficult to excel in any future work.

Inspired after the splendor of an ancient day, the palace of the prodigal-living Belshazzar, the great hall of which is over a mile in length, is the most amazing sight ever offered a theatregoers. Mr. Griffith has made this most famous old-world stronghold, with its mighty walls, its battlings hosts, its revels, its life of luxurious abandon and curious customs live again, an accomplishment that is without peer.

Pittsburg Leader 12/20/16.

PITT—Tuesday night will witness the closing of the engagement in the Pitt theater of William Fox's latest big picture, "The Honor System," the film version of Henry Christian Warnack's widely read book dealing with the conditions in the penal institutions of the country. In touching on the conditions of American prisons, Mr. Warnack's novel, without becoming a propaganda volume, urges a reform of the systems that result in inhuman punishment of prisoners and treating of them as if they were less than other men.

Friday night, at the Pitt theater, will begin the limited engagement of D. W. Griffith's stupendous spectacle, "Intolerance." There is no question that Mr. Griffith's new creation would attract throngs to the theater for months to come, only the exigencies of booking arrangements will forbid. On this account, the engagement is necessarily limited to a brief period.

"Intolerance" is revolutionary in its handling of dramatic themes, both of things as they were in the far distant past, and as they are today in the present. The four great parallel stories are handled in a manner which gives the spectator the feeling that he is living in four widely separated ages of the world's history during the progress of one evening; the switching backwards and forwards from one story to the other is handled with such deftness that the interest is always maintained at fever pitch. Each story stimulates a new interest in the scenes to follow.

Tremendous, indeed, are the Babylonian scenes; those of the St. Bartholomew massacre; of the times of the gentle Nazarene in Judea, and of the stirring, pulsating modern times. Nothing anything like "Intolerance" has ever been produced, and it is not likely that there will ever be another producer who will be willing to undertake the hazard of such a large enterprise. Not only the magnitude of the spectacle itself, but the entire scope of its multitudinous details show the presence of an entirely new idea in the making of productions of this type.

The scheme of the plot is to lay before the world in thrilling story form three great historic episodes, the climaxes of which are brought about by the passions aroused by intolerance, and to weld these bygone episodes with the present through the medium of a modern story which shows what intolerance will do in this day and generation unless fanaticism is done away with and meddlers are curbed.

Babylon, that wondrous cradle of civilization, which gave arithmetic and astronomy to the world, lives again with all its splendors; the Judea of the Man of men appears to wondering eyes as if the pictures of the great masters had come to life; the France of Charles the Ninth and of Catherine de Medici burgeons as real as the France of today and flash by them is told a thrilling story of the present time. Only real disaster could result in realm what imagination would scarce dare dream.

There will be a large symphony orchestra of soloists and a chorus under the direction of Julian Pavella.

Seattle Star. 12/22/16.

HOW GRIFFITH GOT HIS PLOT IN "INTOLERANCE"

About a year and a half ago, D. W. Griffith started on a picture to be called "The Mother and the Law." Mae Marsh and Robert Harron were to be starred. The picture was to take a crack at the so-called personal "charity" associations.

The theme began with a strike, in which the boy was made fatherless. The girl and her father, thrown out of work, moved to the city. The boy followed soon. In the great city, temptation beset him and he became a member of a gang of gunmen. He met the girl and gave up his lawless ways. They were married. Fate was against him, and the leader of his old gang "framed" him and he was sent "up the river."

Out of prison, he found that their baby had been taken from the little mother by a charity association. Fate, following hot on his trail, sent him to a murderer's cell. But by the efforts of a kindly officer, he was saved from the noose and the guilty one brought to justice.

Then Griffith, the greatest producer of the age, conceived the idea of comparing the modern day intolerance of ethics and religion with the three periods of history, namely: The Babylonian era at the time of Belshazzar; Judea at the time of Christ, and France during the virtual reign of Catherine de Medici.

Thousands of actors were used. Over $2,000,000 were spent, it is said.

A round dozen of the greatest photoplay stars of today have leading parts.

The play will be at the Metropolitan for about ten more days. A special symphony orchestra accompanies the picture.

Seattle Weekly Times. 12/22/16.

Metropolitan Theatre.

The second and last week of the engagement of D. W. Griffith's "Intolerance" at the Metropolitan Theatre begins next Monday with no diminuation in the interest which this stupendous picture spectacle has created. The press and public have united in perfect agreement on the subject of the merit of this latest of D. W. Griffith's productions, and the effort to fittingly describe it remains as futile as ever in face of the very stupendousness of the work. So well has Griffith combined and conjoined his four parallel stories of remote historical epochs and rendered them subservient to one overwhelming theme, that the spectator admits at once the presence of a really new art form, and gives homage to the imagination of the man who conceived and rendered it real. The management advises prospective patrons to avail themselves at an early date of the opportunity of witnessing this spectacle as the engagement is rapidly drawing to a close. The last performance will be given on Sunday night, Dec. 31st. Seats are now selling for the remaining performances which start at 2:10 and 8:10 daily.

Washington Herald. 12/18/16.

STUPENDOUS SPECTACLE COMING TO THE METROPOLITAN THEATRE

"Intolerance," the latest D. W. Griffith Spectacle, will be the attraction at the Metropolitan heatre, beginning Monday night, December 18th. Starting Tuesday afternoon at 2:10, matinees will be given daily in addition to the regular performances. "Intolerance" is Mr. Griffith's first production since "The Birth of a Nation" and will be presented in Seattle under his personal management. A large Symphony orchestra and chorus accompanies the attraction, and thousands of effects add greatly to the realm of the play.

Always revolutionary in his ideas, Griffith has cast aside all accepted forms of dramatic construction of the past and has invented for "Intolerance" a method of presenting four separate and distinct stories almost simultaneously. These stories trace a universal theme through various periods of history in Babylon, Judea, Paris, and America, and show that the one cause of unhappiness and trouble since time immemorial has been intolerance or hatred.

Mentally, "Intolerance" begets description. Nothing approaching the magnitude of the production has ever been attempted, or will likely ever be attempted again, over two million dollars and three years time having been consumed in completing it. The irresistible sweep of the mighty hosts of Cyrus the Great toward Babylon, the attack on the walls where the besiegers use great towers and catapults, the hand-to-hand fighting on the walls, in the streets and in the palace, are reproduced as only a Griffith could reproduce them. Thru the whole entertainment runs a complex musical score, written by Joseph Carl Breil.

Patrons are requested to make early reservations in order to obviate the necessity of standing in line at the box office before performances, and possibly missing some of the impressive opening scenes.

Journal of Commerce (Portland) 12/31/16.

Daily Oregonian (Portland Or.) 12/31/16.

A PICTURE WITH A MESSAGE

Oregonian (Portland) 12/31/16.

Pittsburg Gazette Times. 12/26/16.

"Intolerance," which is now playing a limited engagement in the Pitt Theater and which has been greeted by large audiences since the opening performance, is the first and only production made by Mr. Griffith since "The Birth of a Nation." It is pictorially the greatest thing Mr. Griffith has ever done and its pictures are very wonderful examples of camera skill and resource.

Philadelphia Inquirer. 12/26/16.

"Intolerance" at Opera House

D. W. Griffith's latest and most marvelous picture spectacle, "Intolerance," attracted large audiences to the Chestnut Street Opera House yesterday, and enthusiasm was rampant during the showing of the stupendous film product. The presentation has been reviewed at length in these columns and needs no further comment at this time, except to repeat that it is the greatest picture production thus far shown.

Pittsburg Press. 12/22/16.

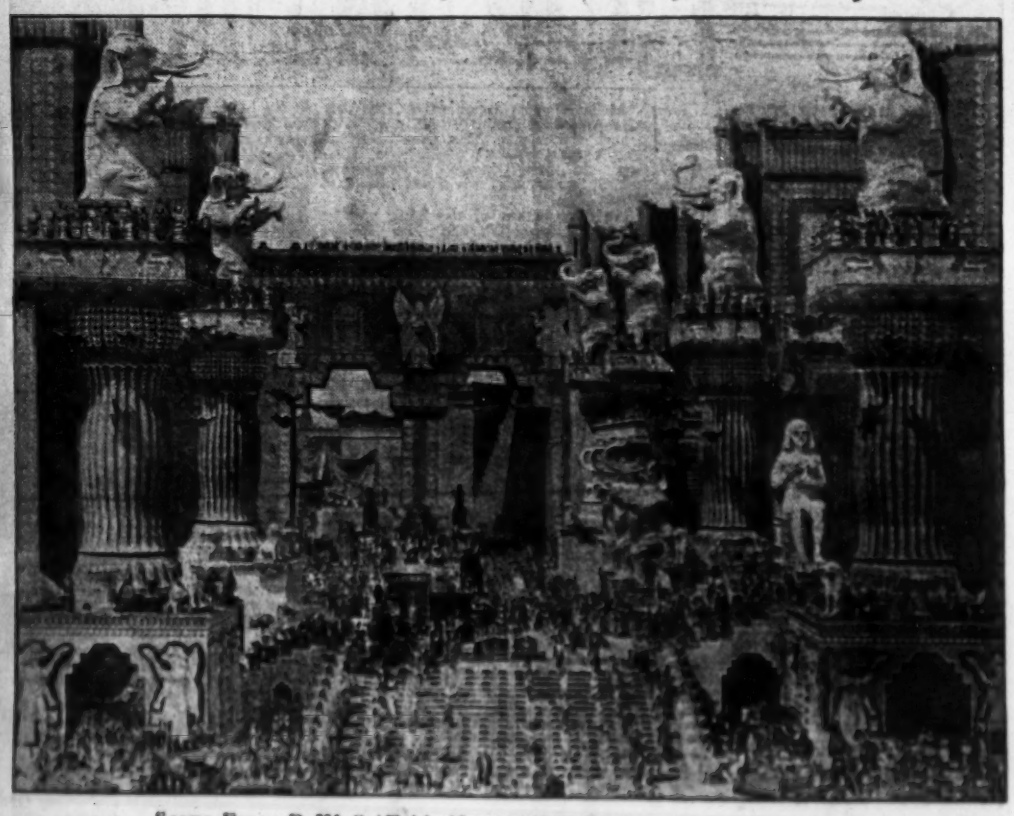
"INTOLERANCE" OPENS AT THE PITT THEATER

"Intolerance," the much-heralded D. W. Griffith feature film, was shown at the Pitt theater last night. It was the premier to an indefinite run. The film is unusual in the mass of material it contains; the photographic work is excellent and the "big scenes" are remarkable in their completeness and extent. One gathers from the introductory flashes that "Intolerance" is intended to teach great moral lessons; is a powerful protest against inhumanity, and likely to have some effect on the thought and action of those who see it.

However, it is nothing more than a spectacle, displaying some of the worst traits of man, without pointing any means of improving his nature. It is well enough to say: "Be tolerant," but most people now and in the ages past have thought they reached the peak of liberality in their treatment of others. The film depicts four periods, the day of Babylon, the time of Christ's life on earth, a period of religious persecution in France and our own time. It is the old story of inhumanity, embellished with magnificent pictorial ornament. Mae Marsh has the principal role in the modern setting and her acting is wonderful. The storming of the walls of Babylon is a big scenic feature of the show. The orchestra, led by Carl Bernthaler, plays the incidental music splendidly.

Pittsburg Dispatch. Dec 22/16.

Oh, Those Beautifully Terrible Babylonian Days



Scene From D W Griffith's New Million-Dollar Film, "Intolerance"

D W Griffith has completed arrangements to show his new colossal spectacle, "Intolerance," at the Pitt Theater, for a limited engagement, beginning Friday night, with daily matinees thereafter excepting Sundays. This is the first and only production made by Mr Griffith since "The Birth of a Nation."

Mr Griffith has been at work on this story for over three years. It is an original idea, consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today. In this production, Mr Griffith has set a new mark and created his most ambitious achievement. Greater backgrounds have been made for his action than were ever revealed before. In his principal scenes he has utilized more people than were ever seen in any production.

In the remarkable cast assembled by Mr Griffith are Mae Marsh, Constance Talmadge, Miriam Cooper, Lillian Gish, Robert Harron, Josephine Crowell, Joseph Henabery, Spottiswoode Aitken, Tully Marshall, Margery Wilson, Seena Owen, Bessie Love, Ralph Lewis, George Siegmann, Lloyd Ingraham, Vera Lewis, Sam de Grasse, Olga Grey, Frank Bennett, Elmer Clifton, Alfred Paget, Walter Long, Lillian Langdon, and hundreds of other familiar names.

The modern story is laid in a Western city of the present time. The story of a sacred time is laid in Judea A D 27. In the medieval time, the scene is Paris in 1572, when Catherine de Medici caused the massacre of St Bartholomew. The ancient story depicts the downfall of Babylon the Magnificent when Belshazzar was conquered by Cyrus the Great.

The musical arrangement by Joseph Carl Breil will be interpreted by a large symphony orchestra under the direction of Julian Carillo.

All Chicago Papers. 12/22/16.

MR. STAR GAZER IS GRIFFITH'S FRIEND.

Maker of "Intolerance" Has Own Weather Chief and He Is Big Factor in Production.

And now comes the professional star gazer to report for duty at the behest of the photoplay industry, which, under the leadership of D. W. Griffith, has commanded all arts and sciences to bend to its royal will.

A star gazer now is a member of the myriad staff of the creator of "Intolerance."

This Mr. Star Gazer broke into the new art world like countless others, by way of an experiment. He was the sole beneficiary of unstable weather conditions in that part of southern California where "Intolerance" and "The Birth of a Nation" were mainly produced. When he was called upon to lend his planetary services to the staging of "Intolerance" his employers believed they were taking a long chance—that it was one chance in a thousand that he would make good. And he made good.

But not by reading the cabalistic symbols of the zodiac, or finding Mr. Griffith's lucky star. Nothing like that.

Mr. Star Gazer was a practical soul. He was able to predict the weather for the following day by studying the skies at midnight. Each evening previous to a working day in the building of "Intolerance" Mr. Star Gazer would go on watch at the Griffith studios. He would scan the blue vault from bottom to bottom. He would examine the complexion of the moon. If it were moon time, he would pass patiently for hours upon the shifting clouds and vapors which obscured or dimmed the constellations.

In the early morning, hours before the time set for the company to assemble, Mr. Star Gazer would have ready an accurate weather forecast for the dawning day. If the technique of this scientific process is not clear to the reader, permit me to let Mr. Griffith's assistant director to elucidate:

"Our astronomer has saved many thousands of dollars to the production of 'Intolerance,' he said. "For a long time we used as almost hopeless faith and exactitude, only changing weather. And weather conditions make a mighty factor in a production where good scenes are employed in our big scenes.

"To assemble cast dramas of actors from great distances, to place them in separate costumes and receptacles and then have the sky suddenly be full of dark clouds is a heart-breaking proposition. Also it means a huge money loss. A loss of as much as $10,000 in a single day. That is why our star gazer is the best friend of Mr. Griffith's financial department. When he predicts as a fair day, we get to work by sunshine. Although such results had been taken in earlier productions, this year's production of "Intolerance" is the first in which the weather conditions have been predicted in advance of the shooting.

Mr. Star Gazer is one of the unsung heroes of "Intolerance."

Chicago Daily News. 12/22/16.

Cook County Herald. 12/22/16.

INTOLERANCE AT COLONIAL

When in Chicago, it's "Intolerance."

To miss seeing the [illegible] spectacle drama at the Colonial Theater when spending a day in Chicago is like overlooking the national capitol building in Washington, D. C.

David Wark Griffith's greatest production is the biggest thing the big city has to offer in the way of entertainment these days. The drama's four separate stories cover vital periods in the world's history, and the huge, realistic scenes should be seen by all grown-ups and school children. As a big, thrilling, pulsating three hours' entertainment "Intolerance" takes first rank, the spectator is held in an almost breathless spell of interest and suspense from the beginning to the crashing climax.

"Intolerance" is a two-dollar entertainment in every sense of the word. The best seats are greatly convenient in that they are within the means of every man, woman and child. As more than one delighted patron of the Colonial Theater has expressed it, "If the average high class Broadway attraction is worth two dollars, then Griffith's 'Intolerance' is worth ten."

"Intolerance" is indeed one of the wonders of the world. It is not only a triumph of pictorially but there is a message of big lessons and consequently, this last two million dollars was expended on the colossal creative work which, at time of these paragraphs, lacks of theatrical lessons, and other elaborate scenes which are and will [illegible]

[illegible]

Deutsches Journal. 12/26/16.

Liberty Theater.

Einen ungewöhnlich starken Besuch hatte das Liberty Theater aufzuweisen, in welchem der packende Film „Intolerance" gezeigt wird. Die Scenen aus dem Leben Jesu sprachen natürlich am Geburtstage des Heilandes besonders an. Nur noch wenige Wochen bleibt „Intolerance" im Liberty Theater.

Pittsburg Dispatch 12/23/16.

INTOLERANCE A GREAT FILM

Griffith's Stupendous Picture Play Munificently Presented at Pitt

Whatever D W Griffith left undone in "The Birth of a Nation" to give him supreme title to Wizard of the Films, he has done in his new spectacle, "Intolerance," which was given its Pittsburg premiere last night at the Pitt Theater. The producer has a very simple theme—that love, throughout the ages, has ever battled with the intolerance of scandalmongers, busybodies, meddlers and abnormal humans prone to interfere with all earthly pleasures. Caustically critical, one might say,

Margery Wilson

yet displaying enough teeth and human nature to make it tolerable, entertaining, and even pleasing to the composite audience. Modern agitators are fearful alike, in the capital-labor struggle everything is pitted to the side of the workingmen, and enough vice and virtue marching side by side through history are pictured to give shop and parliament to the screen show.

In the main, the production is admirably clear. Scenes succeed each other, and usually make your selections for the characters they desire to present. This March in the Play, then, the workingman's strike, probably as one would be a better illustration, comes out and gets the Franklin Bruce, Margery Wilson is a particularly lovely [illegible] in the part of Catherine de Medici, and Tom Meighan takes on the important part of what he considers a good, out of a job, [illegible] Mae Marsh is the Dear One and has only to shoulder every eye and heart here. Owen Moore looks the Chaplin part with a gendarme and [illegible] in a [illegible] and Bessie Love is a charming [illegible] Wilfred Lucas is High Priest, and Mae Marsh is the Dear One in [illegible] Lucas plays the judge of Babylon, and [illegible]

Evening Telegram. December 23 1917.

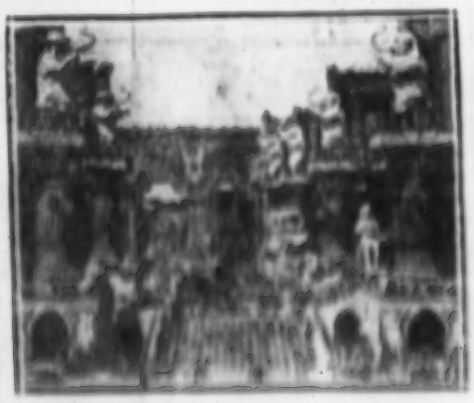
Judean Scene From "Intolerance"

Below, from left: Constance Talmadge and Lillian Gish.

Morning Telegraph. December 25-1916

Great Banquet Hall of Belshazzar.

When a resident of Babylon wished to make a note of an engagement, or write a letter to someone, or if official Babylon wished to transcribe events for records to hand down to future Babylonians, the writing was not done as social or official Pittsburgh would do it, instead of neat books or engagement calendars, the Babylonians wrote on a tablet of clay and on this they made his thoughts. The writing was of the cuneiform style, like the style which had to be substituted at the present of Belshazzar's Great Banquet Hall of the Babylonians, in the year 539 B.C. Cyrus, King of Persia, had taken Babylon, and Belshazzar, the last king of Babylon, had called his nobles together for a great feast. The Babylonians had taken the sacred vessels from the temple of Jerusalem, and Belshazzar, in his pride, had ordered that they be used at the feast. While the feast was in progress, a hand appeared and wrote on the wall of the banquet hall the words "Mene, Mene, Tekel, Upharsin," which Daniel interpreted to mean that Belshazzar was weighed in the balance and found wanting, and that his kingdom was given to the Medes and Persians. Belshazzar was slain that night, and Cyrus became king of Babylon.



SCENE IN "INTOLERANCE" AT PITT.

Boston, Dec. 25 1916.

GRIFFITH SPECTACLE AT METROPOLITAN ALL WEEK

[illegible]

'INTOLERANCE,' GREATEST OF FILMS, IS COMING

D. W. Griffith's $2,000,000 Screen Production to Show at Local Playhouse.

D. W. Griffith's colossal $2,000,000 spectacle, "Intolerance," will be the attraction at the Eleventh Street playhouse, Morrison and Eleventh streets, for a two weeks' engagement beginning Monday afternoon, January 1, New Year day. This is the first production Mr. Griffith has made since "The Birth of a Nation." In his new offering Mr. Griffith shows four parallel narratives of four ages of the world's history. It tells a modern story of striking local color and stirring detail, which depicts the sufferings and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. In this illustration of his theme he has painted a picture which will startle the world by its realism.

In joining the modern story to ancient events Griffith has made a wide departure from all stage construction of the past. He elaborates upon his original invention of the switchback to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572. In each locale he introduces analogous characters to the protagonists of his modern story and shows them swept into the same vortex of intolerant opinion which are the negative theme of his main theme.

The historic correctness of these various periods are presented in elaborate and accurate detail. The work of research to give authority to these themes was carried on by a corps of experts over a period of three years. These actual episodes in the Griffith epic are the subject of the great undertakings upon the different schools and it was this fact that he worked upon.

His Babylonia is brought up to the year after Alexander and Darius of the Persian dynasty, conditions of the Persian wars are still going on in their parents. The scene of Judea and other parts of Palestine give a historical color to the Holy Land that surpasses the work of Tissot. The background for the massacre of St. Bartholomew in Paris shows the courtyard in that city in which the [illegible] of that color the Paris Fighting Men [illegible] orchestra of 2 musicians [illegible] the production. Performances begin afternoon at 2:10 and evening at 8:10 under the direction of the Kirle Amusement Company.

Chicago Examiner 12/24/16

Dubuque Daily News. 12/23/16.

"INTOLERANCE," THE STUPENDOUS PRODUCTION, PACKING THE METROPOLITAN THEATRE.

The second and last week of the engagement of D. W. Griffith's "Intolerance" at the Metropolitan Theatre, begins next Monday with no diminuation in the interest which this stupendous picture spectacle has created. The press and public have united in perfect agreement on the subject of the merit of this latest of D. W. Griffith's productions, and the effort to fittingly describe it remains as futile as ever in face of the very stupendousness of the work. So well has Griffith combined and conjoined his four parallel stories of remote historical epochs and rendered them subservient to one overwhelming theme, that the spectator admits at once the presence of a really new art form, and gives homage to the imagination of the man who conceived and rendered it real. The management advises prospective patrons to avail themselves at an early date of the opportunity of witnessing this spectacle as the engagement is rapidly drawing to a close. The last performance will be given on Sunday night, December 31st. Seats are now selling for the remaining performances which start at 2:10 and 8.10 daily.

Philadelphia Public Ledger. 12/20/16.

"INTOLERANCE" IS A GRIFFITH TRIUMPH

His Latest Achievement in the Motion Picture Art Is Revealed

VIVID HISTORIC CONTRAST

Babylon, Judea, France and America Figure in Wondrous Production

The world's greatest master of motion picture art, David Wark Griffith, has accomplished in his latest psychological spectacle, "Intolerance," which was placed on view last evening at the Chestnut Street Opera House, for the first time in Philadelphia, a work which may be said in all richness of spirit to be the greatest in all respects which has yet been accomplished in this newest field of expression.

It is striking throughout, and in part of its effects quite astonishing, as has been for his films the biggest box office and has yet found its way to the screen, and as has told the story of a Russian Jewish family in the Ghetto, Mr. Griffith has not been satisfied with the world's applause, but in the film in which he [illegible] the story of Belshazzar, the Jews of Judea, the Prince of Darkness, the Prince of Peace, the [illegible] of the Medes and Persians, the [illegible] of the Huguenots, the [illegible] of the Paris of Catherine de Medici, the [illegible] of the modern world, and the [illegible] of today in America, which [illegible] the [illegible] of the [illegible] of the [illegible] of

Philadelphia Public Ledger.
12/25/16.

SURPASSING ART IN GRIFFITH WORK

"Intolerance," Greatest of Spectacles, Delights and Enthralls Large Audience.

FOUR PERIODS OF WORLD

Exploiters of Mankind and the Smug Reformer and Meddler Excoriated.

"Intolerance" is truly a colossal spectacle. This was evident to the audience that last evening filled the Chestnut Street Opera House to "capacity" and that during three hours was continually and continuously delighted or enthralled by a master work such as surpasses anything yet attempted or achieved by producers of motion pictures. At the same time it is entirely erroneous to regard "Intolerance" as a picture.

In reality this spectacle is a tremendous representation of big historic events in three distinct periods of the world's history, placed in apposition with a story of life among the people in the America of today, and with an embellishment of orchestral music and of illustrative song heightened by theatrical effects and in surroundings to suggest a flight in fancy to other times and other places. There was no one in the audience that was not intensely interested in the skilfully set forth tales that illustrate David W. Griffith's theme of the intolerance of mankind, and there was none that did not feel the force of his excoriation of the sociological meddler, the smug reformer or the exploiters of humanity.

To attempt to give completely an idea of the stories that Griffith has successfully called to his aid in setting forth his notions as to the intolerants of all ages would be futile in limited space. Suffice it to say that it is a purpose of the spectacle to show the struggle of love throughout the ages—always the same, yet in detail vastly different. Action is cumulative. There is no wavering. Tremendous battles are fought—battles such as, even today could not be equaled in floreonss of personal conflict. Such wonderful settings as were provided for the showing of years in and about the ancient city of Babylon are so massive and so complete in accurate detail as to stagger the imagination.

Saviour of Mankind.

When the Nazarene Himself is seen in the streets of Jerusalem there is the realization, in personal artistry, of an actual Saviour of mankind—often surrounding in beauty as it effectively does of the world's most famed paintings of brothers at the time of Christ. Thus again the horrors of the massacre of St. Bartholomew are set forth with the skill of a master to affright and all in surroundings of almost the actual period. The siege of the walls of Babylon, and of the city itself, with remarkable instruments of ancient warfare to assist the walls and with wrecking missiles falling upon the heads of people passing to the gates of death in the battle and falling to fall and be in abandonment of the city, are shown with a vividness that is a lesson in history. Then there is the story of Judea with the people in the military rule of Rome, brought to the continued attention by a family Authority and taught in the age of time as to set the observation up of an opposition to the material.

Pictured characterizations are given in some of the performances in the four epochs that make up the picture. Mae Marsh is one of the outstanding figures. The important play is given special prominence as the girl in "Love's Struggle" throughout the centuries of the world's history. Miss Marsh is a delicate creature with the sensitiveness of a sensitive plant and the little touches in pathos that are the outstanding characteristics of her work. Robert Harron is the lover in the story of the Lord Saviour of the world. Mr. Harron is a young man who is destined to be a leading man in the world of the drama. Lillian Gish is the mother rocking the cradle of humanity throughout the ages and Miss Gish is a young woman who is destined to be a star of the first magnitude. Miss Gish is a young woman who is destined to be a star of the first magnitude. Miss Gish is a young woman who is destined to be a star of the first magnitude.

National Labor Journal. 12/29/16.

Mr. David W. Griffith wishes to invite five ladies from each local union in Pittsburgh and vicinity, to act as a committee to review "Intolerance," at the Pitt Theater.

The Secretary of each local is requested to select five ladies, (wives of members of his own local), ladies most able to judge of the value of this spectacle to Union Labor.

When this list, with the full name and address of five ladies from each local is received from the secretary of each local, Mr. Griffith will mail to each lady a ticket and a special invitation to see this performance.

Mr. Griffith may be addressed care of William Penn Hotel.

Chicago Herald. 12/26/16.

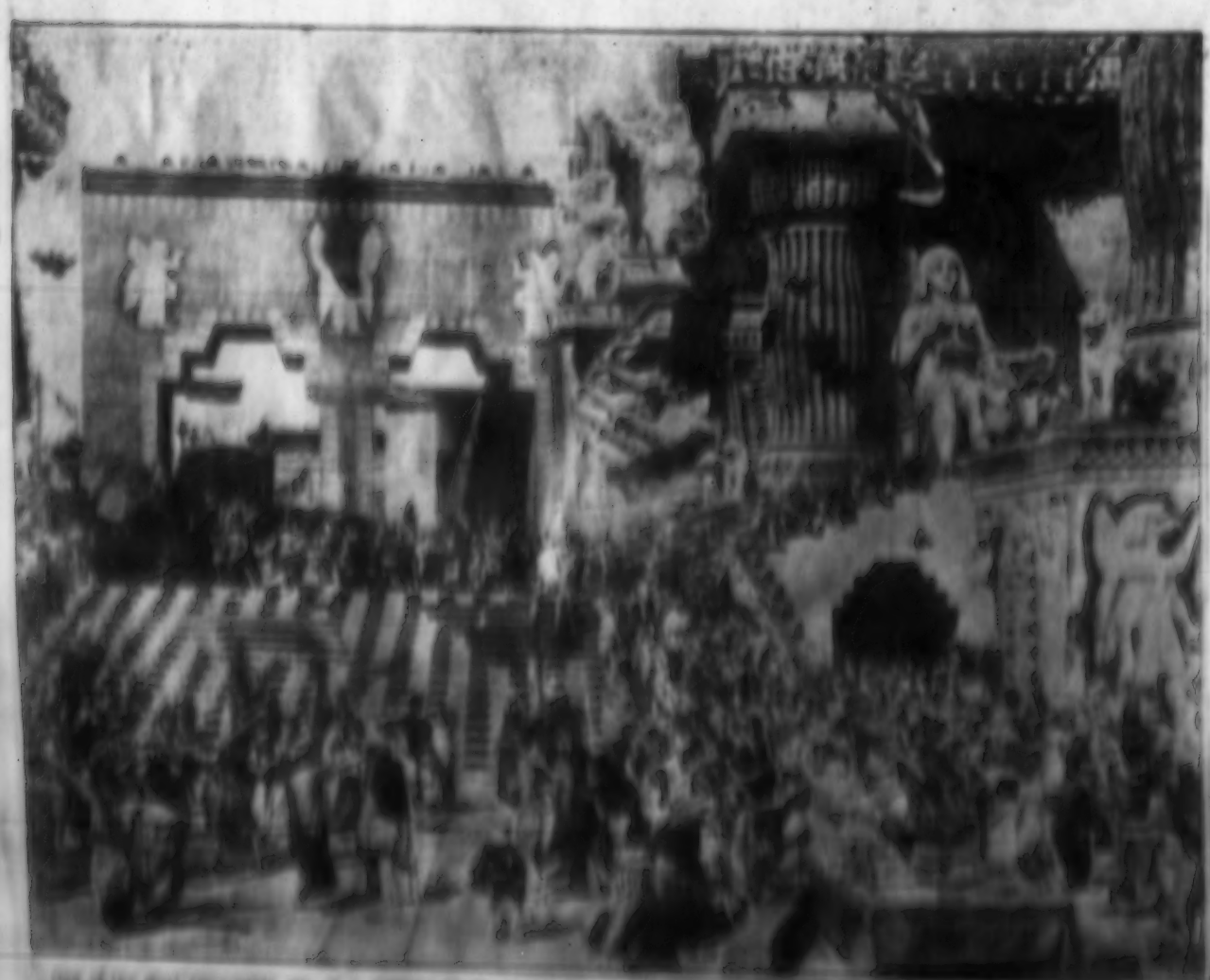
CONSTANCE TALMADGE as "THE MOUNTAIN GIRL" in INTOLERANCE

Pittsburg Leader. 12/24/16.

SCENE IN "INTOLERANCE" ...PITT...

Portland Journal. Portland, Oregon. 12/25/16.

Babylonian Scene From Colossal Movie Specacle "Intolerance"



Pittsburg Sun. 12/29/16.

Pittsburgh Maidens Who Are Posing in the Pitt Theater in "Intolerance."

Helen Ketchum and Nellie Mitchell.

Ishtar's priestesses in the flesh now are in Pittsburgh. Ishtar was at one time the Goddess of Peace in the ideal of the Babylonian of Belshazzar's time. Two Pittsburgh girls are posing in the Pitt Theater, where D. W. Griffith's cinema spectacle, "Intolerance," is being shown. They are representing the virgins of the sacred fires in the Ishtar temple shown in the picture. It was the job of three of the executives of the Griffith staff to select from the many girls who applied for the places to choose Miss Helen Ketchum and Miss Nellie Mitchell. It was with considerable difficulty that the selections were made. Dressed in the costumes of Ishtarienne aides, Miss Ketchum and Miss Mitchell will distribute the books of "Intolerance."

Pittsburg Gazette - 12/26/16.

Pitt—"Intolerance"—Photo Spectacle

Beginning its first full week at the Pitt yesterday this massive series of screen scenes arranged and staged by D. W. Griffith drew large audiences throughout the day. Photographically, in scope, immensity of subject matter and splendor of mass effects, nothing the camera has ever done in the hands of this remarkable genius can touch this latest picture. As a narrative, whether considered as drama, history or propaganda, it does not equal by any means the solidarity, tenseness and vitality of "The Birth of a Nation." Four stories covering four periods in the world's history are covered, the design being to show in each period the results of man's intolerance and the suffering and misery flowing from the officious meddling of Pharisaical people in other people's business. It was, according to Mr. Griffiths' picture theory, intolerance that caused the downfall of Babylon under the luxurious reign of Belshazzar; that brought about the crucifixion of Christ; that caused the massacre of the Huguenots on St. Bartholomew's Day by the fanatical Catherine de Medici, and that is inspiring the prohibition movement and the industrial disturbances of today.

Each of these episodes and theories is dramatically presented with a lavish and startling array of scenic. Nothing so extensive as the battle scenes in the fall of Babylon has ever been seen on the screen. Great armies of thousands of soldiers, chariots, destructive war engines and daring action on the part of the actors appear and reappear before the eyes until one's senses fairly reel. The scenes of the crucifixion are reverent, and some of the Christ pictures are classic in pose and perspective. The slaughter of the Huguenots and the strike troubles of the present day are presented in the same massive way. All these things are handled with precision, a dramatic effectiveness and a pictorial richness that astonish and amaze.

Biblically and as a propaganda there is great confusion and much sophistry. The stories are difficult to follow because of the interjecting of the episodes, flashing backward and forward and moving rapidly from one period to another.

In defense of an untenable theory as to the evils of the human race, Griffith has been compelled to exhibit the darkest, loathsome side of humanity. This creates a sense of gruesome, that repels and hatred. This is an overwhelming throughout the three hours of the exhibit that are become shocked and repelled rather than entertained or elevated. Through the pictures [illegible] have made the world a more pleasant place to live in, leaves this great picture a thing of terror, of horror and of half truths. There are scenes that are so exaggerated, so fearful in their bloody realism that I am surprised at their appearance in a work that must have cost great sums of money and the exercise of unusual genius, labor and artistic skill and knowledge.

C. M. B.

Chicago Examiner. 12/24/16

PAULINE STARR IN "INTOLERANCE" AT COLONIAL.

Kenosha Times. 12/29/16.

GRIFFITH'S SPECTACLE STARTS SECOND WEEK

[illegible]

Chicago. 12/24/16.

Colonial Theater.

Griffiths „Intolerance. Ein Vergleich dieses gewaltigen Wandelbildes mit der ersten größeren Schöpfung Herrn Griffiths „The Birth of a Nation" ist hinfällig, denn „Intolerance" übertrifft dieses Bild in solchem Maße, daß es als eines der ersten zwei Rollen enthaltenden Filmdramen neben dieser überwältigenden Produktion von „Intolerance" erschein.t Herr Griffith hat, um dem Wunsch der ganzen Menschheit nach Frieden Nahrung zu geben, einen Schlußeffekt dem vieraktigen „Intolerrance" beigefügt, der in seinem tiefsinnigen Inhalt von außerordentlicher Wirkung ist. Diese Bilder zeigen den Frieden, der die Welt besiegt. Friedensengel steigen auf die Schlachtfelder nieder, nehmen den Soldaten die Gewehre aus den Armen, machen die Geschütze wertlos und bringen die Luftfahrzeuge zu Falle. Die Schlachtfelder wandeln sich in blumige Auen auf denen Erwachsene und Kinder fröhlich umherspringen, und das Ge-

Pittsburg Press. 12/29/16.

"INTOLERANCE" PROVES MASTER ACHIEVEMENT

Griffith Pictures Are Drawing Big Crowds to the Pitt Theater

That D. W. Griffith's "Intolerance" represents the supreme achievement of the master mind in the world of film productions is an opinion shared by the local press and by the theatergoing public of Pittsburg. The press has expressed itself in its columns on more than one occasion, while the theatergoers have given expression to their approbation by crowding the Pitt theater at every performance of the great spectacle that has thus far been given.

The very massiveness of the production has thrilled the thousands who have seen it, and it is not within the memory of local theatergoers that such enthusiasm and applause has been evoked by any stage production. As great as was the acclaim that greeted "The Birth of a Nation," it all now seems infinitesimal in comparison to the reception accorded "Intolerance."

Because of the long line of ticket buyers at the box office before each performance the management desires to impress upon the public the desirability of making their reservations well in advance so as to preclude the necessity of having to stand so long in line and perhaps miss the opening scene of this great spectacle

Eve Hagerage und Maria Rodbaring in „Intolerance".

Chronicle Telegraph.
Pittsburg 12/29/16.

PLAYS THE MOUNTAIN GIRL IN "INTOLERANCE"

No one had ever heard very much about Constance Talmadge until she appeared in D. W. Griffith's "Intolerance," which now is showing in the Pitt Theater. In fact, no one heard of Miss Talmadge to any great exten until after she had completed most of her scenes in the spectacle, in which she

CONSTANCE TALMADGE.

appears as the Mountain Girl in the Babylonian story. Miss Talmadge received her early screen acting instructions from Mr. Griffith. After she finished her work for "Intolerance," other directors engaged her and now she is one of the leading actresses in the motion picture business. Miss Talmadge is one of the examples of the Griffith custom of not engaging stars, but selecting players who have not had a great deal of training and making capable actors and actresses out of them after the manner of Mr. Griffith's ideas.

Seattle Times - 12/18/16.

BABYLONIAN STYLE IN "INTOLERANCE"

While the magnificent Babylonian episode in "Intolerance," D. W. Griffith's latest spectacle, which will come to the Trent Theatre for a week, beginning next Thursday night, January 4, and continuing until Thursday, January 11, may not be responsible for the Babylonian influence in the current season's styles for the fashionable woman, there is no question, but what its wealth of richly embroidered, beautiful and distinctive costumes has created more interest in the beautious raiment of that old world city than all the talk of New York's modistes.

To the interested, a fine opportunity is afforded to glimpse the alluring creations that graced the fair ones of Belshazzar's court of luxury by a performance of "Intolerance." For there are shown hundreds of fascinating garments, historically correct, for Mr. Griffith had them fashioned, regardless of expense, according to data furnished by the research experts.

Babylon was a centre of power, of untold riches. To its marts came the choicest products of all lands. The court of Belshazzar was the most prodigal, the most abandoned of all the ancient world and it is almost unnecessary to add that the women of it revelled in costumes of the most sumptuous kind. It is small wonder that Callot and Bulloz have sounded the Babylonian note for the current season's styles when one realizes the marvelous elegance, and coloring, and the indescribable variety of decoration which characterized the feminine garb of Babylon.

Much interest has already been aroused locally in the coming of "Intolerance." The advance sale of seats will open Tuesday morning, but mail orders are being received now.

12/26/16.
Seattle Post-Intelligencer.

GRIFFITH'S "INTOLERANCE" REMAINS AT METROPOLITAN.

Tonight at the Metropolitan will begin the second and last week of D. W. Griffith's stupendous spectacle, "Intolerance." There is no question that Mr. Griffith's new creation would attract throngs to the theater for months to come, only that the exigencies of booking arrangements forbid. On this account the engagement is necessarily limited to a brief period, and will end with the night performance on Sunday night, December 31. "Intolerance" is revolutionary in its handling of dramatic themes both of things as they were in the far distant past and as they are today in the present. The four great parallel stories are handled in a manner which gives the spectator the feeling that he is living in four widely separated ages of the world's history during the progress of one evening. The switching backward and forward from one story to the other is handled with such deftness that the interest is always maintained at fever pitch.

Each story eliminates a [illegible] in the scenes to follow. Tremendous, indeed, are the Babylonian scenes, those of the St. Bartholomew massacre, of the times of the gentle Nazarene in Judea and of the stirring, pulsating modern times. Nothing like "Intolerance" has ever been produced, and it is not likely that there will ever be another producer who will be willing to undertake the hazard of such a large enterprise. Not only the magnitude of the spectacle itself but the entire group of the Metropolitan details show the presence of an entirely new idea in the making of productions of this type. Performances will be given twice daily at 2:30 and 8:15. Seats are now selling for the entire engagement.

Chicago Examiner 12/26/16.

Colonial

IN VIEWING D. W. Griffith's masterful spectacle, "Intolerance," shown at the Colonial twice daily, few of the audience recognize the prime calculator ever present in the producing of this masterpiece.

But the "specter of death" was constantly on hand with his familiar scythe awaiting the opportunity to cut off a life. Many times was he frustrated by but a hair's breadth. Even Mr. Griffith was his target at times, and he has admitted it seemed as though the grim life guardian, the master workman, was himself in instruction. Fate, it is jumped into the breach and saved what promised to be a memorable tragedy.

This motion picture contained during the making of the last reel, Mr. Griffith had conceived a dream, a vision, which he had begun to realize during the production. For this he had prepared a large [illegible] in the Sierras, with carpenters, scenic artists, etc., at work on the sets. During rehearsals

Chicago Herald. Pictorial. 12/24/16.

AN UNINTENDED COMEDY PICTURE—The legs in the photograph are not Olga Grey's, as you at first suppose, but are those of a slave who helps bear her palanquin in "Intolerance." Miss Grey takes the part of Mary Magdalene in the photoplay.

MAE MARSH as "The Dear One" in "Intolerance," D. W. Griffith's latest production, at the Colonial theater.

LILLIAN GISH as "the Woman Who Rocks the Cradle" in "Intolerance" at the Colonial.

CHICAGO SUNDAY HERALD

Motion Pictures

Part Seven Eight Pages

DECEMBER 24, 1916.

How $1,985,462 Was Spent Producing Play

Filming the scenes from a balloon was only one of many unusual ideas in producing "Intolerance." At the left Mr. Griffith [illegible] from a balloon platform. The position of the balloon is shown in the photo at the right. In the photograph above Mr. Griffith is the central figure in conventional dress. (The scenes pictured above, but very little the same, is [illegible] by Mr.

Atlantic City Press. 12/31/16.

CATHERINE DE MEDICI CALLING on her SON CHARLES IX to ORDER the MASSACRE of the HUGUENOTS in D.W. GRIFFITH'S INTOLERANCE.

Tribune - San Diego, California: 12/26/16.

FILMS AND PHOTO PLAYS

WHAT THE PRESS AGENTS SAY

PRINCESS BELOVED IN BABYLONIAN SCENE OF D.W. GRIFFITH'S INTOLERANCE.

12/29/16.
Wash. Times & Herald

"INTOLERANCE" EVERYWHERE

D. W. GRIFFITH'S "Intolerance" has now virtually made a circuit of the greatest of this country. New York, San Francisco, Los Angeles and finally Chicago has endorsed it by overflow crowds and crowded houses. In New York this wonderful [illegible] is now in its fourth month at the Liberty Theatre. San Francisco and the [illegible] Portland theatre [illegible] records of record-making business. When the Los Angeles run is completed the films will be the talk of a city that [illegible]

Intolerance

D. W. Griffith's [illegible] Theatre [illegible] Thursday [illegible] Theatre [illegible] Friday [illegible] Theatre [illegible] Saturday [illegible] Theatre [illegible] Sunday [illegible] Theatre [illegible] Monday [illegible] Theatre [illegible] Tuesday [illegible] Theatre [illegible] Wednesday

Gazette Times - Pittsburg - 12/26/16.

"Intolerance," D. W. Griffith's latest film triumph, continues as the attraction at the Pitt Theater, where it is attracting very large audiences, the Christmas matinee being a record-breaker for the place. With its great scenes, its remarkable company of players and its splendid

Miss Mae Marsh.

orchestra and vocal accompaniment, "Intolerance" is a modern marvel in motion photography.

Chicago Herald - 12/31/16.

"Intolerance" has only one regret, and that is that the seating capacity is not greater. Hundreds and hundreds of disappointed people are being turned away each day because they are unable to get seats. "Intolerance" bids fair to outdo the "Birth of a Nation" in popularity. This marvelous Griffith spectacle is now entering its sixth week with unprecedented picture popularity.

THE "DEAR ONE" OF "INTOLERANCE."

Miss Mae Marsh.

Pittsburg Press. 12/31/16.

PITT.

D. W. Griffith's colossal spectacle, "Intolerance," will be the attraction at the Pitt theater for a limited engagement starting Friday night, with daily matinees thereafter excepting Sundays. This is the first and only production Mr. Griffith has made since "The Birth of a Nation." In his new offering Mr. Griffith shows four narratives of four ages of the world's history. It tells a modern story of striking local color and stirring detail which depicts the suffering and adventures of a young couple who happen to be caught in the whirlpool of so-called social reform. The effort to thwart the law of individual destinies is the force which brings the young lovers and others into a sequence of events which engulf them. Tuesday night will witness the closing of the engagement in the Pitt theater of William Fox's latest big picture, "The Honor System," the film version of Henry Christian Warnock's widely-read book dealing with the conditions in the penal institutions of the country. In touching on the conditions of American prisons, Mr. Warnock's novel, without becoming a propaganda volume, urges a reform of the system that results in inhuman punishment of prisoners and treating them as if they were less than other men.

Seattle Post-Intelligencer 12/27/16.

PLAYS AND PLAYERS.

By CHARLES EUGENE BANKS.

To find that the adorable "she" is not one girl, but a thousand, would be rather a shock to the average young man who goes a-courting. That, however, is ofttimes the experience of the one who seeks his ideal in pictureland. The scrutinizing and sometimes impertinent camera eye reveals the myriad personalities often possessed by just one girl. Take, for instance, Mae Marsh in "Intolerance," the sensational picture success now at the Metropolitan. It would be clever to call Miss Marsh a chameleon, if it had not been done so many times already. The camera never does such startling tricks as when she is before it. At first she is a simple, roguish youngster out in the yard with the barnyard pets. A little later she is left alone, a young girl in a great city; and then she is seen as a young mother, fighting frenziedly for the possession of her baby, which intolerant and hate-breeding women are trying to take from her. At one moment she radiates the brightest of comedy, and, in quick contrast, shows all the dramatic fervor of a Bernhardt.

No eminence in the future annals of the stage seems to be too great to prophesy for her, for, like the supreme actors of every generation, she seems to unite in one the personal characteristics of scores and hundreds of different human beings.

Off the stage she is, indeed, the roguish kid. It was the youthful love of adventure that prompted her one day to visit the Griffith studio to look around to see what was happening. Griffith, seeing her romping about with the studio kids, at once sensed her possibilities and put her to work. She still plays and romps with the studio kids, just as she did the first day she ever saw a moving picture studio. "A great kid!" That is the way they all speak of her. She lives the simple and homely and homely sides of life. She grows her own cabbages and sweet peas in her own garden in Hollywood and she takes her fun out of that and out of her work.

Press - Atlantic City. 12/26/16.

INTOLERANCE AT NIXON NEW YEARS

Read this if you don't believe that screen stars wear more expensive and exclusive costumes than their sisters of the speaking stage.

In "Intolerance," which will commence an engagement at the New Nixon Theatre on the afternoon of New Year's Day, the Princess Beloved, adored of Belshazzar the magnificent, in the Babylonian episode, wears a creation of jewels and ostrich plumes that cost $7,000 and at that all of the jewels are imitations. The skirt of the costume is made mainly of ostrich plumes, 145 of them to be exact in count, all dyed by hand in the variegated colors of the Orient. Ropes of exquisite imitation pearls, sapphires, rubies and emeralds supplemented by wristlets, anklets, necklaces and a headpiece make up the balance of this eye-arresting garment. Some of the metal work is solid silver, part of it is plated in gold. Over 5,000 jewels were used. They do things with royal munificence in Mr. Griffith's studio. Some costume. Yes, in more ways than one for with it on one couldn't go through an ordinary doorway without crushing the feathers, not even sideways.

Another instance of Mr. Griffith's effort to realize Babylonian opulence is the trailing cape worn by the Princess Beloved. Sixty yards of chiffon velvet went into the making of this cape on which were embroidered solid gold butterflies measuring three feet from wing tip to wing tip. Only one woman could do this embroidery at one time and it took this woman five months to complete her task. The total cost of the cape was $[illegible].

Pittsburg Gazette Times. 12/26/16.

Pitt—"Intolerance"—Photo Spectacle

Beginning its first full week at the Pitt yesterday this massive series of screen scenes arranged and staged by D. W. Griffith drew large audiences throughout the day. Photographically, in scope, immensity of subject matter and splendor of mass effects, nothing the camera has ever done in the hands of this remarkable genius can touch this latest picture. As a narrative, whether considered as drama, history or propaganda, it does not equal by any means the solidarity, tenseness and vitality of "The Birth of a Nation." Four stories covering four periods in the world's history are covered, the design being to show in each period the results of man's intolerance and the suffering and misery flowing from the efforts meddling of Pharisaical people in other people's business. It was, according to Mr. Griffith' picture theory, intolerance that caused the downfall of Babylon under the luxurious reign of Belshazzar; that brought about the crucifixion of Christ; that caused the massacre of the Huguenots on St. Bartholomew's Day by the fanatical Catherine de Medici, and that is imperiling the political liberties and the individual prerogatives of today.

[illegible] have made the world a more pleasant place to live in, leaves this great picture a thing of terror, of horror and of half truths. There are scenes that are so exaggerated, so fearful in their bloody realism that I am surprised at their appearance in a work that must have cost great sums of money and the exercise of unusual genius, labor and artistic skill and knowledge. [illegible]

Lorain Telegraph. 12/26/16.

"THE BIRTH OF A NATION"

With great holiday audiences in attendance, afternoon and night, "The Birth of a Nation" opened its three days farewell engagement at the Grand yesterday. The enthusiasm was as spontaneous and the applause as deafening as on the occasion of the first showing of the thrilling picturization of "The Clansman" on Thanksgiving last year. It seems to be the most theatrical offering that gives the spectator as strongly the second or third time he sees it as it did the first time.

The company presenting the spectacle for this engagement is the one seen last season, with the complete academy orchestra of thirty and all the realistic stage effects. The fact that the prices are considerably lower, though, the standard of the attraction has not been changed, should be a factor in attracting another series of big audiences.

It is doubtful if any work that has been written, by any [illegible] will ever equal the story of a Nation from the Civil War to the present time, as now depicted at the Liberty theater, New York, and at the Auditorium here and elsewhere, it is a [illegible]

Seattle Times 12/27/16.

METROPOLITAN'S FILM IS MASSIVE SPECTACLE

Griffith's "Intolerance" Will Be Shown in Seattle Until Saturday Night Only.

[illegible]

Atlantic City Press 12/26/16.

N. Y. Herald. 12/31/16.

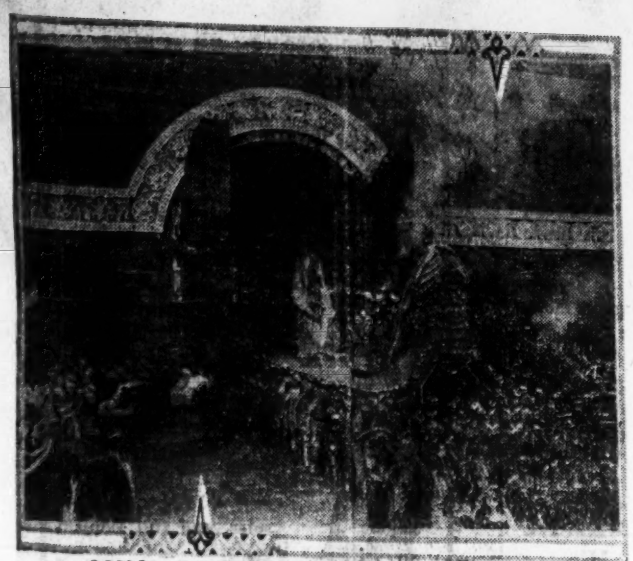
[illegible] LEAGUE

N. Y. Tel. 12/31/16.

"INTOLERANCE" EVERYWHERE

[illegible]

Atlantic City Press. 12/31/16.



SCENE, BABYLONIAN EPISODE IN D.W. GRIFFITH'S INTOLERANCE, AT NIXON'S THEATRE NEW YEAR'S DAY Dec. 1916

Anaheim Daily Herald - 12/24/16.

"INTOLERANCE" IS GREAT FILM; VERDICT OF ANAHEIM PEOPLE

Anaheim Daily Herald - Dec. 16

"Intolerance" was shown at the New Grand Theater Sunday and yesterday to crowded houses and proved to be the most popular picture ever exhibited in this city.

To describe "Intolerance" is impossible as it is beyond description. It is one of the most spectacular plays ever thrown on a screen and shows the world's history through the several ages up to the present. It is the first production by D. W. Griffith since that of "The Clansman" and is put on in a more stupendous scale. Everything is done without thought or expense and each scene is put on with the full amount of scenery to make it complete.

The scenes are realistic and hold the attention of every one in the audience. From the start to finish everything is stilled and all attention is centered on the pictures as they unfold the life of the people of each period depicted. The costuming of the production is the most costly of anything ever attempted.

The twenty-piece orchestra accompanying the production is one of the finest ever heard in Anaheim. The music is rendered in abundant manner all through the time of the concert and adds much to the pleasure of the time but nothing is necessary to add to the interest of this masterpiece of Griffith's. It is complete in itself. The price of admission is none too much to enjoy the music but the additional showing of "Intolerance" makes it more than usually attractive.

To those who have not seen "Intolerance" the show this evening at eight o'clock will afford them an opportunity to see this marvelous production. It is one that will be long remembered by everyone.

Pittsburg, Pa.
Chronicle Telegraph 12/26/16.

Gorgeous Costumes Are Seen in "Intolerance"

Lavish Display of Dress and Jewelry is Shown in Great Film Production.

Not all of the splendor of effects in D. W. Griffith's great epic, now back, "Intolerance," is centered in the

ALFRED PAGET IN INTOLERANCE

Pittsburg Gazette 12/24/16

Evening Telegram. Philadelphia 12/26/16.

AT THE THEATRES

Criticism and Report of Many New Plays That Offer Christmastide Diversion to Local Playgoers—Those Also That Remain.

A VERY feast of novelties was spread for the theatregoers at local playhouses yesterday. So many meritorious new plays have not been revealed here at one time in many a day, if indeed ever before. The principal dishes on the Christmas day menu were "Erstwhile Susan," in which Mrs. Fiske appeared at the Broad; "Seven Chances," a comedy production sponsored by David Belasco, which opened at the Garrick; two new musical pieces, "The Cohan Revue of 1916," at the Forrest, and "The Blue Paradise," at the Lyric, and "The Heart of Paddy Whack," in which Chauncey Olcott made another of his much appreciated visits at the Walnut. But two specimens of dramatic entertainment were held over from the preceding week, "Experience," which commenced its final week at the Adelphi, and the Shaw play, "You Never Can Tell," with which the Stage Society has been having so much success at the Little Theatre.

Vaudeville bills were changed in all the houses, with Eddie Foy and the Seven Younger Foys as headliners at Keith's. The impressive photo spectacle, "Intolerance," latest and most gorgeous product of the genius of D. W. Griffith, played at the Chestnut Street Opera House. The Philadelphia Grand Opera Company gave a popular priced performance of "Il Trovatore" at the Academy. In addition all the photoplay houses had timely holiday bills, the Trocadero offered burlesque and Dumont's Minstrels pleased large audiences.

Still further distinction will be added to the week in the appearance of the incomparable Sarah Bernhardt at the Metropolitan tomorrow evening and Thursday matinee and evening in scenes from some of her most notable plays.

Chronicle Telegraph Pittsburg 12/26/16.

Pitt—"Intolerance."

D. W. Griffith's film production "Intolerance" filled the Pitt Theater yesterday and last night with a crowd that was fairly spellbound with the magnificence of the production. [illegible]

Atlantic City Press. 12/26/16.

INTOLERENCE AT NIXON MONDAY

Since the first announcement that "Intolerance" was to come to the New Nixon Theatre for three days, starting New Year's Day, a great interest has been aroused among local theatre goers. It is freely prediited around the New Nixon that the record run made by the "Birth of a Nation" will be shattered.

"Intolerance" traces a universal theme through the various periods of the race's history. Ancient, sacred, medieval and modern times are included in its scope. There are four separate stories, each with its own set of characters. The modern story is laid in a western American city of the present time. It shows the baneful workings of intolerance upon the victims of so-called uplifters who are financially supported by a self-seeking philanthropist. The thrill of the story does no obscure its plea for personal liberty.

The story of the sacred time is laid in Judea A. D. 27. Jerusalem is the scene of the intolerance of the Roman law which finds its victim in the Man of Men, the great exemplar of intolerance on all ages, who expiates upon the cross the penalty to be paid by "Those who do not believe as we believe."

The interpretive musical score is rendered by a large symphony orchestra of twenty-five musicians. The advance seat sale opens at the theatre on Thursday.

MAE MARSH

[illegible] Now that they are there they are commending themselves, January 1.

Seattle Daily Times - 12/28/16.

OLGA GREY AS MARY MAGDALENE
In "Intolerance," D. W. Griffith's $2,000,000 spectacle at the Metropolitan which will be seen for the last times Sunday, December 31.

Seattle Post-Intelligencer 12/28/16.

"INTOLERANCE" CLOSES ITS ENGAGEMENT NEXT SUNDAY.

The engagement of Griffith's colossal spectacle, "Intolerance," is rapidly drawing to a close at the Metropolitan theater, the final performances being announced to take place next Sunday. In this connection it may be well to note that the production will positively not be seen again in Seattle at any other theater, Mr. Griffith having determined to present his masterpiece only at first-class theaters and in the adequate manner required by the vastness of the subject matter handled. A tribute to the genius of the man who conceived this drastic departure from all rules of stage-craft is to be found in the fact that so gripping and stirring an effect has "Intolerance" had upon its auditors that the usual story told at the box office may be summed up in the following sentence overheard yesterday by the writer: "I have been twice already to see 'Intolerance' and I want two more seats for tonight." This is not an exceptional case, as the same story is repeated daily and is easily understandable when the magnitude of the production is considered.

Chicago Tribune - 12/27/16.

SOLD OUT AT COLONIAL.

"Go-to-Movie-Week," Christmas to New Year's, is being backed up by the Chicago fans in a substantial way. In the loop yesterday "Intolerance" did a capacity matinee and evening business, despite the rain. In the afternoon some of the players from the other theaters decided to get a peep at the big Griffith production. Fannie Brice, from the "Follies," and the Dolly Sisters from "His Bridal Night," at the Olympic, risked the elements and made a pilgrimage to the Colonial. Then they went away again. They had not made any reservations in advance and there was not a corner left in the big Colonial to take care of the stage stars.

Chicago Post. 12/27/16.

Praises Music Of "Intolerance"

By Karleton Hackett.

THE PHILOSOPHY of the moving pictures has hardly as yet crystallized into recognized form, for it is all still too fluid, but certain foci have begun to appear. One of these crystallizing points is that in the "movies" one must hear as well as see. By our very nature the two faculties of seeing and hearing are so complimentary that they almost merge into one function since each so beautifully aids the other. As yet no satisfactory war has been found by which the spoken word can be made effective, and by a kind of process of natural selection music has taken its place.

There are to be more than with might perhaps be called the purists of the "movies," who rather resent music as an intrusion, but the instinctive feeling of the public has been too strong for them and music of some kind has become recognized as necessary. But music as illustrative of the story in the pictures is something far different from the sensitive accompaniment of some strong-appeal labors in the musical element on the dramatic plane. It must be considered as an essential part of the presentation of the story by a man with the knowledge of music and sympathy for the spiritual use for which it is to be used.

Yesterday afternoon I witnessed the magnificent spectacle of "Intolerance" and there into leaves the hope in consideration of a work, one indelible impression is left on me with the power of the music in enhancing the force of the story and even the action. After the show I stayed to listen to and talk the music and musicians to explain the most of the problems and difficulties the music had to solve in order to be worth of a large share of the power over the people. In all the scene of the "movies" that seems to arrive that greatest value at least in regard to music, that that perhaps is found being less a part, and it is because of this that music can do well just that part of the thing. Here and there in Intolerance the Persian [illegible] [illegible] [illegible]

Chronicle Telegraph. Pittsburg - 12/27/16.

FROM SCHOOLGIRL TO FILM STAR

MISS BESSIE LOVE.

Selected From Many And Becomes Film Star

While Attending School in Los Angeles Miss Bessie Love Gets Into the Movies.

SHE APPEARS IN 'INTOLERANCE'

One day, at a time when a motion picture director was almost at his wit's end to find a girl, a young girl with life, to play a minor role, he discovered in the long line of waiting applicants to film honors a Los Angeles schoolgirl who looked the part of the girl this director wanted in his picture. He drew her from the line. The girl had been near the end of about 50 other job hunters.

That was the beginning of the career of Bessie Love, who is now in a part in D. W. Griffith's latest cinema spectacle, "Intolerance," now showing in the Fine theater.

The first engagement took her to Hollywood, where she played in many pictures and went to school at the same time. When the picture had been completed it was shown in the projection room of the film company. Among those present at this first showing was Mr. Griffith. It was at so late an hour that the girl playing the minor role in "Intolerance" overslept her alarm and called for the Mary Pickford. Miss Love was then already in one of Mr. Griffith's pictures and engaged for further work.

After playing in a few small parts under Mr. Griffith's direction, Miss Love received offers to accept leading parts in other pictures made in several of the country's leading companies. She is in one of the most artistic works of motion pictures when Miss Love appears in the company of the leading male stars of the production and her following in the roles of the picture has a very large.

This is the role of Bessie Love has taken place when "Intolerance" was taken in the private New York run, as in the case of the Fine theater. The reason for this is that the film is continuing the routine this week, which is the last week, by reason of the changing theater. After the last showing of the film in Pittsburgh, the film will be taken to Philadelphia and then New York. Miss Love will be in the company in Pittsburgh and in Philadelphia and then will return to the city of Hope.

Seattle Times - 12/31/16.

GREAT PHOTOPLAY WILL CLOSE ITS ENGAGEMENT

This Afternoon and Tonight Will Be Last Seattle Productions of "Intolerance."

David Griffith's "Intolerance" has its last Seattle showings at the Metropolitan this afternoon and tonight.

The magnitude of this spectacle cannot be overestimated. It is beyond question the most stupendous film production yet given to the world. Its bigness is staggering. The methods by which it was staged are beyond the imagination of one unskilled in motion picture art.

Unlimited expenditure of time and money, ceaseless attention to detail, acres of scenery and thousands of actors all played their important part in the making of this great masterpiece. It is announced that the picture will not be seen in Seattle again.

D. W. GRIFFITH

(Producer of the mighty spectacle, "Intolerance," coming to the Fine theatre next Thursday.)

Theater. L. p. 12/28/16.

'INTOLERANCE' SETS NEW FILM RECORD

D. W. Griffith's "Intolerance" will come to the Fine theatre for seven days, beginning next Thursday, January 4, with daily matinees beginning Friday and continuing until Thursday, January 11.

It would be difficult to make an announcement that would cause more anticipation and discussion than this. By a happy arrangement in the bookings Manager Moses secured the new Griffith spectacle and Thursday will see Thursday, not as packed houses are now doing in New York, Philadelphia, Chicago and the larger cities of the land.

"The Birth of a Nation," Griffith's first big production, which also received the greatest care which showing last night, will be presented in January. It is not yet decided in a few days the only time which is a few of the large cities, but the people of Pittsburgh will be presented the opportunity of seeing the production which is considered the greatest film production ever made. The six years during which "Intolerance" continued in the New York theater, it is said, has a material loss caused by the fire, a fire which was, and it is hard for it to be repeated.

When brought to the Fine theater next week, "Intolerance" will be presented with all its trappings, with all its thousands of actors, with all its scenery, with all its thousands of horses and camels, with all its chariots and its elephants, with all its wonderful color and lighting effects, with all its wonderful music and its wonderful sound effects, with all its wonderful scenes and its wonderful characters, with all its wonderful story and its wonderful moral.

It is the story of the struggle for peace of the people, the struggle of the people for peace, the struggle of the people for peace, the struggle of the people for peace

Trenton Evening Times. 12/28/16.

"INTOLERANCE" TO OPEN NEXT WEEK

Announcement that Trenton is to get an early view of "Intolerance," the second masterpiece of D. W. Griffith, will be pleasing to all lovers of the beautiful and artistic as well as those who get enjoyment from thrills and spectacles.

Trenton can count itself lucky at having so early an opportunity of witnessing "Intolerance." Manager Moses, of the Trent Theatre, made an early bid for the spectacle, with the result that this city is practically the first outside of what are called "long run" cities to get a glimpse of "Intolerance."

For seven days, beginning next Thursday, January 4, and continuing until January 11, "Intolerance," exactly as it is now being run in the largest cities of the country, will hold forth at the Trent Theatre. There will be daily matinees beginning Friday. It is confidently predicted that even the box office record of "The Birth of a Nation" will be shattered. The sale of seats will open Tuesday, but mail orders are being received now.

It is interesting to note the record of "Intolerance" up to date. It was first produced at the Liberty Theatre in New York four months ago and is still the attraction there. Runs of ten weeks each have been recorded in San Francisco and Los Angeles. Chicago has been jamming the theatre showing "Intolerance" for the past five weeks. Last Friday night this colossal spectacle opened at the Chestnut Street Opera House in Philadelphia. Monday new companies opened simultaneously in Pittsburgh and Toronto.

Trenton Evening Times.

MAE MARSH

Playing in D. W. Griffith's "Intolerance." Coming to the Trent Theatre Next Thursday.)

Philadelphia Press. 12/28/16.

Griffith Entertains Clubwomen.

David W. Griffith was host to representative clubwomen of Philadelphia and vicinity yesterday morning at a special presentation of "Intolerance," the new Griffith spectacle, at the Chestnut street Opera House. The exhibition was principally for women interested in uplift movements, and there were present representatives of clubs from places as far distant as fifty miles from Philadelphia. During the intermission tea and luncheon was served. Mr. Griffith was commended by many of his guests for the quality of "Intolerance" and for the benefits that it was declared would result to humanity because of the force of his exposition of a significant theme.

Philadelphia Press. 12/28/16.

Griffith Entertains Club Women

David W. Griffith was host to representative clubwomen of Philadelphia and vicinity yesterday morning at a special presentation of "Intolerance," the new Griffith spectacle, at the Chestnut Street Opera House. The exhibition was principally for women interested in uplift movements, and there were present representatives of clubs from places as far distant as fifty miles from Philadelphia. During the intermission tea and luncheon was served.

Pittsburg Press. 12/28/16.

SHE'S ONE OF MANY STARS IN "INTOLERANCE."

MAE MARSH'S FIRST

Pittsburg Leader. 12/28/16.

D. W. GRIFFITH HERE AND TALKS ABOUT THE MAKING OF PICTURES

"Nine years ago today," said D. W. Griffith, producer of "Intolerance," now showing in the Grand theatre, "the first experimental picture was made with a cast of five persons and a horse. In the cast was a cow. The first run of the picture was 800 feet and it required two days to make it."

The idea for making of this picture came to Mr. Griffith as he was a passenger on the train on the beginning of the present century. He was reading the Bible. As he read he saw the force of many pictures that it was said had to be followed into great detail in the mind and before it got into pictures had to be followed throughout all of their actions. He saw the picture of it should not be a part of it or at least that but when this picture was made the director was [illegible] the [illegible] of $15 for the [illegible] work. Concerning the idea of the "Madonna" Mr. Griffith said: "I was in a hotel in Mexico and I was sitting in the lobby when I saw the Madonna and child. I was struck by the beauty of the picture and felt that I must have it in my film. I had a hard time to find the model I wanted, but I finally found her in a little Italian family living in the Bronx. The child was the son of a Polish rabbi and I had to hire a nurse to keep him from crying while I was photographing the Madonna. The child was so beautiful I could not resist using him in the picture and then I had to find a Polish rabbi and have him photographed before I could get the child."

Mr. Griffith said that the idea of "Intolerance" came to him while he was in the Bronx. The idea of the four pictures in one came to him while he was in the Bronx. The idea of the four pictures in one came to him while he was in the Bronx. The idea of the four pictures in one

12/29/16.
Pittsburg - Collector City.

"Intolerance"

12/29/

Coraz częściej słyszy się w mieście o zamiarach skonfiskowania niektórych części wielkiego obrazu filmowego "Intolerance". Rozmaitego gatunku reformatorzy, oburzeni na obraz, który jaskrawo podkreśla głupotę i barbarzyńskie metody postępowania wielu "reformatorów", dążą do nałożenia kagańca na ten obraz. Starania te jednak pozostaną, zapewne, bez skutku, gdyż coraz silniej urabia się opinja bardzo przychylna dla obrazu, który, prócz wysokiej wartości artystycznej, przedstawia jeszcze wielką wartość pedagogiczną, wychowawczą.

Chronicle Telegraph - Pittsburg
12/28/16.

BIG PICTURES OF TODAY BORN IN A BARREL

D. W. Griffith Tells of First Film and Its Cast of Five, and Which Cost $65.

'INTOLERANCE' COMPARISON

"From a barrel came the first successful motion picture, figuratively speaking," today said D. W. Griffith producer of the cinema spectacle, "Intolerance," now showing in the Pitt Theater, who is in the city. "The first successful picture cost $65 to produce it. Five persons were in the cast, including a baby, and the props consisted of one barrel and a top for it.

"The director, who received the munificent remuneration of $15 for his work, conceived the idea of the flash-back in this picture, made nine years ago. At that time it was the idea of

D. W. GRIFFITH

D.W. GRIFFITH

Director General of the Greatest Photo Play Ever Screened, "Intolerance," at Nixon Theatre Next Monday, January 1st. 1917

Chicago American 12/29/16.

The making of a huge spectacle like D. W. Griffith's "Intolerance," now at the Colonial Theater, is attended by many hazards. During the filming of the big battle scenes on the walls of Babylon and in the streets and palaces of that great city it was necessary to have a full corps of surgeons and nurses and a large number of ambulances to look after the injuries received by those taking part in this mimic but realistic warfare. A field hospital was also erected near the scene of action.

Pittsburg Press. 12/29/16.

"INTOLERANCE" PLEASES PITTSBURG CROWDS.

HAL REEVES

Chicago Herald. 12/29/16.

The making of a huge spectacle like D. W. Griffith's "Intolerance," now at the Colonial Theater, is attended by many hazards. During the filming of the big battle scenes on the walls of Babylon and in the streets and palaces of that great city it was necessary to have a full corps of surgeons and nurses and a large number of ambulances to look after the injuries received by those taking part in this mimic but realistic warfare. A field hospital was also erected near the scene of action.

Chicago Tribune December 29/1916.

"A BUNDLE OF LOVE"

Trib. Dec. 29

Chicago Examiner 12/29/16

Griffith Wins "Birth of Nation" Censorship Suit

Superior Court Orders Trial of Appeal From Rule Barring Children.

Variety. 12/29/16.

"Intolerance," the Griffith photo feature which opened at the Chestnut Street Opera House last Friday, received "Daughter of the Gods" (which has a big run of business for she week) during the remainder week. Opera Saturday and Christmas Day. The "stage" advertising is having its effect. The picture was praised when it is the office.

Variety. 12/29/16.

TO CENSOR "INTOLERANCE."

CHICAGO, Dec. 27.

The Cook County commissioners yesterday decided that the board of censors have passed favorably upon the picture, "Intolerance," now playing at the Colonial, have decided to do away with the office of the censor. The commissioners stated, in the resolution introduced a motion that the county board of censors be abolished and that the county commissioners be given the power to pass on the pictures. Commissioner Hoffman, who introduced the resolution, said that the board of censors had passed on the pictures, and that the commissioners had no power to do so. The board of censors is composed of Mrs. Ella Flagg Young, Mrs. Mary Bartelme and Mrs. Mary Bowen.

Daily State Gazette. Trenton. N. J. 12/30/16.

Elmer Clifton and Constance Talmadge, "Intolerance"—Trent.

Daily State Gazette. Trenton. N. J. 12/30/16.

MAE MARSH IS 'ADORABLE SHE' IN GRIFFITH'S COLOSSAL FILM

To find that the adorable she is not one girl, but a thousand, would be rather a shock to the average young man who goes a-courting. That, however, is ofttimes the experience of the one who seeks his ideal in Pictureland. The scrutinizing and sometimes impertinent camera eye reveals the myriad personalities often possessed by just one girl.

Take Mae Marsh in D. W. Griffith's masterpiece, "Intolerance," at the Trent theatre next week, for instance. It would be clever to call Miss Marsh a chameleon if it had not been done so many times already. The camera never does more startling tricks than when she is before it. At first she is a simple youngster out in the yard with the barnyard pets. A little later she is left alone, a young girl in a great city, and still a little later she is a young mother fighting frenziedly for the possession of her baby which intolerant and hate-breeding women take from her.

At one moment she radiates the brightest of comedy, and a little later she shows all the dramatic fervor of a Bernhardt. No eminence in the future annals of the stage seems to be too great to prophesy for her; for, like the supreme actors of every generation, she seems to unite in one, the personal characteristics of scores and hundreds of different human beings.

Off the stage Miss Marsh is indeed the roguish child. It was the youthful love of adventure that prompted her one day to visit the Griffith studio to look around to see what was happening. Mr. Griffith saw her romping around with the studio kiddies, at once sensed her possibilities and put her to work. She still plays and romps with the studio tads just as she did the first day she ever saw a motion picture studio. "A great kid!" that is the way they all speak of her.

She likes the simple and human and homely sides of life. She grows her own cabbages and sweet peas in her quaint little garden in Hollywood, Cal., and she takes her fun out of that and out of her work. Critics pronounce her portrayal of the "Dear One" in "Intolerance" her best and most appealing role.

N. Y. Evening Journal - 12/29/1916.

Intolerance—the Curse of the Age. D. W. Griffith Has Made a Play of It.

His Play of Moving Pictures, "Intolerance," Is One of Those That You MUST SEE. It Is a Historical Education Compressed Into One Evening's Watching.

Copyright, 1916, Star Company.

We commend and thank D. W. Griffith, the genius of moving pictures, for his photograph play "INTOLERANCE."

It is not possible to outline even rapidly the panorama of history and of life that Mr. Griffith has concentrated in his marvellous picture play. The greatest pictures, the greatest moments and the greatest intellectual crimes of the world's history are shown in this wonderful picture.

Each reader will have an opportunity to see it, and each reader should SEIZE that opportunity.

The hideous crimes of the world, whether of man against man or class against class, are the crimes of INTOLERANCE.

This war in Europe itself is one of the outgrowths of intolerance. One nation could not stand another's prosperity.

One nation hated and despised another's religion, and was hated in return.

Emperors made conceited by flattery could not tolerate opposition to their wills.

Great merchants, traders of the world, could not and would not tolerate competition.

And, thanks to INTOLERANCE, nations that might have remained at peace and built each other up were put to cutting each other's throats.

D. W. Griffith is a genius in dramatic presentation, and a great deal more than that.

He had the intelligence to know that great things, RARREST things, dramatically presented, really appeal to the people.

We recommend this picture to you, exactly as we should recommend a great book.

When you see such a picture, sitting quietly, and THINKING YOUR WAY THROUGH IT, you are adding to your education, actually looking back through history with your own eyes, and increasing the working power of your brain.

May there be more such pictures as that INTOLERANCE that D. W. Griffith has presented. And may he live many years to work at them and perfect them.

We suggest to him in picture form a book that Dostoyevski, the great Russian writer, says he hopes to WRITE some day.

Namely, a history of MORTAL PROGRESS on the planet.

All histories, even this great play "Intolerance," are histories of man's murders, wars, crimes, shortcomings.

What we need to inspire the youth of the country is a history of man's PROGRESS.

And the best way to present it would be in such a picture as D. W. Griffith could make—a picture that would show the first bow-shaped man, using an animal's skin as a sail, shooting his canoe contrasted with the great steamships of to-day.

A picture that could show a cannibal feast of our ancestors contrasted with the philanthropy of to-day.

In short, a picture that could make vivid the progress of the human optimism, hope, and wipe out the sickness, depressing history of the way that is passing.

There more to congratulate Mr. Griffith on his play "Intolerance" and hope that he may produce many such.

Pittsburg Dispatch. 12/29/16.

BARD WOULD USE MOTION PICTURES

D W Griffith Asserts Another Shakespeare Would Favor Screen Play

"If another Shakespeare were now to appear on the horizon of literature he would give his great work to the world in two forms," said David Wark Griffith, the producer of the two great productions, "The Birth of a Nation" and "Intolerance," to a Dispatch reporter. "First he would write it in book form for the reader, and then he would visualize in motion pictures. The greatest of all artists would simply utilize the best medium available as means of expression, and he could not overlook the motion picture in making his survey. Like literature itself, it is universal. For an example of its possibilities you can show on the screen a reflection of the life of your own city of Pittsburg, the habits and customs of the people of this great industrial city; the clothes they wear, their manners, and then you can take the audience to a village on the banks of the Nile and do the same thing for the natives there, and what is more, can do it accurately. In what other way, can you tell me, could this be done?

"The motion picture has limitless possibilities and far surpasses the spoken stage with its scenery background. On the stage there is a small setting, and you will be told about battles in Babylon, the scenes you call on them. Hence in reality. Take, for instance, the case of Belshazzar in the Babylonian civilization. He is said to have had a palace seven miles in length. In what other way could you get a more comprehensive idea of the magnificence that in motion pictures? Language seems to be rather paltry in comparison with the pictures. Do it, don't they? The motion picture is simply a means to the principle of

D. W. Griffith

Daily Press. Atlantic City. 12/30/16.

"INTOLERANCE" THE GREAT SPECTACLE AT THE NIXON

Commencing New Year's Day, Wonderful War Scenes Depicted in This Masterpiece

Directing thousands of battling warriors armed with spear and sword and bow-gun, in chariots and on foot, on the ground and on the top of walls and towers over two hundred feet high, is a feat to task the resourcefulness of any motion picture director.

The way D. W. Griffith solved the problem of directing the siege of Babylon in "Intolerance," was by using a balloon. This method proved to be an ideal one although Mr. Griffith's first experiences in the swaying basket where anything but pleasant. In fact it took about three days for the tendency to sea sickness that he experienced to pass away. After that, for about two weeks, this eminent director megaphoned his commands from anywhere between one hundred and a thousand feet from mother earth.

Ancient warfare such as "Intolerance" shows in its clash of mighty men is the most difficult of all battle scenes to photograph as well as to direct. To get all angles of the conflict a dozen cameras were used and these were distributed from the top of Babylon's walls where Belshazzar's hosts fought, to the plain below, the city among the hanging gardens of Cyrus.

Great, as were the battle scenes in "The Birth of a Nation" they were tame in comparison with the Babylonian and Persian encounters of old world warfare.

Local opportunity to see the spectacle in wonders of "Intolerance" will be when this spectacle shall be presented at the New Nixon Theatre on Monday next. The advance sale of reserved seats opens this morning at the theatre box office at 10 A. M.

Pittsburgh Gazette 12/30/16.

FINAL WEEK OF

Chicago American. 12/30/16.

MAE MARSH in "INTOLERANCE" at the COLONIAL

Dramatic News. 12/30/16.

D. W. Griffith was in Philadelphia last week to attend the premiere of Intolerance at the Chestnut Street Opera House.

Billboard 12/30/16.

INTOLERANCE COMPANIES

New York, Dec. 25.—The number of organizations presenting D. W. Griffith's Intolerance was increased last week by openings in Philadelphia, at the Chestnut Street Opera House, in Pittsburg, at the Pitt Theater, and in Montreal, at His Majesty's Theater.

The first night houses in all three cities were distinguished by the number of local notables and society people present.

Next week will be the final one of the big spectacle's long and successful run at the Liberty Theater, New York.

Dramatic Mirror 12/30/16.

D. W. GRIFFITH AS A DRAMATIST

In "Intolerance" He Commands the Attention Both as a Director and as an Author

The production of "The Birth of a Nation" established the status of D. W. Griffith as one of the greatest motion picture directors in the world. The Griffith skill as a reconstructor of history, a magical manipulator of thousands of players, a master of suspensive action, magnificent scene and artistic illustrative detail virtually stands alone. The development of the films to their present perfected state is due in a large measure to the Griffith inventions and innovations on the technical side of picture making.

Mr. Griffith has revealed the possibilities of the motion picture as perhaps no one else has; he has ever striven for new effects and new forms of dramatic representation. And for his accomplishments he has been hailed, far and wide, as a genius.

In "Intolerance" the new Griffith spectacle now being presented at the Liberty Theater, Mr. Griffith commands attention not only as a director but as a dramatist. And here we have the first notable instance in pictures of such a unity.

With "The Birth of a Nation" this director recreated for cinema life another great story; the basic theme of "Intolerance" however, as well as the four analogous stories which elucidate it, represent in their entirety the thought and craftsmanship of Mr. Griffith.

In the present spectacle is an entirely new form of drama which consists of four parallel plots kept intact. The only connecting link is the intolerance that runs through them all. Thus in the prologue, we witnessed in the story of the fall of Babylon, the intolerance of the Priesthood; in the first episode, the intolerance of religion in the 16th century; in the second episode, the intolerance of the Huguenots; and the intolerance of the Pharisees in the modern drama. The unbalance of human nature which is responsible for intolerance is shown in each of the episodes.

The story of how the good and evil in life is in a state of constant conflict, how intolerance is the spirit that prompts the good people to persecute and do injustice to others, that makes good people do evil, that makes the good people, in their intolerance, persecute others, is the theme of the story.

MAE MARSH in "INTOLERANCE"

Motion Picture Mail. 12/30/16.

We discussed "Intolerance." "Griffith is the greatest director of our time. 'Intolerance' shows masterful handling of detail and ensemble, tremendous technique of direction. But his stories were not big enough and he failed in his message. Nowhere does he equal 'The Birth of a Nation.' Indeed, 'The Birth of a Nation' has never been approached.

"It is a tremendous task to select a programme. You must consider the steadily advancing army of fans, along with the new recruits. They are a part of every audience. For instance, an official of the Pennsylvania Railroad, Joseph McIntyre, dropped in the other day to kill thirty minutes to train time. He was a newcomer to filmland and he missed three trains before he left.

"'Give the public what it wants' has been the much abused slogan of the showman. We can't do that. First, it isn't humanly possible. Secondly, the public doesn't know what it wants in a new art. We give our patrons entertainment, with the plan of steadily advancing toward the creation of an institution. I feel that we are succeeding. Indeed, no theatre is returning the profits in so stable a fashion as the Rialto.

"Why is the motion picture theatre de luxe the most popular form of entertainment in the country? Because it combines variety, the symphony orchestra, the concert platform, the educational lecture, some of the drama with the picture—and the film is but a series of blending pictures.

"The motion picture theatre appeals to four senses. The sense of sight obviously. The sense of hearing through the musical programme. The sense of smell when we introduce threatrical tricks such as perfuming the theatre with pine to catch the atmosphere of the northern forests or burning incense. The sense of touch when we turn the lighting to subdued blue and fan cold air out into the auditorium to add realism to a glimpse of an iceberg or hot air to vivify the view of blast furnaces."

"What part does your musical programme play?"

"I estimate that 65 per cent. of my patrons are attracted by the films, 35 by the music. That, I am sure, is an accurate proportion.

"I am planning for the future, and my dream is to construct a magnificent palace of the film on Broadway. It will be bigger, more beautiful than anything yet built—indeed, I want it to be a national institution known from coast to coast. I will have an endowed symphony orchestra of a hundred, led by the foremost conductor of the country. The theatre will be able to support such an orchestra. I will have a committee on music numbering the country's greatest musical authorities.

"That is part of my dream."

Dramatic Mirror. 12/30/16.

FINAL WEEK OF "INTOLERANCE"

The number of organizations presenting D. W. Griffith's "Intolerance" was increased recently by openings in Philadelphia at the Chestnut Street Opera House, in Pittsburgh at the Pitt Theater and in Montreal at His Majesty's Theater.

The first-night houses in all three cities were distinguished by the number of local notables and society people present.

This week will be the final one of the big spectacle's long and successful run at the Liberty Theater, New York.

Motion Picture World. 12/30/16.

Intolerance Comes Xmas Week.

Pittsburgh, Pa.—The Pitt theater, Penn avenue and Seventh street, will open the first Pittsburgh showing of D. W. Griffith's masterful production, "Intolerance," on Christmas week. The successful premier run of William Fox's "The Honor System" was brought to a close December 16. "The Honor System" was witnessed by the largest number of people that has ever attended the Pitt within a like period of time, and in spite of efforts to prolong the run it was decided to take the film to New York City for its initial showing there. The advance sale of seats for "Intolerance" indicates another box-office record for the Pitt. Manager Patch has arranged for new and elaborate stage settings to be erected during the intervening week.

Moving Picture World. 12/30/16.

"INTOLERANCE" FROM COAST TO COAST.

D. W. Griffith's "Intolerance" has now virtually made a coast to coast conquest of this country. New York, San Francisco, Los Angeles and finally Chicago has endorsed it by newspaper tributes and crowded house. In New York this spectacle is now in its fourth month at the Liberty Theatre. San Francisco and the neighboring Oakland register eleven weeks of record making business. When the Los Angeles run is completed the figure will be 20 weeks—an astonishing figure for the west, for a city of this size.

Arrangements have now been completed for the Philadelphia opening which will take place Friday evening, December 22, at the Chestnut Street Opera House, and for the Pittsburgh opening scheduled for the same night at the Pitt Theatre. Another organization, which will make the twelfth on tour, will commence its season at the Montauk Theater, Brooklyn, December 17.

Times & Tribune. N.Y. 12/30/16.

ROYAL SPLENDOR IN "INTOLERANCE"

Times & Tribune. N.Y. 12/30/16.

Babylon Scene, Intolerance, in Film

Philadelphia Bulletin. 12/30/16.

As for Griffith's "Intolerance," at the Chestnut Street Opera House, all other motion picture achievements previously seen here quite pale into insignificance in comparison with it—even the same producer's "Birth of a Nation." In its remarkable combination of spectacular scenes, showing important events in the world's history, from ancient Babylon to modern times, with a dramatic and appealing story of today to give it especial interest, the picture seems to reach the ultimate climax of all that is possible—and seemingly impossible—in a presentation of its kind.

Pittsburg Press. 12/30/16.

Chicago Evening Post. 12/30/16.

Washington Times. 12/30/16.

PRESS CLUB ACTIVITIES

Many Attractions Planned for Early Part of January.

Several entertainments and special events to be staged at the National Press Club within the next ten days were announced today. The coming events so far planned are:

January 3: Address by John Barrett, Director General of the Pan-American Union; who recently returned from the Verdun and Somme fronts and will relate his personal impressions of the war, (9 p. m.)

January 5: Annual meeting and installation of newly-elected officers. For the first time the club will put on an inaugural parade and the "inauguration" will not be a routine affair. Music and amusing skits are being rehearsed. (8 p. m. business; 9 p. m. fun)

January 7: Will Irwin, war correspondent, will talk to the newspaper men on phases of the European war. This address will be heard at 4 p. m. Sunday afternoon.

Week of January 7-14, date to be announced later, first Washington showing of David W. Griffith's film masterpiece "Intolerance." This will be a Ladies' [illegible] and a special car affair.

Pittsburg Press. 12/30/16.

INTEREST IN GREAT FILM PLAY IS ON INCREASE.

Monday afternoon will begin the third week in the Pitt theater of D. W. Griffith's masterpiece, "Intolerance." Packed houses at the Pitt since the opening prove that the public is more than delighted with the wonders of "Intolerance" for the attendance far exceeds that during the engagement of its predecessor. The long lines at the box office have made it incumbent upon the management to urge the buying of seats well in advance. This obviates the long wait in line and it assures that none of the early scenes is missed.

As the engagement must soon come to an end, it also is well to insure the opportunity of witnessing it by obtaining seats while it is yet time. One of the most delightful features of the entertainment is the wizardry of the orchestral score, interpreted as it is by a large symphony orchestra of carefully selected players. Seats are now on sale for the third week of the engagement.

Cleveland Telegraph. Pittsburg. 12/30/16.

Where Griffith Got His Clouds for 'Intolerance'

The Art of Searching the Heavens for Divine Decorations

By D. W. GRIFFITH

I am afraid that a great many people who see "Intolerance" pass over lightly one of the most important photographic achievements made in motion-picture production. I am referring especially to the apotheosis of the conclusion of the play, when there is seen the moon behind drifting clouds, and below various groups of humanity engaged in strife or in activities to suggest an allegory. The achievement in this instance is the actual photographing of moving clouds, so that they are seen to be in motion exactly as in nature. There have been previous shows of clouds moving across the sky, but only just experts realize the difficulties of actual photography of moving clouds and panoramic reproductions of miles of the sky were used in photo-dramatic representations. In those days the moving clouds came only in a mass of moving the camera as the picture was taken. I have taken the trouble to investigate stories of photographers who said they had been able to take motion pictures of clouds and to reproduce those pictures on the screen. In every instance I discovered that panoramic shots were utilized.

It was not so very easier and was it the moments to get the cloudland pictures. The time could not expect one at work trying to arrange a series of photographs of the clouds and another man waiting for the play on the land. The expert would wait days, even months, for the right time, and then, as we know, the clouds would be not the right cloud, and so we went on and on. Thousands of feet were passed on the film. We had an record of this film, but I can say it was tremendous. However, we were lucky and we took the proper pictures. We were in the matter of arranging to utilize our film in the first place. We had to be ready before the cameras of photographers were in the field and the moon was shining. We had to be in the field and the moon was shining. We had to be in the field and the moon was shining. We had to be

"INTOLERANCE"

N the "movie" spectacle "Intolerance" was presented in this for the first time a few days ago The North American's critic, viewing it with an eye exclusive to technical considerations, gave commendation. And now, on the ground of public good, we edi- give utterance to a condemnation as unstinted as was the praise technical critic.

e believe it to be the duty of The North American to advise our ds that the interests of the community will best be served by their aining away from the theaters where "Intolerance" is shown until such be as the management eliminates certain grossly vicious features.

We feel so deeply on this subject that The North American business office has been instructed to cancel all arrangements for advertising "Intolerance" in the columns of this newspaper. These instructions were given on Thursday evening, after the film had been viewed by one of the editors. The advertisement was not admitted to Friday's paper, and it will not again be admitted so long as the owners of the show persist in converting it into propaganda for legalized debauchery and using it as a vehicle of libel against a class which comprises some of the cleanest-souled, most unselfish and self-sacrificing women of the nation.

We have been warned that the showmen will revel in newspaper attack; that their purpose in including the objectionable features in their performance was to provoke clamor that would get their show talked about; that the course which The North American now proposes to follow is the very one which would please them best, as it would give them a lot of advertising for which they will not have to pay and which they could not buy at any price.

But we do not think that after this editorial has been read anybody, from Mr. D. W. Griffith, the multimillionaire producer of the film, down to the janitor of the Chestnut Street Opera House, will believe that this sort of publicity will help the box office receipts.

We do not expect the show to close up. Thousands of people will go to see the film. Thousands of dollars will flow into the coffers of the producer. But when its run is completed and when the promoters have counted their last day's receipts there will remain thousands of persons who would have paid to see the show if we had not told them of its vicious features—persons who remain away as a protest against the gratuitous attack made against their most cherished principles and their finest sensibilities.

We feel in duty bound to bring this phase of "Intolerance" to public attention. The film is offered as a public entertainment to which admission is charged. Persons who pay their money to see a show find themselves constrained to swallow insulting preachments which have nothing to do with genuine entertainment and which have no place in a theatrical performance.

The propaganda are lugged in by the very ears, as if for the express purpose of wounding the sentiments of those who disagree with the producer.

And, of course, those who so disagree, being warned in advance, will not pay Mr. Griffith good money for his unwarranted expressions of intolerance toward their principles.

Having, we hope, made it clear why we have decided to condemn thus unsparingly the wicked things in Mr. Griffith's show, let us now tell what those things are.

The first and, perhaps, least offensive of these features is the presentation on the screen of an argument in favor of the business of making drunkards. This is thrust under the noses of hundreds of fathers and mothers who believe in protecting their children from the lure of booze. Even the genius of a Griffith found it impossible to make the argument an integral part of the story. A wholly irrelevant legend attacking prohibition is flashed on the screen. Mothers who may have their boys or girls with them to see the film spectacle find those boys and girls subject to an urging in favor of "light wines and beer." And the booze advocate clinches his argument for the legalized drunkard-making business by presenting a mythical alternative—a private distillery. The thing is really too silly to be regarded seriously, except for its effect on the immature and the fact that it is gratuitous preachment, thrust at people who pay their money to see a show.

Mr. Griffith brands as intolerant those fathers and mothers who seek to shield their sons and daughters from the dangers of the open saloon; while the inference is that tolerance finds a high and laudable expression in the attitude that actually permits the boys and girls to be converted into drunkards and criminals.

A second and more dangerous argument presented is that for legalized or legally tolerated houses of prostitution. This is done by cunning inference. Moreover, it must be to the religious mind sacrilegious in the highest degree. The film introduces Christ and the beautiful story of the woman whom He saved from being stoned to death when He said: "He that is without sin among you, let him first cast a stone at her." The gospel story ends with His admonition, "Go thou and sin no more."

The film links this story with a police raid on a bevy of fleeing strumpets, the inference being that Christ's way of dealing with the modern social outcast would be to let it go on unchecked, spreading moral decay and physical ruin, "even to the third and the fourth generation."

Those modern social students who believe that the law should be enforced against the centers of syphilitic infection are held up to ridicule by Mr. Griffith's film.

Finally, this insult is hurled in the faces of the pure motherhood of the land:

"When a woman comes to sinner man, the sanctimonious curse is taken as a second choice."

Mr. Griffith may try to excuse this by contending it is a literal interpretation, that an element of sophistry can cover up the fact that the impression it gives to the film stock monopoly is the natural result. It is that kind of reason who doesn't agree with Mr. Griffith's notion of legalized vice is herself branded only because she is unattractive to men.

It is a gratuitous insult to all good women in the film producer's audiences to have his attack on social workers in a film. This can be done by his attack on social workers in a film. This can be done by his attack on social workers in a film. This can be done by

Chicago Herald. 12/30/16.

Seattle Post-Intelligencer. 12/31/16.

FINAL PERFORMANCE "INTOLERANCE" TODAY

Announcement Made It will Not Be Seen at Any Other Theater in Seattle.

The final performances of Griffith's wonderful production, "Intolerance," will take place today at the Metropolitan theater at 2:10 and 8:10, and it behooves all who have not yet seen this remarkable spectacle to do so today, as the management positively announces that "Intolerance" will not be seen in Seattle at any other theater. This is in pursuance of Mr. Griffith's determination never to present his masterpiece anywhere except in the leading theater of the city. So much has been written of "Intolerance" that little need be said here. The production itself beggars description. Nothing approaching it in magnitude of scenic effects has ever been attempted or will likely be attempted again. An added feature of the production is the delightful rendering of the incidental music by a specially selected symphony orchestra of thirty and a large chorus. There seems little doubt that the capacity of the Metropolitan theater will be tested at both performances today.

Philadelphia Press. 12/31/16.

WHAT GRIFFITH LEARNED ABOUT OLD BABYLON

Is Philadelphia a modern Babylon? And, if Philadelphia is a modern Babylon, is there any reason to believe that such a designation should be resented?

There are those, familiar with the night life of the city, who might truly be accused of Babylonian luxury. Men, who in daily life are paragons of propriety may at night be discovered at tables with rose-tinted lamps, quaffing beakers of liquid music, while gorgeously arrayed and wonderfully painted femininity smiles and chatters endlessly.

Decorations of a decadent kind greet the eye. Blare and crash of ragtime dance tunes mingle with the laughter and the noise of scurrying feet. Girls scarcely out of their teens strive valorously to be merry with their elderly companions. It is indeed a scene of revelry—it is modern Babylon.

Similar scenes of revelry changed only with respect to the habits and trappings of the time are shown in voluptuous completeness in the D. W. Griffith spectacle, "Intolerance," now at the Chestnut Street Opera House. But Mr. Griffith was careful in his staging of his spectacle not to malign Babylon. It has been the fashion to hold Babylon as the most luxurious and the most depraved city in history. Mr. Griffith was not satisfied to take this judgment as conclusive. It was his desire to be historically accurate and to make every detail of his picture authentic with respect to the incident and the period.

Babylon simply was a great city, and in every great city there is crime and there is sin. It was the eastern metropolis of the era preceding Christianity. In metropolitan development of civilization it was foremost for centuries.

Philadelphia might well take ancient Babylon for a model in the struggle for municipal protection—at least in a number of ways. It was in Babylon that the "city beautiful" movement originated. There too commercial success was not incompatible with artistic charm. The titanic splendor of Babylon's public architecture will remain the wonder of the ages. Babylon was a clean city, in outward aspect, and it was most efficiently policed.

An absolute monarch was in control of the destinies of the citizens, yet they were ruled by a wise and liberal code of laws. A square deal was assured every citizen who resorted to the Courts, because they were conducted by jurists of high caliber and of integrity.

In ancient Babylon there were suffragists and feminine leaders, just as there are to-day. The courts recognized women's rights to property. In the marriage mart women were auctioned into matrimony. The highest bidder was favored, and the cynical can perhaps find an analogy to-day in the practice of parents anxious for worldly success of their marriageable daughters.

In one respect there was a difference so far as womanhood goes, and that was that in Babylon old maids were unknown. What a wonderful place was Babylon! The money situation in the portion mart was divided into dowers for the less comely sisters, and there to be in great demand. Moreover, there was hope and a husband for every girl.

As to fashions, was there ever such a place as Babylon? Those who are interested will at once recognize the fact that prominence of apparel was the great emblem of womanhood. Women with all our varied fashion prints are cannot compare with the sartorial splendor of the ancient city. Wealth and pleasure dominated the fashions, and they were the fashions which we see in the pictures of the city as a modern Babylon in their gay and frivolous aspects. The good things of life predominated. Men and women were human and imperfect as we are to-day characterized.

Sunday Gazette - Atlantic City. 12/31/16.

"INTOLERANCE" THE GIGANTIC SPECTACLE AT NIXON TOMORROW

For Three Days, Commencing New Year's Day—D. W. Griffith's First Masterpiece Since "The Birth of a Nation."

The New Year promises to be started right, theatrically speaking, at the New Nixon Theatre, at least. Manager Harry Brown will offer to the New Year through the latest Griffith masterpiece, "Intolerance." That Atlantic City is wise to see this, the latest production of that master director, D. W. Griffith, we can say now. When the advance sale opened Tuesday, thousands of tickets were immediately exchanged for orders. "The Birth of a Nation" did not come to Atlantic City in more days, but we know, and it is certain the feeling of the city is that "Intolerance" will be which rate quite it. It is and will be, so, for more days. Being in the heart of the city, it is convenient to visit the performance right on the spot.

The spectacle will be given at the New Nixon just as it is and going to such cities as the Chicago Polo Grounds, Philadelphia Academy and the Chicago Auditorium in New York City, Pittsburgh, Boston and in the large cities of the world, and it is the same production, the same, which is now playing at the Chestnut Street Opera House, Philadelphia, and which is playing to the capacity of the Metropolitan Theatre in Seattle.

"Intolerance" was a gigantic, a colossal, a stupendous, a marvelous, a wonderful, a great, a great, a great

Philadelphia's Public Ledger
12/30/16.

CHESTNUT STREET OPERA HOUSE—D. W. Griffith's master picture, "Intolerance," has made a deep impression upon everyone who has seen it. The photoplay, which concerns four vital periods of human history, is the most elaborate production ever made for the screen, and it accomplishes much that will never be possible upon the stage.

Pittsburg Press. 12/31/16.

BABYLONIAN DAYS

Seena Owen and Tully Marshall.

NEXT ATTRACTION

D. W. GRIFFITH'S

COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

Mr. Griffith's First and Only Production Since "THE BIRTH OF A NATION."

COME WITH US FOR THE GREATEST ADVENTURE ANY ONE HAS EVER KNOWN.

What is your idea of the greatest possible adventure within your reach? Your blood has been stirred and thrilled by reading of the love-making, dashing and suspenseful adventures of the heroes of the past—but did you ever dream that you could take part in them yourself?

Come with us into the land of romance, the land of roseate dreams, the land of love. Thrills and suspense will hold you in their thrall.

You will gaze entranced upon a mighty spectacle which will unfold before your very eyes the mystery of life and love and joy and laughter.

The portals of the past will open and disclose to you the wonders of the mighty past. Babylon, the Magnificent; Jerusalem, the Golden, and Paris, the Beautiful, will be re-created from the shadowy mists of the past.

You will see as from a mountain top with one comprehensive glance the four greatest stories of the world's history sweeping down the vistas of time like four mighty rivers gathering strength and power as they flow, until they commingle in one mighty float of humanity.

For the price of a dinner you can join in this great adventure and revel in the delights of this wonderful journey through the halls of Time, where you will see what neither Cæsar with his cohorts nor Napoleon with his legions could have procured for their entertainment.

Philadelphia Record. 12/31/16.

GRIFFITH PURPOSE IN HIS "INTOLERANCE"

Tried to Show Weak Spots in Civilization of Today and of the Past.

IMAGINATION DEMANDED

Spectator Must Do His Share in Thinking Out Life's Great Problems.

"When I first started work on my new spectacle, 'Intolerance,' many of my friends urged me to produce another spectacle such as my first one, 'The Birth of a Nation,' only using a different period and a different story," said David W. Griffith yesterday during a chat. "That was also my own sober judgment, but the big underlying idea of the intolerance of man and the havoc that it has wrought through all ages of the world's history was in me, and I had to give it expression. I have tried to show by means of this picture that intolerance is one of the weak spots of civilization. I have taken this theme and shown it throughout the development and growth of humanity, using the four great periods in the world's history, the wonders of the Babylonian era, the days of the Nazarene in Palestine, the wicked rule of Catherine de Medici in France and the everyday problems of our modern life. Each story is entirely different, but all are co-related because the dominating theme of each is the same.

"I have endeavored to make the incidents which I have shown on the screen of such a nature that people on viewing the picture conceive and elaborate the story. In other words, the greatest value of the spectacle is in its suggestive trend, in the manner in which it will force an audience to create and work out the idea that I am trying to get over. I have made little or no attempt to tell a story, but I have made an attempt to suggest a story, and to my mind it is a mighty big story.

"Not long ago I had a conversation with Dr. David Starr Jordan, president of Leland Stanford, Jr., University, in which he said that irrespective of all that he had read of history, of all that his professors had been able to tell him, he received a clearer conception of the actual manners and customs of the people in the short time in which he viewed this spectacle than all the reading and studying that he had done throughout his life.

"He illustrated this by calling my attention to a catapult, saying that he always had a hazy idea of what a catapult was, but it was not until he saw one in actual operation, as shown on the screen, that it became crystallized in his mind. And so it is with every phase of the historical production: it presents manners, customs and costumes so vividly before the eye that they cannot help but be comprehended. The historical pictures must be like the historical novel. It will do more good and be a greater agent of instruction if it is put together with the sugar-coating of romance. It is absolutely necessary that the romance carry the facts and not the facts the romance.

"I hope that this new spectacle will be the means of pointing the way to an enlargement of the scope and field of the silent drama, that it will effectively show that the motion picture is not limited in its development to the narrow confines of the legitimate stage. Its growth during the past has been confined almost entirely to these lines, but the motion picture is bigger than the stage, and I believe that the time has arrived for it to throw off the narrow limitations that have bound and hedged it about so far. Whether my spectacle will do all of the things that I hope for it remains to be seen. It is all in the hands of the public. Whether it does or not I know that my effort has been sincere. This also I know. I have done something that is radically different from that which has been done before in any pageantry or in theatricals.

Philadelphia Public Ledger. 12/31/16.

"INTOLERANCE" A GREAT SPECTACLE

Griffith's Master Achievement to Be Revealed at the Opera House Next Friday Evening.

When D. W. Griffith introduced his great creation "The Birth of a Nation," it was asserted by many persons that the highest achievement in motion pictures had been attained. But Griffith himself was not satisfied, and he turned his attention to the production of a spectacle called "Intolerance." In New York it has been shown for months to admiring throngs, and beginning next Friday evening it will have first presentation in this city at the Chestnut Street Opera House. The picture will be projected to the accompaniment of orchestral music played by a large organization of selected instrumentalists. In addition there will be attraction in the unique decorations of Oriental character that will greet the visitor as he enters the lobby of the theatre.

"Intolerance" is aptly described in the title. The intolerance of the picture is that easily recognizable when it has been properly presented by such a master as Griffith, in four periods of the world's history. These periods are far apart, yet the intolerants of each period do not change in their attitude towards their fellow-men. It is Griffith's idea that by showing to mankind weaknesses that may be corrected something of reform may be accomplished. But the moral of the picture is always subservient to the drama.

First, Griffith takes the spectator back to the days of ancient Babylon when Belshazzar, the magnificent, ruled. Then there is Judea, at the time of the Nazarene. The next period is of mediæval times in Paris when Catherine De Medici dictated the policies of France to her son, King Charles IX. Then again there is a story of to-day in an American city. Each of these stories runs in parallel and each is significant in its relation to the other, although each story is vastly different from that shown in any other period.

The spectacular wonders of "Intolerance" are said never to have been equaled in any theatrical production. The pictorial reproduction of ancient Babylon was accomplished only after the most careful search into authentic historical data. In all its Assyrian splendor, the palace of Belshazzar was erected and the Temple of Bel stands as it stood centuries before the Christian era. On the walls and at their base ancient warfare is conducted with a realism that is represented as beyond belief. Siege tower and battering ram, catapult and crossbow, spear and flaming engine with liquid fire are employed in this mighty clash of men. The famous feast of Belshazzar, the most notorious revel of history, is shown with a lavishness that is astounding.

Then there is the massacre of St. Bartholomew's eve in Paris, showing the destruction of innocent Huguenots. The great examples of "Intolerance" to be drawn from the life of the Saviour are parts of the presentation and finally there is a modern romance of a sweet young girl who battles successfully against adversity, temptation and the opposition of the underworld. In this latter series of episodes there is shown a great labor strike and a "frame-up" of the girl's husband.

In the splendid cast that Griffith assembled for this production are many well-known players. These include Mae Marsh, Lillian Gish, Miriam Cooper, Constance Talmadge, Bessie Love, Seena Owen, Margery Wilson, Robert Harron, Alfred Paget, Elmer Clifton, Tully Marshall and Walter Long.

Pittsburg Gazette. 12/31/16.

This moving picture game on its acting side is a democratic institution. Howard Herrick of the D. W. Griffith staff tells me that in filming "Intolerance" Sir Herbert Beerbohm Tree appears as an "extra" in one brief scene! And De Wolf Hopper is a part of one of the mobs, and Douglass Fairbanks appears in some of the scenes!

On the other hand there are unknowns who are now revelling in eulogistic criticisms. The most remarkable case is that of Constance Talmadge, who before she appeared in "Intolerance" had never been heard of, and now she is second in favor to Mae Marsh. Although Bessie Love is now well known, she had never been heard of when she was cast by Mr. Griffith for a scene in "Intolerance." In one of the scenes of the drama there flashes upon the screen several close-up views of an old tramp who watches the proceedings with the sagacious intelligence of a sphinx. He is not an actor, but just an old tramp who happened to wander along when this scene was being taken, and yet for one brief moment he is really a star.

All of which proves that the making of big pictures may be even more wonderful than the pictures themselves.

Pittsburg Leader. 12/31/16.

BELSHAZZAR'S BANQUET, AS SHOWN IN "INTOLERANCE," AT THE BIG TOMORROW, HOLLOWAY FRIDAY EVENING

Times-Leader, Wilkes-Barre, 12/31/16.

REPRODUCES CITY FOR 'INTOLERANCE'

Appealing Picture at Trent, Beginning Thursday—Chorus and Symphony Orchestra

Have you ever, in your mind's eye, sought to picture Babylon the Magnificent—that ancient city whose splendors history states have never been surpassed? Compare that mental picture with the picture that D. W. Griffith reproduced for his mammoth production, "Intolerance," which opens at the Trent Theatre, Thursday of this week for a run of 7 nights and 8 matinees, concluding Thursday, January 11, the matinees in night prices.

A few numbers may be interesting as this work is an exact reproduction in size as well as architecture of this overpowering structure. The hall alone is 1000 feet long, 500 feet wide, which in itself is an indication of the architectural skill of the ancient Babylonians and serves to give this spectacle the largest stage ever constructed for any motion picture, and yet it is only one of the many wonders of this production. Twenty-four hundred people are used in the production, and the cost of the production was $1,000,000. The Temple of Bel is 50 feet in height, and the walls of Babylon are 50 feet in height and 50 feet in thickness. The Temple of Bel is 1000 feet long and 500 feet wide. The Temple of Bel is

New Orleans. Item. 12/31/16.

„Intolerance" im Colonial-Theater.

Das großartige Wandelbild, das vollendetste in der Filmkunst, zieht Massen von Zuschauern.

Einer der eindrucksvollsten Teile des großen Wandelbildes „Intolerance" im Colonial-Theater, der von Herrn D. G. Griffith mit besonderem Kunstverständnis und geschichtlicher Treue behandelt wurde, und in dem Bilde zum Ausdruck kommt, ist die französische Periode, die von den Vorkommnissen in der Bartholmäusnacht handelt.

Wie sich von der entsetzlichen Tragödie die reine und gesunde Liebesgeschichte von Prosper Latour und seiner Geliebten Brown Eyes abhebt, wie bis ins kleinste Detail die Ereignisse der fürchterlichen Nacht beschrieben werden, die in solcher Wahrheitstreue im Bilde erscheinen, daß Geschichtsschreiber sich über dieselbe mit höchstem Lobe aussprechen, erweist Herrn Griffith als einen Meister der Filmproduktion. Aber wie Herr Griffith in „Intolerance" zeigt, war es nicht die Kirche, welche dieses Blutbad anrichtete, sondern Catharina de Medici, die Königin-Mutter Charles IX. Unter dem Deckmantel der Religion, überredete sie ihren Sohn, den König, den Befehl zu unterzeichnen, der den Untergang der Hugenotten, der protestantischen Partei der damaligen Zeit, besiegelte. Daß die Kirche an diesem Trauerspiel nicht beteiligt war, ist genügend dadurch erwiesen, daß der Priester, der Diener der Kirche, das kleine Kind, das erschreckt bei ihm Schutz sucht, in seine Hut nimmt. Er verbirgt es unter seinem weiten Priestergewande und schickt die Schweizergarde, die Catharina nach Frankreich brachte, auf eine aussichtslose Verfolgung.

Diese mittelalterliche Periode ist nur eine der vier in „Intolerance" gezeigten. Das babylonische, das jüdische und das moderne Zeitalter der Zivilisation werden gezeigt — alle lebenswahr und bis ins kleinste getreu der Geschichte. Wie das babylonische, so ist auch das jüdische Zeitalter so schön, wie es belehrend ist.

Tausende der Bewohner Chicagos haben sich „Intolerance" bereits angesehen, und andere Tausende werden, wie es der Andrang am Billetschalter annehmen läßt, es sich noch ansehen. Es ist deshalb geraten, Sitze vorher zu bestellen, da in der Regel das Colonial-Theater, in welchem „Intolerance" gezeigt wird, bei beiden täglichen Vorstellungen ausverkauft ist. Der Andrang ist so groß, daß die Leitung sich gezwungen sah, [illegible] Belagung von [illegible] anzuschließen, aber alle [illegible] Tage, die Tell, begleitet von den [illegible] Gottfriedmann, dargestellt [illegible] Gottfriedmann auf [illegible] wieder gezeigt [illegible]

Constance Talmadge, who scored such tremendous hit as the mountain girl in D. W. Griffith's "Intolerance," is now being featured in the Triangle-Fine Arts production, "The Girl of the Timberclaims," written by Mary H. O'Connor, scenario editor of the Fine Arts company. It's her first tropical stormy chance and you and us are with her, of course.

"The Girl of the Timberclaims," is a thrilling romance of the big timber. Miss Talmadge portrays the role of a child of nature, who starts out to clean up a gang of claim jumpers who are taking land grants away from the settlers by fraud. And she cleans them up to perfection. Threading the series of spectacular efforts is a very pretty story.

Oregonian - Portland, Oregon. 12/31/16.

D. W. Griffith's Two Million Dollar Spectacle, "Intolerance," 11th Street Playhouse

Atlanta Gazette. 12/31/16.

GRIFFITH'S MASTER-PIECE 'INTOLERANCE' AT THE NEW NIXON

Commencing New Years Day—In This Wonderful Spectacle Great Battles Are Authentically Portrayed.

[illegible]

Atlanta City Press. 12/31/16.

"INTOLERANCE" AT NEW NIXON NEW YEARS

Thrilling and Realistic Church and Martyrdom Scenes in This Wonderful Play

[illegible]

Staats-Zeitung. 12/31/16.

Pittsburgh Dispatch. 12/31/16

Inasmuch as "Intolerance" is propaganda anti-regulation, anti-law, anti-ethics, anti-everything, why was it not named "Anti?"

Richmond - Virginian
January 30-1917.

"INTOLERANCE" AN ATTACK ON REFORMERS

Splendid Series of Spectacles Made Ultimate Vehicle For Flaying Prohibition Work and Workers.

PICTURES MOST GORGEOUS EVER SHOWN HERE

Ancient Babylon In All Its Glory Recreated Only to Be Destroyed Before One's Eyes—Massacre of Hugenots and Scenes In Life of Christ.

"Intolerance"—never was more splendid spectacle made vehicle for more absurd attack upon the hundreds of thousands of men and women who are giving of their time and means for humanity's good.

Mr. Griffith, in his wonderful production which opened its Southern tour here last night at the Academy of Music, has brought ancient Babylon and its fall to our very eyes; he has, in futile attempt to belittle prohibition, in wonderfully real fashion, recreated scenes in the life of Christ; he has in further attempt to place the stamp of Pharisaism on uplift and temperance work, created as his modern plot an impossible situation in which a bloody strike, with all its ramifying sorrows, is occasioned by the attempt of a millionaire manufacturer to cut wages in his large plant ten per cent in order that he might supply his elderly sister's uplift exchequer more liberally with funds, comparing the "Intolerance" of today with that which sent to their deaths thousands of devoted French Hugenots, as the result of Catherine de Medici's powerful influence over her weakling son, Charles IX. of France.

From a spectacular viewpoint "Intolerance" easily surpasses the "Birth of a Nation." In that which thrills the heart and makes every pulse throb with sympathy it can never hope to attain the plane of Griffith's earlier production.

Four Stories In One.

The one central theme sought to be impressed runs through four parallel stories, told on the screen with lightning-like rapidity, flashing one from the day of automobiles and modern industrial conditions back to Babylon's halcy period, thence to Cana of Galilee with its wedding scene and first miracle, and thence to Medieval France, where "Intolerance" brought awful horrors to thousands of peaceful homes.

Easily the most wonderful series of pictures ever shown here are those depicting Belshazzar's court, the great temples of the god Bel and the river goddess Ishtar, the great struggle with wonderful effects of fire on the great walls of the city to the army of Cyrus, and finally the overwhelming of Belshazzar, through the treachery of the high priest of Bel, ruler of the religious life of the city.

The most thrilling incident in the moving story comes in the climax when the Mary, through an all night vigil in search of the child, having married the Mary Dale, another victim, and having gone mad of out, is at the house of a friend in the last days of her life, and there, in a delirium, she sees the massacre of Christ's babe.

A Most Thrilling Scene.

The scenes of the last days of Christ and Mary, the Magdalene, the Pharisees, and the Roman soldiers are the most beautiful in the production, and the most thrilling, they are so at one with the spirit of the occasion, of the old masters, of the moment, and it will come in an instant, quite after a time, as which the spectator is so lost in the beauty of the picture in the end of the last chapter.

It is hard, indeed, the producer has the gift of "modernizing" in the guise of the time there, some great lines, by the human touches and the human foundations underlying the real point in each of the four stories.

Attractive and very fairly capable acting by the Mary Dale, the Mary of the Magdalene, the Mary of the Mother of Christ, the Mary of the Mad Woman, and the Mary of the Mother of the Boy Belshazzar, the Mary of the Mother of the Boy Cyrus, the Mary of the Mother of the Boy Jesus, the Mary of the Mother of the Boy Jesus, the Mary of the Mother of the Boy Jes

Syracuse Herald - March 20/1917.

"INTOLERANCE" IS MARVEL OF PICTURE WORLD

D. W. Griffith's Production Finest Achievement of the Age.

Audience at Empire Sits in Awe in Viewing Stupendous Film.

By THE FILM GIRL.

The finest achievement of [illegible] picture art is "Intolera[illegible] seen this week at t[illegible] It is the most u[illegible] set on the screen [illegible] fabric. pulsating with human emotions, has been woven by a master hand and the pattern in the weaving shows one theme alone. It is intolerance. The weaver whose artist hands played over the loom is the greatest man of the short history of motion pictures, the real artist of the silent drama. For two years he has been building up his tremendous "sun play of the ages." He has recreated Babylon and rung again the bell of St. Germaine. Mr. Griffith built on his Hollywood "lot" another Judean city. He created scenes of stupendous proportions. On his walls of Babylon four chariots may drive abreast. Thousands of people are not crowded for space in the hall which he built for Belshazzar.

Praise for Mae Marsh.

For the bigness of his mighty spectacle, David W. Griffith is an artist. But in those moments when he emph[illegible] a detail he is no less an [illegible] The pitiful effort of "The [illegible]" to revive the spirits of [illegible] at his death trial in the [illegible]rn story of Mr. Griffith's "Sun [illegible]lay," is, in a way, as remarkable as the fall of Babylon. Mae Marsh contributed the finest acting I have ever seen on the screen to this bit of the modern story.

Four stories run parallel in "Intollerance." The first of these is the modern story of industry, with the monied kings of industry spending money, filched from the pockets of the poor in "settlement work." The second is the story of the Nazarene, with the tragic helplessness in the face of powerful "intolerance." In the story of the medevil French, Catherine De Medici wields her intolerant power for the slaughter of the Huguenots. Finally, in Babylon, Belshazzor, a tolerant king, is overthrown through the machinations of the high priests, who feared the swindling of their power.

Story Weaves Back and Forth.

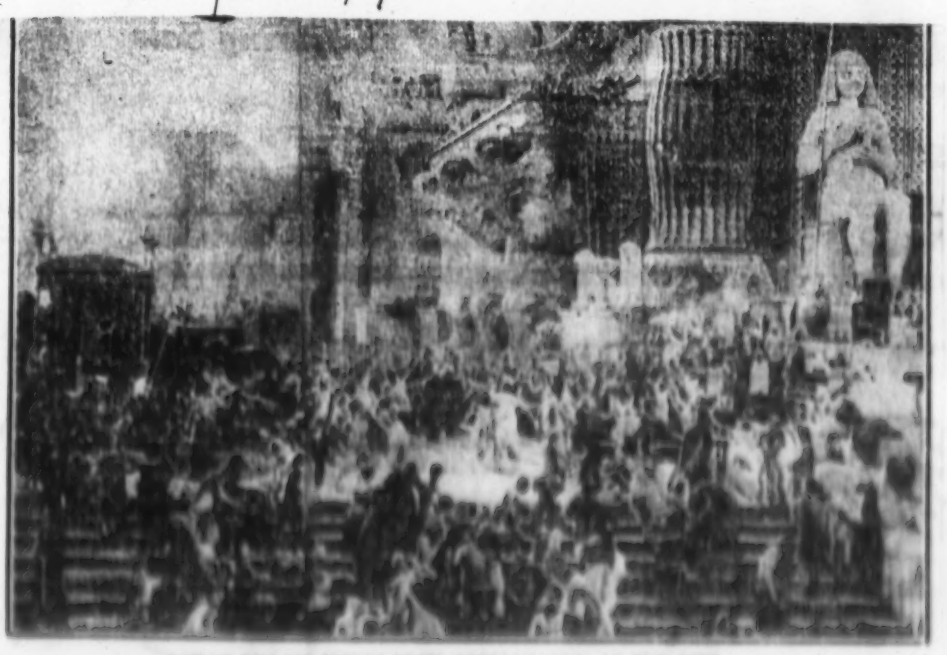
Mr. Griffith's story weaves back and forth incessantly from age to age. A tragic moment in the life of "The Dear One" of our time is followed b yscenes in the room of cedar lined with gold where dwells "The Princess Beloved" and thence quickly the picture shifts to Judea and to France. The shifting of the stories is described by the master, who tells them all as "four plain little stories, beginning like four currents and flowing at first far apart but slowly and quietly nearer and nearer until at last they mingle in one mighty river of expressed emotion."

The principal parts in "Intolerance" are taken by picture players of prominence. Lillian Gish is "The Eternal Mother," who rocks the cradle as stories shift.

Josephine Crowell reaches brilliant heights as "Catherine de Medici." Sena Owen is a lovely figure as "The Princess Beloved" and Tully Marshall, as "The High Priest of Bell," is a noteworthy character. "The Mountain Girl" is interpreted by Constance Talmadge, an artist of mediocre talent until Mr. Griffith directs and turns her into a creature of living fire.

Of the four stories, Mr. Griffith likes best that of Babylon and secondly that of the modern times. The battle before, on and over the walls of Babylon, is probably the best thing he ever did—at least it is the most pretentious. But there is another scene which conveys the impression of thousands and thousands of men marching which is an effective spectacle.

Pittsburg Press. 12/31/16.



SIZE OF THE BIG SCENES FROM "INTOLERANCE" AT THE PITT.

Democrat Chronicle - Rochester March 20 - 1917.

The current season's biggest film gift to New York, D. W. Griffith's spectacle, "Intolerance," will come to the Lyceum on Monday next and remain for one week, including Sunday, April 1st, and give matinees daily after Monday.

This production is said to be more than the world's greatest photo-play; in every way it is the biggest art work of any description ever created, say the announcements. In conjunction with these gigantic structures raised by Mr. Griffith in the reconstruction of ancient Babylon, the giants walls, the temple of Bel, and the gorgeous palace of Belshazzar, the most towering structures of New York or any other modern city are said to sink into insignificance. It is declared to have thrilling battle scenes. In this production Mr. Griffith tells four stories—Judea, and Babylon, India, old Paris and a modern American city are their settings.

Evening Star - Washington D.C. 3/25/17

BABYLON IS REBUILT AFTER MUCH RESEARCH.

Philadelphia Press 12/18/16

PRESENT FROM IASTROW

University Professor Presents D. W. Griffith With Tablet

Hartford Courant 12/18/16

Hartford Times 12/18/16

Kansas City Star 12/18/16

Kansas Scenic Burns

The Kansas Power Corporation [illegible] Kansas City [illegible]

St. Louis Republic. March 19-1917.

"INTOLERANCE" REMAINS.

Yesterday's performances at the Shubert-Garrick Theater started the fourth week of D. W. Griffith's "Intolerance." The picture played before a large as well as enthusiastic audience. So many thrilling events take place that one feels as if he were back in the days of the Babylonians. It seems as if Father Time were turning back the pages of the ages. In the second tale the Man of Men is shown teaching among his people. Then the pages are turned to the days of the Middle Ages in France, where Catherine de Medici shows her intolerance. Next is retraced the beautiful and wicked days of Babylon. Here Belschazzar rules in all the pomp and glory which has made his court famed in history, and the fourth story has to do with the intolerance of modern times in our own American cities.

It is announced that "Intolerance" will positively terminate its engagement at the Shubert Garrick March 31.

St. Louis Republic. March 19-1917.

"INTOLERANCE" REMAINS.

To-day's matinee will start the fourth week of D. W. Griffith's "Intolerance" at the Shubert-Garrick Theater. The production has been attracting large audiences twice daily.

Constructed with four parallel stories, each picturing intolerance that has wrought havoc, the picture flashes from Babylon to to-day, back to Judea and then to medieval France in the reign of Charles IX. When the dear one in the modern story is racing after a train bearing the Governor from whom she wants a pardon for her condemned husband, there is a similar scene in Babylon, where the mountain girl is racing across mountains and plains in a chariot to warn Belschazzar that his Babylon has been betrayed into the hands of Cyrus the Great.

When the Nazarene is seen preaching his truths to the people of Judea the spirit of intolerance is reflected in the attitude of the Roman soldiers who crucify him. Refusing to tolerate the religious beliefs of the Hugenots, Catherine de Medici drives King Charles mad and obtains his signature authorizing the massacre of St. Bartholamew's. While the massacre is in progress a young Hugenot is seen tearing across Paris in an effort to save his sweetheart.

In the modern story a young mother is robbed of her infant when social workers find the little woman with a bottle of whisky given to her for medicinal purposes. She is declared incompetent to rear her baby and the little one is placed in a nursery.

March 21-1917.
Chronicle Telegraph. Pittsburg.

Griffith Off to War Zone.

D. W. Griffith, whose offer "to do the war" in motion pictures has been accepted, has left New York for Europe. Governmental authorities of the conflicting forces will accord him every facility on the "five fronts." The completed reels will finally be deposited in the British Museum, the Bibliotheque National of Paris and Royal Libraries of Berlin, Vienna and Petrograd as authentic and animated pictures of the world conflict.

Mr. Griffith, who was the creator of the screen's two greatest and most spectacular triumphs, "The Birth of a Nation" and "Intolerance," has entered into an agreement with the Artcraft Pictures Corporation by which all his future productions will be distributed exclusively through that concern.

3/23/17.
Times - Indianapolis, Ind.

The spectacular wonders of "Intolerance" have never been equaled, possibly never will be because of the appalling cost of their production. Only a director like D. W. Griffith, who had millions of dollars at his command, could have attempted the resuscitation of ancient Babylon, a city famed for its colossal architectural structures, its grandeur and its life of prodigal luxury. This Babylonian episode, which cost more than any entire spectacle ever before produced, is only one-fourth of "Intolerance," which returns to the Murat Sunday night for eight nights and seven matinees.

Syracuse Journal, N. Y.
March 22-1917.

"INTOLERANCE."

D. W. Griffith's spectacle "Intolerance," now playing the Empire, has ancient conflict, waged with catapult and battering ram, cross-bow and flaming engine, siege tower and liquid fire, as Mr. Griffith reproduces warfare as never before presented anywhere, one episode alone of which (the Babylon one) cost more than any entire spectacle heretofore presented in pictures, it is claimed. Never before have scenic backgrounds to equal the palace of Belshazzar, the temple of Bel, and the mighty walls of Babylon been constructed for any such offering.

Times - Washington, D.C.
March 25-1917.

GRIFFITH SIGNS WITH ARTCRAFT

Producer of "Birth of a Nation" to Distribute Through That Company.

D. W. Griffith, creator of the screen's great spectacular triumphs, "The Birth of a Nation" and "Intolerance," has entered into an arrangement with the Artcraft Pictures Corporation by which all his future productions will be distributed.

Mr. Griffith intends to produce a number of important cinema attractions of the impressive and colossal type, which has made his fame, to be released through Artcraft, the distributers of Mary Pickford, Douglas Fairbanks, and George M. Cohan photoplays.

This is the first time in three years that Mr. Griffith has made an arrangement to produce big photoplays with frequency and regularity for general release. During that time he has devoted his activities to the presentation of one or two super-productions exclusively.

The policy of presenting several Griffith productions a year undoubtedly will please the photoplay public, which has indicated its desire for more Griffith subjects.

By this latest arrangement, Artcraft restores Griffith to motion picture theaters which have been denied his creations during the last few years.

The first Artcraft-Griffith production is now in course of selection.

Pittsburg Leader. Jan. 8-1917.

"INTOLERANCE" ACTORS REJECTED POTATO SALAD

Temperamental players in the cast of "Intolerance," the D. W. Griffith spectacle now in its fourth week in the Pitt theater, caused a lot of expense to the management when the picture was being made by often refusing to eat the food supplied by Mr. Griffith for lunches. Potato salad was particularly hated and several hundred dollars were lost in the making of this salad when the players sent it back to the kitchen and asked for other things. "Intolerance" is nearing the close of its limited engagement in Pittsburg.

Motion Picture News. April 7-1917.

Griffith to Produce Four Artcrafts Yearly

Master Director Will Return from Europe in About One Month to Begin Production for Artcraft Program—No $2.00 Openings, Says Lichtman

D. W. GRIFFITH sailed a week ago for England, where he will be taken in charge by the British War Board, and afforded various facilities for inspecting the battle fronts, with the view to making scenes for the English and French armies. Mr. Griffith will be gone a month or more. Upon his return, he will go to work immediately upon his first Artcraft release. The name is not yet announced.

At the Artcraft offices, it was stated positively that Mr. Griffith does not intend to secure battle pictures in Europe for use in his productions. Any scenes that he secures will be devoted to the governments. He is making the visit at the express invitation of the French and British armies.

Al Lichtman of the Artcraft Pictures Corporation, stated to a MOTION PICTURE NEWS representative, that Mr. Griffith will probably produce four pictures each year. None of them will be presented at a two dollar scale of prices, as has been Griffith's custom heretofore. All Griffith-Artcraft films will be distributed through the regular Artcraft channels and exhibited, in all probability, at prices ranging from 15 to 25 cents.

Mr. Griffith, en route to the front will attend the London premiere of "Intolerance" at the Drury Lane theatre, Monday, April 8.

Moving Picture World — Chicago — March 31-1917.

"Intolerance" Closes Long Chicago Run

AFTER four months' run at the beautiful Colonial Theater, D. W. Griffith's "Intolerance" has closed its first season in Chicago.

The trade in general is now thoroughly familiar with this epoch-making spectacle, but there are some matters of interest to the exhibitor in regard to its presentation. There are at present eight companies in various parts of the country presenting "Intolerance" in exactly the same way.

When one enters the theater lobby he is greeted with a number of tapestries which were used in the filming of the picture. The patterns are in gray [illegible] and represent [illegible] in making the picture. [illegible] are used as hangings [illegible] of the theater and [illegible] of bare and [illegible] the sitting room [illegible]

[illegible] was his assistant. Mr. Loeller is now in New York with company number one.

One interesting and romantic episode in connection with the running of "Intolerance" in Chicago is that Miss Helen Ketchum, one of the lobby girls, is said to have attracted D. W. Griffith's attention by her unusual beauty and to have received a contract from him to work in his productions in California. She is shown in the accompanying picture with one of the sculptured lions used in the making of the play.

Herald. Washington, D.C.
March 25-1917.

ARTCRAFT TO HANDLE GRIFFITH PRODUCTIONS

Famous Producer Will Turn Out Big Photoplays Frequently.

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CHICAGO SUNDAY HERALD

Motion Pictures

Part Sever Eight Pages
Nov. 12 1916

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Nov 13: Ex

MOVIE FOLK FOR WILSON

DAVID WARK GRIFFITH is moviedom's biggest promoter. He is forever boosting the "Fifth Estate." Yesterday he arrived in Chicago and issued the following statement to this columnist:

"We, the screen folk of California, re-elected Wilson President. We were for him to a man. When everybody knew our political color I cannot understand why there should have been any doubt as to California's preference. Do you know why picture interests were opposed to Judge Hughes? You will remember he, as a justice of the Supreme Court, declared Ohio censorship valid. That was a severe blow to the industry. It has not been forgotten and never will be."

Mr. Griffith reports his "Intolerance" to be going strong on the coast. It's coming here soon.

"The Birth of a Nation" remains for another week, bringing its closing date up to Nov. 25. The management of the Colonial and the Griffith spectacle assuming that there are still in our city some people who have not seen the wonder play, have decided to hold it over to the eve of the "Intolerance" film's arrival.

"Intolerance" has been declared in New York and California, where it had its first showing, to be the greatest film spectacle ever seen on stage or screen. That David W. Griffith spent a year in its construction and gave it his entire attention is proof that it must be a stupendous picture. Four ages are represented, though there is no attempt at historical sequence—merely a parallel to show that the same passions and sorrows exist in every age. The heyday of Babylon and its destruction is said to be unexcelled in any previous description by the manner of its visualization in "Intolerance."

In the cast of this remarkable play are Miriam Cooper, Lillian Gish, Mae Marsh, Constance Talmadge, Seena Owen, Bessie Love, Elmer Clifton, Bobby Harron, Olga Gray, George Seigmann and others. The musical arrangement is by Joseph Carl Breil, to whom the credit for the musical score of "The Birth of a Nation" is given.

Nov 12 Herald

How David Wark Griffith Made Mary Pickford Angry

By LOUELLA O. PARSONS.

TEARS and laughter lie at David Wark Griffith's command. He waves his magic wand and the player sobs brokenly at a word from him, or laughs hysterically when the master seeks hysteria as necessary to the success of his picture.

Griffith has many imitators, for imitation, as everyone knows, is the sincerest flattery; but no one as yet has been able to get Griffith results. There are tricks in every trade, and the ingenuity used by David Griffith to coax smiles and weeps is foreign to most producers.

With a megaphone in hand, working clothes in keeping with his arduous task and all his faculties bent upon his subject, David Griffith goes to work.

Interesting tales are told of the time he produced "The Birth of a Nation." Miriam Cooper, the girl who made the eldest daughter of the Camerons a household word, was made thoroughly angry before she portrayed the intense sorrow required in this role.

+ + +

"Show grief," demanded Mr. Griffith. Miss Cooper did her best to look sad. To Mr. Griffith's idea of sadness this was a farce—a feeble imitation.

"You cannot act!" Mr. Griffith thundered at her. Miriam's lip quivered and she burst into a storm of tears. Her woebegone expression was greedily photographed by the camera and Miriam Cooper made to act more by suggestion than by any actual direction.

It is no uncommon sight to see Mr. Griffith go through the lines and part allotted to his stars when he is directing a picture.

In "Intolerance" Mr. Griffith acted out every important situation.

"I can take men and women with personality and a fair amount of intelligence and make them act," the creator of the two greatest films the world has yet seen has been heard to say.

"I would rather have plastic raw material," is another Griffith expression, "than set finished material. A player who has received a thorough grounding under some one else's tutelage is much more difficult to handle than the actor whose mind is in a receptive state."

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These are not recent discoveries by Mr. Griffith. In the old Biograph days, when he first became recognized as the one man who understood pictorial requirements, he started Mary Pickford in her career, just as he has started many other players.

This story is told by a member of the Biograph company: It was in the days when Owen Moore was courting little Mary. They were playing in a picture which Mr. Griffith was directing. He told Mary to show intense anger. Mary made several futile attempts to look "mad." After spending some twenty minutes trying to get Miss Pickford to really show some degree of anger the crafty Griffith turned on the astonished Owen Moore and told him he could look for a position the next day if he could not get Miss Pickford to do better work.

Mary was so wrought up over the injustice of the thing that she fairly flew at her director's throat.

"Quick, quick; get that!" Griffith called to his camera man, who turned the crank while Mary was storming.

Owen Moore, with his Irish wit, soon saw the humor of the thing and laughed at his Mary's discomfiture. Owen's mirth was necessary to the picture and his laugh also went into the film.

(Copyright, 1916, by J. Rowley.)

"Birth of a Nation" Delays "Intolerance"

Motion Picture News

"THE BIRTH OF A NATION" TO REMAIN ANOTHER WEEK; LA SALLE GETS NEW FILM

Herald Nov. 15

PHOTOPLAYERS PHOTO

Mae Marsh

MAE MARSH, best known by her work in "The Birth of a Nation" and "Intolerance" and for several years identified with Griffith and companies in which he has been interested and called by him "the world's greatest moving picture actress," has signed a contract with Samuel Goldfish, former vice president and treasurer of the Lasky company, at a salary of $250,000 yearly. Although details have not been given out, it is thought there probably will be a "Mae Marsh Film corporation" and her pictures handled independently of any program.

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And Mae Marsh, Too

How would you like to earn $250,000 a year? It seems like a dream, delightful to think about, but too wildly improbable ever to come to pass. Yet that is the sum that will be paid Mae Marsh for the next year and a half, and possibly longer. With Samuel H. Goldfish, former Lasky executive, back of her our little sister of "The Birth of a Nation" will shine in her own company.

David W. Griffith, who went to New York after a brief visit in Chicago, is happy in his protege's success. He discovered Mae Marsh—a lanky, freckled-face child with a personality—watching the filming of one of his plays with her sister Marguerite. He picked up this inexperienced child and made her one of the greatest stars in filmland.

Miss Marsh will finish "The Wharf Rat" before her resignation takes place, and she will star in her own features with the best wishes of the master producer. He doesn't blame Miss Marsh for accepting such a stupendous offer, nor has he any doubt of her success, for he trained her himself and he knows her capabilities.

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—Hansmann Studio.

MAE MARSH.

Goshen Democrat Sun. Dec. 21

David Wark Griffith's film production, "Intolerance," is doing an enormous business at the Colonial theater, Chicago, where, according to present signs, it is destined to remain for many weeks to come. "Intolerance" is proclaimed as the most gigantic screen production ever made in the world. As in "The Birth of a Nation," the accompanying music is a great feature of the performance. The success of "Intolerance" in Chicago is away beyond expectations.

* * *

[illegible] with the [illegible] managed [illegible] even this wa[illegible]

[illegible] closed the [illegible] a stellar re[illegible]

Sisters, opening [illegible] sailing from t[illegible] of the big hits of t[illegible] Carr and his "April [illegible] [illegible]rted off a sound hit with Al Ber[illegible] the Roland Travers Co. rounding out [illegible]rogram. Travers is a most amusing [illegible]cian who has [illegible]pted a lot of simple [illegible]ator tricks with some illusions that hold in[illegible]est. Wyan.

Post Nov. 14

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Post Nov. 14

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Post Nov. 14

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Exam. Nov. 18

OUR FILMS

"GRIFFITH WAY" MAKES 'EM FORGET PRICE OF POTATOES

BY ROB REEL.

David Wark Griffith is personally supervising the introduction of "Intolerance" to Chicago. In the face of discouragement given by our officials this admitted leader in the film world comes right back to this city, which was the only big center of population in the United States to bar persons under twenty-one from "The Birth of a Nation."

This is an added proof of the bigness of the man, if more proof were needed. It is men of this type that inspire the industry in all its ramifications from exhibitor, to film maker, to public, to the newspaper, or the "voice of silent drama."

There is no exhibitor in the country so small or so big that he cannot get his lesson from the producer of "The Birth of a Nation" and "Intolerance." It is the lesson of imagination—of seeing big and acting big. You are just as big as you are capable of thinking and acting, for action should follow thought.

The great secret of Mr. Griffith's success is work. His associates declare he is a marvelous machine which never seems to tire. He knows his business thoroughly and then he works. He stopped in Chicago for a day or two to start the "Intolerance" wheels moving. He moved on to New York to add more fuel to his "Intolerance" machine. His schedule called for his return before the Chicago opening at the Colonial.

One thing every exhibitor and film manufacturer and newspaper should study at close range is the building Mr. Griffith accomplishes in the public mind ahead of his showing. He takes full advantage of the offers of every big newspaper to work for him. He is convinced that his product is the biggest thing of the time in films. He handles it big. He takes out insurance all along the line that his product will go big. He does not overlook any opportunities. Having spent hundreds of thousands of dollars on "Intolerance" he does not feel satisfied that the public will flock to his performance with any one or two minor announcements that the Colonial will house his brain child.

The public is interested in the price of potatoes, the cost of shoes, and a million, more or less, other things which enter into the problem of living. All these must be submerged and an interest created in something outside of the mind of Chicagoans. Chicago must be given a colossal jolt equal to the knockout blow of a world champion.

That is the system applied to the big feature such as "Intolerance." The same system applies to lesser features and the regular run of attractions in a proportionately smaller degree. And the big newspaper is the medium through which the jolt is most efficiently administered.

Here then is an opportunity for careful study and analysis in the next few days or weeks to see just exactly how big things are done in the film world in a big way.

Make up your mind now, Mr. Exhibitor and Mr. Film-maker, that you will adapt whatever there is of success in the methods used by David Wark Griffith. Select the big newspaper which devotes most space to motion picture news and features for the hundreds of thousands of Chicago film fans and put that newspaper to work bringing money to the box office.

There is a big major public willing to stand outside your door, Mr. Exhibitor, any time you issue an invitation the "Griffith way."

Am. Nov. 18

"INTOLERANCE."

Last week of that historic screen drama, "The Birth of a Nation," at the Colonial. D. W. Griffith is here himself to see the close of his big success and arrange the staging of the next wonderplay, which he has produced, "Intolerance." For more than a year every screen director in the land has dreamed of producing a story greater than "The Birth of a Nation." From all reports in the East and West, where "Intolerance" already has had a showing, it remained for the author of the play now going to conceive and execute something even greater. Announcements are expected this week as to a definite opening date.

Journal Nov. 19

"The Birth of a Nation," with a record of forty-two weeks in Chicago, will stay a week longer at the Colonial. Comment concerning this world-renowned spectacle is no longer required. It will give way to another David Wark Griffith spectacle, "Intolerance," which, by every report, is filmed on a far more stupendous scale than "The Birth of a Nation." Griffith has proved himself the great creative genius of filmdom, and whatever he promises is awaited with lively interest. His "Intolerance" will have its first showing at the Colonial on Tuesday night, Nov. 25.

Exam. Nov. 19

'Intolerance' Here on November 25

D. W. GRIFFITH'S master production, "Intolerance," will be the next attraction at the Colonial Theater and on Tuesday night, November 25, will begin an limited engagement. After the premiere performance there will be two performances daily, including Sundays. This is the first and only production that Mr. Griffith has made since "The Birth of a Nation."

Mr. Griffith's new offering carries four parallel stories of different ages of human history. Some of the greatest characters in the world's development are pictured at war with the irresistible currents of thought which dominated their age and all lead to the approaching era of individual responsibility compared with brotherly understanding between men.

The entire production is said to be beautiful and capable inspiring a deeper understanding of the past and present with a more direct effect on the future. Specific mention is made of the marvelous beauty of Griffith's work in bringing to each performer his own part. It is stated the producer's cut no fine that it is stamped with that attention to detail which marks the Griffith productions, and marks the individual message will be carried by an appropriate prize equal in every way to the prizes for the large and elaborate parts of the show.

Frequently upon thousands of people are carried, impressing a lifelong impression upon them, with the lessons of the past and present, and the hope of the future, in the form of picture that, when world, big, Griffith, has created and carried through the years, stamp in the hearts of the thousands.

He has created a picture in the hearts of the thousands. He has created a picture in the hearts of the thousands. He has created a picture in the hearts of the thousands.

Jewish Record 12/8/16

די ליעבע אין בבל. יהודה. אלט-פראנקרייך און אמעריקא-אין בילדער

אין קאלאניאל טהעאטער ווערט איצט געווייזן א "מחהוויינג פיקטשור" פון עכטער קונסט און זעלטענער שעהנהייט. זי שטייגט אויבער אין איהר פראכט און גלאנץ, אין איהר אויפקלערונג און כאראל אלץ וואס איז ביז איצט געווי זען געווארען אויף דעם לייוועגד. זי גוישט אב דעם מענשען פיינדליכען רושם וואס דעם האבען געמאכט אזוינע בילדער ווי "די נעבורט פון א נאציאן" און "דער פאל פון א נאציאן."

די פארשטעלונג פון "אינטאלעראנץ" דויערט איבער דריי שטונדען און האלט דאס פובליקום געשפאנט פון אנפאנג ביז'ן סוף אין א סארט "עלית נשמה" וועלכע די אלגעמיינע מוהוויינג פיקטשור בעזוכטער האבען זעלטען דורכגעמאכט.

די ערצעהלונג פון דער מאדערנער אמעריקא ניסט זיך צוזאמען מיט עהנליכע לעבענס בילדער פון אלטערטום און מיטעלאלטער. דער עולם לערנט, דורך קונסט און שעהנהייט, די תורה פון דער קולטור געשיכטע. ער זעהט דעם נאנג פון דער צייט, עס מישען זיך די בלעטער פון דעם גרויסען ספר הזכרונות פון דער מענשהייט, עס בייסען זיך שטענדיג די פארמען אבער דער איני האלט, די מענשליכע נשמה, איהרע לייד דען און פריידען, פערצווייפלונג און השאגונגען ווערען ניט געגרערט.

די בילדער פון אלטען בבל, אין זייער איבערמענשליכער גרויסקייט און רייכ קייט זיינען א גערעטענע פעראייניגונג פון די רעזולטאטען פון דער וויסענשאפט מיט דער פאנטאזיע פון דעם קינסטלער.

דער אונטערגאנג פון בבל איז אין גריפיטה'ס ווערק בעגריפען אויף די נייע ענטדעקונגען אין דער געשיכטע פון בבל, לויט וועלכע דער קעניג פון פערסיען האט איינגענומען די גרויסע רייכע וועלט-שטאדט ניט דורך זיין כח נאר דורך דעם פערראט פון די אונטא לעראנטע פרויעסטער פון נאט-בל.

קעניג נאבאנידוס פון בבל איז נע וועזן א ליעבהאבער פון פרעדען און רע ליגיעזער טאלעראנץ. האט פערדיענט מעהר צו דער אינטערנאציאנאלער ליע בע'נטען אישטאר ווי צו דעם אלטען נאציאנאל נאט פון בבל בל (בעלמאר דוק). דאס האט ארויסגערופען נעגען איהם די שנאה פון די כהנים פון בל און האט געגעבען כרש'ען די מעגליכ קייט אויפצוטרעטען אלס פערעהרער פון בל און פריינד פון'ם קעניג'ס שונאים.

גריפיטה שילדערט דעם צושטאנד אין בבל פון דער צייט ווען "דער גאלדענער פרינץ" בלשצר נעהמט איבער די מלוכה צו רעגירען אנשטאט זיין טאטער, וועל כער אין פערהאפט ביי די פריסטער, ביז צו דעם בעריהמטען סעסס פון בלשצר, וואס ווערט אונטערבראכען דורך כרש'עס אריינטריט אין בבל.

אין דער דאזיגער היסטאָרישער אט מאספערע שפילען זיך אב מערקווירדיגע ליעבעס סצענען פון אן אייגאכע בארג מיידעל צום יונגען קעניג און פון דעם יונגען קעניג צו א שעהנער פרינצעסין.

די ליעבע פון דאס פערציינטע בא בילאניישע בארגמיידעל, וואס שטעלט איהר לעבען אין נעפאהר צו הערען דעם געליעבטען וועלכען זי קאן פאר זיך קייג מאל ניט געווינען, האט איהר גלייכען אין די גרויסע ליעבע פון די מיטעלאל טערליכע פראנצאזיש הענגאסטן'מיי דעל, אין מיטען פון דעם ים שנאה פון רעליגיעזער אינטאלעראנץ וועלכער דער טרינקט איהר עוושטען מיט איהר גע ליעבטען אין דעם שטורם פון דער בלו טיגער טם. באמרשלאסטאמס גאנט.

אין דאס לאנד פון די אירען, וואו כען האט מעהר געטראכט פון אמת און רעליגיע ווי פון שעהנקייט און פראכט, האט זיך דער אלטער שבט-נאמ פראכט, ווייזט ניט גריסמת די ליבע פון געשלעכט צו געשלעכט. נאר די ליעבע פון מענש צו מענש, די ליעבע צו אלץ וואס לעבט, וועלכע בעזעעלט דעם פרט זיך מיסר נפש צו זיין פאר דעם כלל.

אין דאן קומט די ליעבע פון אן ארבייטער מיידעל אין דער מאדערנער שטאדט פון די פעראייניגטע שטאאטען, וואו דאס לעבען פון ארבייטער איז אזוי שווער און ארומגערינגעלט מיט אונ צעהליגע סכנות. די ליעבע איז אבער אייביג און וואקסט אויף דארט וואו דער בארען איז אזוי שטייניג און קאלט.

די ליעבע סצענען פון מאדערנעם לע בען זיינען ניט אזוי רייך אין דעקאָרא טיוטע קונסט ווי די "טויזענד און איין נאכט" אריבערשטיינענדע שהענקייטען פון אלטען בבל, אבער דערפאר ענט תאלט עס אזוי פיעל אמת'ע בילדער פון לעבען, אזא שארפע קריטיק אויף דעם אינגערעכטען אדרנונג פון אונזער עד וועלשאפט מיט איהר הארצלאזע שארפען ברייגענדע פילאנטראפיע, איהרע מענ שען-פיינדליכע טשאריטי אינסטיטי שאנס, איהר אכזריות נעגען ארבייטער קלאס, איהר ערמארדונג פון סטרייקער, איהרע אונגערעכטע גערינכטען, איהרע פערארטיילונגען פון אונשולדיגע, איה רע סלאמס, פריזאנס און טויט-שטראפ.

און אין אלע צייטען טריאומפירט די ליעבע. סאי ווען זי זיינט און נעהם איבער אין מיטערשאפט סארטצווענען ווייסער איהר אייביגען קאמפף. סאי זי נעהט אונטער אין איהר בלוט אין דעם זעלבסטמארד פון פרינץ בלשצר. אין דעם מארטירער טויט פון אידישען וועלט אויסבעסערער, און פון די פראנ צוזישע רעליגיאנס רעפארמער.

כדי צו שנטרען א נחת רוח די סוחי ווינג פיקטשורס בעזוכער ניט ווי גרי פיט א נוטען סוף. די מאדערנע ליעבע שגרינט זיך נאך אלע מיזונות און ליידען אין דעם זיעג פון נערעכטען און שוין דעם שטייגער פון מיעלע שרעגע מוחי ווינג פיקטשורס. דאס איז דאס אבער ניט שטארק נויטיג נעווען, דען דאס פובליקום פיהלט דייטליך אז די ליעבע טריאומפירט אפילו דאן ווען די געליעבטע פאלען אין קאמפף. דער מסירת נפש פון איין מענשען פארן צווייטען נעהמט ניט פערלאזען אומזיסט אפילו דאן ווען אויף זייערע קברים פייערן שקר און אונרעכט זייער נרעס טען נצחון.

די אנקלאגע נעגען דער אינטאלעראנץ פון די הערות, נעגען די עולות און פער ברעכען פון אלע צייטען, און בעזונדערס פון אונזער איינענע צייט, איז נעשיל דערט אין א דייטע בילדער וועלכע נור די נעוואלטיגע פאנטאזיע פון אן אמע ריקאנעם קינסטלער האט נעקאנט אויס מאלען.

דאס איינגענומליכע לעבען פון די אי דען פאר דעם צווייטען חרבן, די אידי שע תתונה מיט א פאאר טויזענד יאהר צוריק אין ארץ ישראל; די פארזיכ נאר טען סצענעס פון מיטעלאלטער, דאס פאאמיליע לעבען פון די הענגאסטן און זייער אויסשלאכטונג אין דער שרעקלי כער סט. באמרשלאסטאמס גאנט; די מאדערנע אמעריקאנער אינטערנעמסטר און זייערע ארבייטער, דער סטרייק, די מלחמה צווישען ארבייטער און פאל דאסען, די פלאמס, טשאריטי אינסטי טוטשאנס, גערינכטס-הייזער, פריזאנס, די טויטענשאטער, די לעצטע מינוטען פון דעם צום טויט פערארטיילטן זיינען נע שילדערט מייסטערהאפט, אבער אלץ ווערט געשטעלט אין שאטען פון די אל נעהויערע ערשטיינערע בילדער פון אל טען בבל.

די שילדערונגען פון די גביאים בע קומען אארב. מיר זעהען רייכקייט און ליוקסוס צו וועלכע די וועלט האט ניט קיין גלייכען, די ריזיגע מיזעדן פון בבל, דאס גאסטם רייכטס אין די טעמפלען פון די ליעבעס געטין אישטאר און דעם נאציאנאל האט בל. בלשצר'ס בנקעטט

(שלוס אויף זייט 5)

ליעבע-בילדער

(שלוס פון זייט 4)

[illegible]

Abendpost Dec. 10

COLONIAL

Letzte telamphectische Woche

Jetzt — Zweimal täglich

Einschliehlich Sonntags um 2:10 und 8:10 Abends

D.W. GRIFFITH'S

COLOSSAL 2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

Symphonie-Orchester

[illegible]

Mr. Griffith's [illegible]

"The Birth of a Nation"

Seelte:

[illegible]

Daily News Nov. 29. Am. Nov. 25

'INTOLERANCE' SHOWS SPLENDORS OF 4 AGES

Babylon, Judea, Old France and New U. S. A. in Griffith Triumph.

HIT AT FAKE REFORMERS

BY W. K. HOLLANDER.

After Mr. Griffith's cinematic display last evening at the Colonial no screen achievement seems impossible. The last word in the "movies" has been written with such frequence, only to be rescinded through some later and more surprising innovation, that one feels inclined to the belief that the shadow drama is still in its embryonic state in spite of its tremendous progress and that it holds in store further amazing possibilities.

"Intolerance" is overwhelming. Persons possessed of the regulation two eyes, however keen and observant they may be, can do no more than begin to absorb parts of the gigantic spectacle or series of spectacles which unfold themselves in the course of three hours of enthralling entertainment. As if controlled by some magician's wand, myriads of gorgeous and startling scenes of ancient times, interrupted occasionally by views of modern social evils, flit by the incredulous observer in kaleidoscopic sequence.

Production Is Overwhelming.

If one were to be critical he would complain of the bigness, greatness and massiveness of the production, which make it impossible for consumption at one sitting. Much of its grandeur and sensational display escapes the attention of the spectator. Yet few will venture into the Colonial a second time, for its attraction does not possess the alluring qualities which compel more than one inspection.

Few men would dare such a task as Mr. Griffith accomplished. To give interestingly visual presentation of ancient periods attended by all the attendant pomp, ceremonies and customs is a feat in itself; but to contrast four different decades—Babylon in the days of Belshazzar, Judea at the time of the Nazarene, medieval France and the present—and to sustain the underlying motive through all these ages marked by tumult and strife indeed is a remarkable achievement. And Mr. Griffith succeeded splendidly.

Intolerance is his theme and he manifests pictorially that similar intolerant conditions wrought harm to former innocents as interferes with modern society.

Aims at Pseudo Reformers.

The producer aims his blows admirably at the self-constituted reformers, the meddlesome persons who find all other persons to life and to them and who themselves undertake to reform by calling social evils. His pictures are convincing and appealing. From the bloody days of ancient times to present conditions he traces instances to emphasize his point and show that the same evils undermined society then as exist to-day.

Of chief interest are the Judean and Babylonian episodes. Through these he has cracked the shell of ignorance and this period with amazing [illegible] and the spectator [illegible] magnificent [illegible] and music [illegible] the high, lofty walls and [illegible] Babylon surrounding Belshazzar's Feast and producing it from its [illegible] Babylonia, the greatest [illegible] in the history of the world [illegible] the [illegible] Babylonian [illegible] Feast.

Perhaps the most impressive [illegible] of Belshazzar's Feast [illegible] the [illegible] of the Babylonian [illegible] the [illegible] of the [illegible] and [illegible] the [illegible] and [illegible] the [illegible] and [illegible]

Herald - Nov 16

"Intolerance" Date Set

The inquiring ones will be interested to know that Nov. 28 is the date set for "Intolerance" to open at the Colonial. The engagement of "The Birth of a Nation" has been extended to Saturday night, Nov. 23. With its close this photo drama will have been presented 600 times within a period of seventeen months.

+ + +

Herald, Examiner, Tribune, Revo Journal, American, Post } Nov 16

STARTING TUES. NIGHT, NOV. 28

TWICE DAILY THEREAFTER

Including Sundays at 2:15 & 8:15 P. M.

D.W. GRIFFITH'S

COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

SYMPHONY ORCHESTRA OF 50

Mr. Griffith's First and Only Production Since "The Birth of Nation."

PRICES: Nights & Sat. Mats—25c, 50c, 75c, $1.00, $1.50 & $2.00. Matinees—25c, 50c, 75c & $1.00.

SEATS NEXT THURSDAY.

Amer. Nov 18

"Intolerance"

Griffith's "Intolerance" Tuesday, November 28, at Colonial. Get there early.

"Intolerance," D. W. Griffith's colossal spectacle and his first and only production since "The Birth of a Nation," will begin a limited engagement at the Colonial Tuesday night, November 28, with daily matinees thereafter, including Sundays.

The purpose of this offering is to trace a universal theme through various periods of the race's history. Ancient, sacred, medieval and modern times are included in its scope. There are four separate stories, each with its own set of characters. The modern story is laid in a western American city of the present time. It shows the baneful workings of intolerance upon the victims of so-called uplifters who are financially supported by a self-seeking philanthropist. The theft of the story does not obscure its plea for personal liberty.

The story of the sacred time is laid in Judea A. D. 27. Jerusalem is the scene of the intolerance of the Roman law, which finds its victim in the Man of Men, the greatest exemplar of tolerance to all ages, who expiates upon the cross the penalty to be paid by "those who do not believe as we believe."

In the medieval time the scourge of intolerance was sweeping over France, which after suffering four years was within a decade was the victim of the horror of the massacre of 1572 perpetrated by Catherine de Medici, the sole exponent of the law "We must depend or be destroyed."

The modern story depicts the degradation of the greatest institution of society, the dragon grown big out of the transgressions of Babylon, high priest of Bel, who, by corrupting the growing morals of a young Babylonian, [illegible] the gates of the capital to the conquering Cyrus, and the Babylonian dragon, the intolerance manifestation is shown to a contemporary audience in the form of a large dragon under the direction of Cecil B. DeMille.

Trib. Nov 17

"Intolerance," D. W. Griffith's latest sensation, will be shown at ~~the Colonial~~ theater for a limited engagement, beginning Nov 28, with daily matinées thereafter, including Sundays. It is the first and only production made by the master producer since "The Birth of a Nation."

Amer. Nov 17

Exhibitors Herald Nov 16

M. G. WATKINS

Secretary

[illegible] that if the club [illegible] would guar[illegible] to fill a sixteen story building with film exchanges, that he would give gratis the two top floors of the building to the Reel Fellows' Club.

If the club can see its way clear, it was decided, within the next month the proposition will be acted upon and a definite decision will be reached.

"It is a matter of funds," declared M. G. Watkins, secretary. "There is a lot of outstanding money in unpaid memberships. The club has been struggling along during the past year giving entertainments and endeavoring to cement the members into a stronger body. But all of the members are not in good standing and it is imperative that they attend to their duties.

"If we had fine club quarters we could make great progress and there would be a big increase in membership, which is desirable at this time."

At the meeting the reports of the Ball Committees of the last annual event on November 10 were heard. The next entertainment will be a Reel Fellows' show. This will include some vaudeville stars and a cast composed of members of the club.

try, to promote pro[illegible] course and to foste[illegible] friendly, personal, [illegible]nal and business re[illegible] the owners and m[illegible] photoplay theaters [illegible] chise holders of the [illegible]leges of the Sta[illegible] Company.

At present the or[illegible] a membership of e[illegible]ers and managers, [illegible] period that when [illegible] are generally sp[illegible] membership will sp[illegible] to nearly 150.

JUROR AND A SAY SUPERP WON'T APPE

Both Adolph [illegible] head of the Famo[illegible] Film Company, [illegible] Abrams, presid[illegible] Paramount Pictu[illegible] deny that th[illegible] actions of W. [illegible] juror in the Fa[illegible] case will have [illegible] either on Para[illegible] Pictures Corporation [illegible] policy of mak[illegible] productions of [illegible] Players-Lasky [illegible] Paths pictures.

Herald Nov. 19

"The Birth of a Nation" remains for another week, bringing its closing date up to Nov. 25. The management of the Colonial and the Griffith spectacle assuming that there are still in our city some people who have not seen the wonder play, have decided to hold it over to the eve of the "Intolerance" film's arrival.

"Intolerance" has been declared in New York and California, where it had its first showing, to be the greatest film spectacle ever seen on stage or screen. That David W. Griffith spent a year in its construction and gave it his entire attention is proof that it must be a stupendous picture. Four ages are represented, though there is no attempt at historical sequence—merely a parallel to show that the same passions and sorrows exist in every age. The heyday of Babylon and its destruction is said to be unexcelled in any previous description by the manner of its visualization in "Intolerance."

In the cast of this remarkable play are Miriam Cooper, Lillian Gish, Mae Marsh, Constance Talmadge, Seena Owen, Bessie Love, Elmer Clifton, Bobby Harroun, Olga Gray, George Seigmann and others. The musical arrangement is by Joseph Carl Breil, to whom the credit for the musical score of "The Birth of a Nation" is given.

Herald
Tribune
Examiner } Nov 19

STARTING TUES. NIGHT, NOV. 28
TWICE DAILY THEREAFTER
Including Sundays, at 2:15 & 8:15 P.M.

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

SYMPHONY ORCHESTRA OF 50

Mr. Griffith's First and Only Production Since "The Birth of a Nation"

PRICES

NIGHTS AND SAT. MATS.—25c, 50c, 75c, $1.00, $1.50 and $2.00
MATINEES—25c, 50c, 75c and $1.00

SEATS NEXT THURSDAY

Journal - Nov. 22

Herald - Nov. 22

Constance Talmadge need not depend upon her sister Norma's popularity for her own screen success in the future. Her work in "Intolerance" has established her and in the future she will be hailed as a star. David W. Griffith arrived yesterday to stay here until after the opening of "Intolerance," Nov. 28, at the Colonial. Beside being a big event in filmland, it also promises to be an interesting social and literary evening.

* * *

Dev 11-12-13
Nanjeno

DABAR DUSYK KASDIE
IR 40 DAININKU

Prisistatot Nedildienos, nuo 2:00 iki 8:30 vakarais

D.W. GRIFFITH'S
INTOLERANCE

SYMPHONY ORCHESTRA 50 IR 40 DAININKU

Pasa Griffith'o Filmas is Nacionalio vaizdelio nuo "The Birth of a Nation"

SEKANTIS

News
Post
Journal
American
Nov 21

Herald
Tribune
Examiner
Nov 21

Day
Chgo Live Stock World

Next Attraction
Starting Tues., Nov. 28
D. W. GRIFFITH'S
Colossal $2,000,000 Spectacle
INTOLERANCE
Love's Struggle Throughout the Ages
SEATS THURSDAY

Next Attraction
Starting Tues., Nov. 28
D. W. GRIFFITH'S
Colossal $2,000,000 Spectacle
INTOLERANCE
Love's Struggle Throughout the Ages
SEATS THURSDAY

COLONIAL
NOW—TWICE DAILY
—Including—
Sundays at 2:10 and 8:10 P. M.
D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
Symphony Orchestra of 50
AND 40 VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES:
—Nights and Saturday Matinee—
25c, 50c, 75c, $1, $1.50, $2
Matinees—25c, 50c, 75c and $1

Ex - Nov 22

News
Post
Journal
American
Herald
Trib
Ex
Nov 22

GRIFFITH DRILLING MOB.

DAVID WARK GRIFFITH is back in town drilling a "Babylonian mob" to go with the presentation of his "Intolerance," which opens at the Colonial next Tuesday night.

Next Attraction
Starting Tuesday, Nov. 28
D. W. GRIFFITH'S
Colossal $2,000,000 Spectacle
Intolerance
LOVE'S STRUGGLE THROUGHOUT THE AGES
ORROW

MOTION PICTURE NEWS

"Big Tremaine" Sounds Like a Film Hit

Miss Cooper "Intolerance"

Post

Lillian Gish, leading lady with E. H. Sothern in late Broadway success, "The Market Place." This picture is from an exceedingly strong scenario by Charles H. Nicholson and is booked Friday night at the Revolty.

A Feminine Charioteer.

Constance Talmadge, the attractive young woman who portrays the mountain girl of Susiana in D. W. Griffith's "Intolerance," which is coming to the Colonial Theater next week, accomplished what was considered impossible when she mastered a two-horse chariot team in the incredibly short period of two weeks.

Her feat of driving a chariot at breakneck speed in advance of the great army of Cyrus of the Persians in a vain but heroic attempt to save the man she loves, Belshazzar, and the wonderful city of Babylon from destruction at the hands of the invading hordes rendered it essential that she master the charioteer's art.

Miss Talmadge, who is a veritable daredevil as well as an all-round athlete, a powerful swimmer and an accomplished horsewoman, declared she would prove a proficient charioteer within two weeks. Two professional charioteers were immediately engaged and Miss Talmadge went at her task with great enthusiasm, practicing at every available moment with the unheard-of result that at the end of her self-appointed time she was driving a two-horse chariot with the same daring skill and speed of the professional charioteers and displaying extraordinary nerve and poise. When it is considered that it requires years of experience and application for some of the most experienced horsemen to learn to drive a chariot, it will be realized that Miss Talmadge's feat is nothing short of being marvelous.

Her role of the mountain girl is one of the unique characterizations in the silent drama and by her tempestuous actions she creates a sensation in the marriage market and throws the city of Babylon into an uproar. It is therefore no wonder that she has proved to be one of the real sensations in "Intolerance."

News Notes.

Jewish Labor Week
Dec. 8 - Jan 15 - Dec 15

Morgenzeitung
Dec 14-15

Colonial Theatre

26 W. Randolph St.

אינטאלעראנץ

מאראניאל טהעאטער

COLONIAL
DABAR DUSYK KASDIE
IR 40 DAININKU
Prabiliant Nedelidienas ant 2:10 ir 8:10 vakarais
D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
SYMPHONY ORCHESTRA IS 50
IR 40 DAININKU
Pasa Griffith'o Pirmas ir Vienintelis Veikalas nuo "The Birth of a Nation"
MAINAS
NAKTINIS IR SUBATOS MATINEJAS
25c, 50c, 75c, $1, $1.50, $2
MATINEJAS—25c, 50c, 75c ir $1

Ad — Nov. 23

"Intolerance" promises to arrive next Tuesday as the most dressed-up of photodrama features. Not satisfied with an orchestra big enough to render a symphony concert and a galaxy of real people to augment mob scene effects there are to be lobby girls—but wait and see for yourself just who will represent Chicago standards of beauty.

* * *

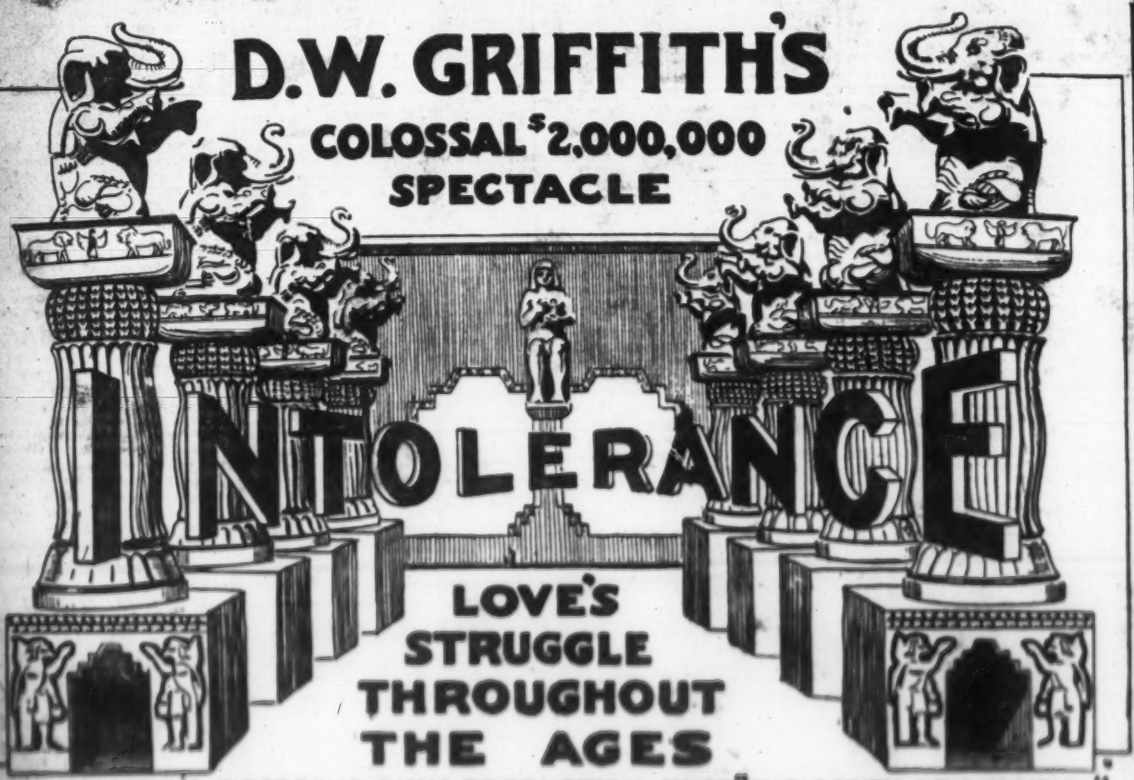
COLONIAL

STARTING
TUESDAY NIGHT
NOVEMBER 28
MOTORS AT 11 P. M.

TWICE DAILY THEREAFTER
INCLUDING SUNDAYS AT 2:15 AND 8:15 P. M.

D.W. GRIFFITH'S

COLOSSAL $2,000,000
SPECTACLE



MR GRIFFITH'S FIRST AND ONLY PRODUCTION SINCE "THE BIRTH OF A NATION"

SYMPHONY ORCHESTRA OF 50 AND 40 VOICES

PRICES
NIGHTS AND SAT. MAT.—25c, 50c, 75c, $1.00, $1.50 & $2.00
MATINEES—25c, 50c, 75c & $1.00

SEATS TODAY

Ad - Nov 23

Next Attraction
Starting Tues., Nov. 28
D. W. GRIFFITH'S
INTOLERANCE
SEATS TODAY

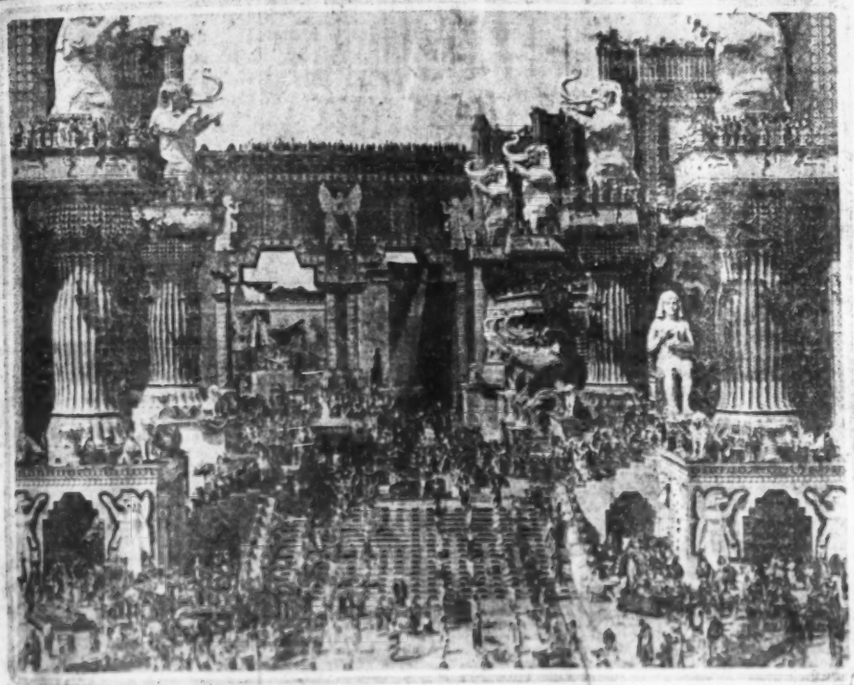
"Intolerance" Screen Shows

Ad - Nov 23

Amer. Nov 24

'BABYLON THE MAGNIFICENT'

Probably the greatest set ever built is the scenein "Intolerance," the Griffith wonder drama, coming to the Colonial next Tuesday, which shows the banquet hall of Belshazzar. When it is known that 18,666 persons were seated at over a thousand tables, laden with fruit and wine, some notion of the grandeur as well as the expense is conceived.



The Banquet Hall of Belshazzar.

One "Intolerance" Scene Is a Great Show

BY BOB REEL.

Have you ever, in your mind's eye, sought to picture Babylon the Magnificent—that wonderful city of which the which surpassed anything known to modern civilization? Conjure that mental picture and the reproduction of Babylon, like your conception of Belshazzar's city, equalled Babylon as it really was? The banquet hall of Belshazzar is one of the big scenes in D. W. Griffith's mammoth production, "Intolerance," which opens at the Colonial Theatre Tuesday night. This scene is an exact reproduction in size as well as architecture of the Babylonian Monarch. The hall is 1000 x 500 ft., [illegible] feet in the [illegible] in the [illegible] in the [illegible]

Am. Nov 75

News Post Ameri Gal } Nov 75

COLONIAL STARTING Tues. Night

TWICE DAILY THEREAFTER

Including Sundays at 2:10 and 8:10 P. M.

D.W. GRIFFITH'S

COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

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PRICES: NIGHTS AND SAT. MATS.—25c, 50c, 75c, $1.00, $1.50 and $2.00 MATINEES—25c, 50c, 75c and $1.00

"Intolerance"

D. W. Griffith's colossal spectacle, "Intolerance," a story of "Love's Struggle Throughout the Ages," opens Tuesday night at the Colonial and will be shown twice daily, including Sundays.

Life's mighty drama, down the centuries, is seen as from a pinnacle in one sweeping glance! There are four separate and distinct stories, the principal one, a modern tale of life in a western city. Another story shows life in Jerusalem and other parts of Judea in days when the Nazarene came out of Galilee. Another theme deals with the days of Charles IX. and of Catherine de Medici with the massacre of St. Bartholomew in the foreground. Perhaps the most striking of the stories unfolded is that of Babylon the Magnificent in the days when Belshazzar was conquered by Cyrus the Great and the wonder city of the ancient world was overthrown.

The past is recreated and through all runs the truest lesson that history teaches, that love is more than all, that freedom of thought and action should never be shackled and that the world was made for love and laughter and happiness.

These wondrous scenes are illustrated and interpreted by a symphonic score which will be played by an orchestra of fifty under the direction of Mr. Albert Peace. There is also a large chorus.

"INTOLERANCE," LONG AWAITED, NEXT WEEK

Noted Spectacle Opens Tuesday; New War Pictures of Teutonic Origin.

FILM LESSON IN THRIFT

BY W. K. HOLLANDER.

D. W. Griffith's long anticipated film, "Intolerance," makes its belated bow to Chicagoans next Tuesday evening at the Colonial theater. Telling a tale of intolerant reformers, it visualizes analogous episodes through four different decades, winding up its pictorial recitation in modern times. Into the days of mediaval France when Charles IX. reigned and his mother, Catherine de Medici, dominated his career, the producer delved for material; then from the biblical period of Jerusalem and other Judean environs in the period of the Nazarene and from the Babylonian days when the Persians under Cyrus conquered Belshazzar and his hosts, Mr. Griffith extracted parallel conditions with twentieth century problems.

Product of Two Years' Work.

Anything in anything concerned with the forthcoming attraction, over two years of diligent work and research were required to produce the play and money is no object. Note, also the producer, [illegible] "The Birth of a Nation," the detail is reported to be lavished even to the reproduction of ancient cities and [illegible] the latter having purchased [illegible] relics of the period represented.

Into this musical [illegible] and [illegible] Griffith has [illegible] the most [illegible] and [illegible] work in a single film production. Not only in this production of [illegible] and [illegible] Mark Antony Dixon, Milton Sills, William Dunn, Josephine Crowell, Seena Owen, Alfred Paget, Bessie Love, Constance Talmadge, Eugene Pallette, Tom Wilson, Tully Marshall, Bessie Love, Elmer Clifton, Alfred Paget and Walter Long. A symphony orchestra of fifty and a chorus of forty under the direction of Albert Peace will [illegible] the [illegible] music.

[illegible]

"INTOLERANCE" AMONG NEW FILMS.

ALFRED PAGET AND SEENA OWEN IN GRIFFITH'S SPECTACLE AT THE COLONIAL.
(Photograph by D. W. Griffith.)

News Nov 75

Post-Nov 75

Inter Ocean } Nov 75

Next Attraction
Starting Tues., Nov. 16
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
Seats Now Selling at Box Office

Post Nov 25

The Theme of "Intolerance"

In "Intolerance" Mr. Griffith has framed an epochal photo spectacle which pictures, as no history can describe, nor story depict, the fall of Babylon, medieval France at the time of Charles IX, Judea at the time of the Nazarene, and an American city of the present-day period.

By leavening all of this tremendous potency of history with romance, Mr. Griffith has, with consummate skill, interwoven with the history of the nations a history of individuals. Three love stories of ardent nature, as romantic as any which mark the dramas of the stage, are threaded in and out of all the great scenes of history.

One romance begins before the hordes of Cyrus reach Babylon; it blooms as Belshazzar is forced to cast the die of combat; it suffers at the walls of Babylon; it smiles and is rosily confident during the final assault on and reduction of the most advanced city of ancient times; all of which the audience sees as exactly as did the participants on either side. "Intolerance" is said to be the most thrilling, the truest and the most vividly real drama of modern times.

Mr. Griffith has seemed to have read the minds and learned the very thoughts of those generations who have entirely passed from us. And what those intellects conceived, and the impulses on which they acted, are shown in these pictures with a degree of intensity and dramatic power heretofore unrivaled.

As you see the friendly relations, the frankly affectionate regard of the different peoples before the war, the beginning of the war, its slaughter, rapine, desolation, the horrors of agony it caused, all shown exactly as if the audience were in reality gazing at actual battles, you learn, as nothing else could inform you, what that titantic combat meant; while all along the dreadful path of conflict of hideous war runs the sweet lyric of eternal love, of lovely romances touched with all the brilliancy of color and illumination that is conveyed by the intimacy of human emotions, and concerning individuals instead of nations, so that the whole is something like the majesty of Homer's Iliad, the varied and brought to the heart as by the there humanness of a poem by Burns.

Mr. Griffith not only has reproduced the great fratricidal strife in its outward showing, but he has vitalized the very thoughts of the people, and the emotions that caused their hearts to flutter.

Herald Nov. 26

New Plays and Those That Remain at the Picture Houses

By LOUELLA O. PARSONS.

AT LAST Chicago is to see "Intolerance." The great photodrama, which has been declared the greatest spectacle, either screen or drama, comes to the Colonial on Nov. 28. A formal opening, in which not only literary and artistic circles will be interested but an affair which society will grace with its presence, is to be given on that evening.

Such people as Lillian Gish, Constance Talmadge, Mae Marsh, Miriam Cooper, Olga Gray, Robert Harron, Josephine Crowell and other film players who were in the famous "Birth of a Nation" will be seen in this picture, which is a pictorial description of four different periods. The fall of Babylon is said to be the most wonderful spectacle ever filmed. "The Birth of a Nation" leaves Nov. 25, and the time intervening will be used to get the theater in readiness for "Intolerance."

The Cicero Advocate Dec 3

"INTOLERANCE."

To miss seeing the $2,000,000 spectacle drama at the Colonial Theater when spending a day in Chicago is like overlooking the national capitol building in Washington, D. C.

David Wark Griffith's greatest production is the biggest thing the big city has to offer in the way of entertainment these days. The drama's four separate stories cover four vital periods in the world's history, and the huge, realistic scenes should be seen by all grown-ups and school children. As a big, thrilling, pulsating three hours' entertainment, "Intolerance" takes first rank; the spectator is held in an almost breathless spell of interest and suspense from the beginning to the crashing climax.

"Intolerance" is a two-dollar entertainment in every sense of the word. The seat prices are graded downward so that they are within the means of every man, woman and child. As more than one delighted patron at the Colonial Theater has expressed it, "If the average high-class Broadway attraction is worth two dollars, then Griffith's 'Intolerance' is worth ten."

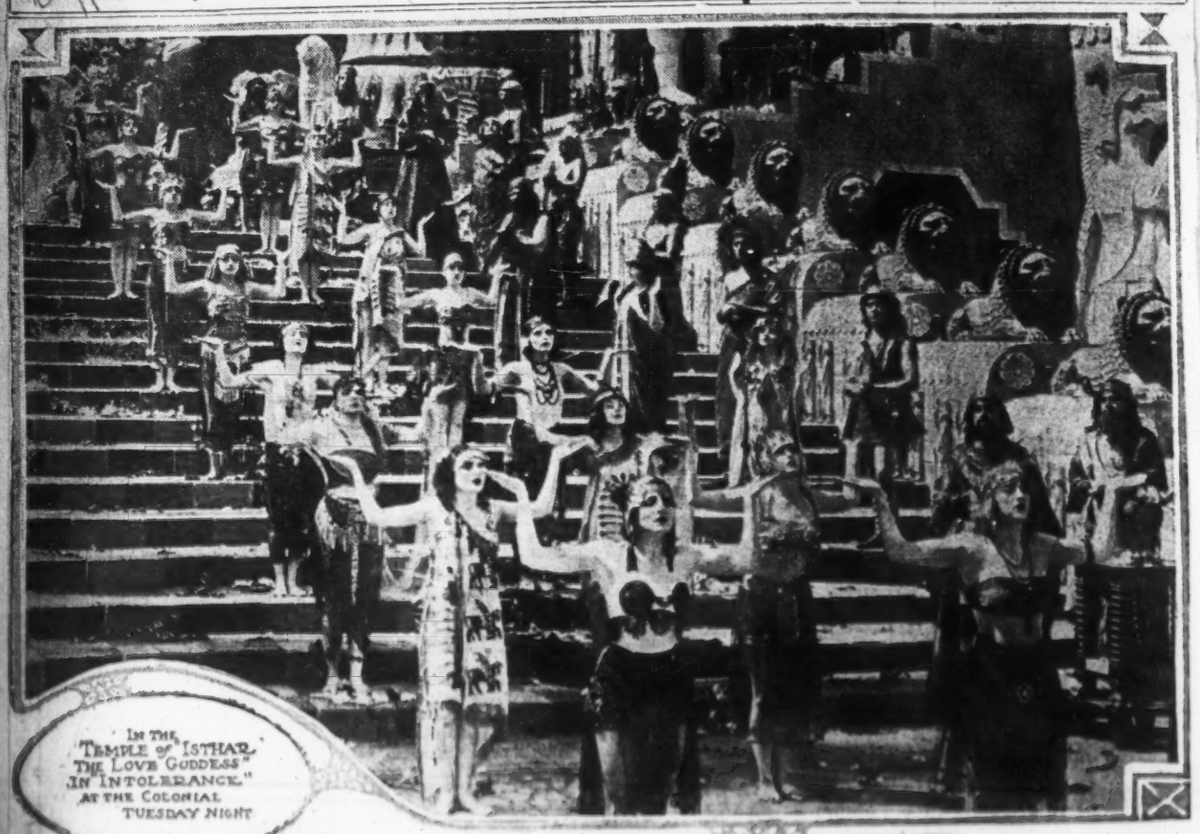
"Intolerance" is indeed one of the wonders of the world. It is not only a triumph of dramatic art and stage genius, it is a marvel of big figures and achievements. More than two million dollars was expended on the costumes, massive scenic effects, salaries of 18,000 performers, costs of historical research, and other staggering expenses, before one cent was taken in at the box office window.

Herald Nov. 26

Exam. Nov. 26

"Intolerance," D. W. Griffith's Spectacle of Four Ages, Opens at the Colonial Theater Here Next Tuesday

Exam 11-26



IN THE TEMPLE OF "ISTHAR, THE LOVE GODDESS" IN "INTOLERANCE," AT THE COLONIAL TUESDAY NIGHT

AT the Colonial Theater, beginning Tuesday night, the attraction will be D. W. Griffith's new spectacle, "Intolerance." During this engagement there will be two performances daily, including Sundays, after the opening performance.

Aside from his wonderful grasp of dramatic effects, Griffith possesses the faculty of creating widespread discussion of everything he presents upon the stage.

The dramatic innovation of portraying four stories in one sweeping spectacle has attracted the attention of writers all over the country. It shows that the traditions of the stage can be departed from and yet hold an audience by the thrilling and exciting details of the drama.

The deeper significance of the sociological story of modern times, which is the main theme of the production, has naturally caused a huge stir in these circles. Just as one could hardly be expected to look for a Sunday school lesson in Babylon, the same holds good of the modern story wherein are shown the workings of mighty forces in the pleasures of contemporary life.

The pageant of splendor with giant Persians and the great moving forces of ancient warriors make "Intolerance" an achievement in every respect different from anything that has ever before been shown in the theater. It is difficult to say where the chief interest lies, whether in the tremendous scenes in and around the ancient city of Babylon, in the stirring events in the streets of Paris during the reign of Charles IX., in the Titanic-like recreation of old Judea or in the frenzied thrills of the modern story. It is futile to even attempt to convey any idea of the splendor and magnificence of Mr. Griffith's great creation. Only those who witness its wonders can begin to realize its marvelousness.

Running through the threads of the story is a musically score interpreted by a carefully selected symphony orchestra of fifty and a large chorus.

Nov. Tel. & Exam Nov. 26

Miss Mae Marsh and Robert Harron in "Intolerance" (Colonial)

COLONIAL STARTING TUES. NIGHT

TWICE DAILY THEREAFTER

Including Sundays at 2:10 & 8:10 P.M.

D.W. GRIFFITH'S

COLOSSAL 2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

SYMPHONY ORCHESTRA OF 50 AND 40 VOICES

Mr. Griffith's First and Only Production Since "The Birth of a Nation"

PRICES:

MATS. AND SAT. EVES.—10c, 15c, 25c, $1.00, $1.50 and $2.00

SUNDAYS—15c, 25c, 75c and $1.00

Herald, Nov. 26

White City News Dec. 16-23

How Griffith and Ince Got Into the Picture Game After Trying the Stage—Starting With Nothing, Each Is Now Rich.

By LOUELLA O. PARSONS.

TO MENTION Triangle, Fox, Metro, World and Lewis J. Selznick is to bring film history down to the minute. We have carefully dusted the pages of screen lore which tell of the hardships of the pioneers, listened to the stories of the paths which they hewed through an uninhabited country and marveled at their endurance. Now we are ready to hear of the late comers into filmland and to listen to what they have contributed to the better achievement of the fifth greatest industry in the world.

Triangle was organized about two years ago by David Wark Griffith, Thomas H. Ince and Mack Sennett. These three men, who had each made a worldwide reputation as a producer, decided to pool their talents and to organize a distributing company. Triangle—symbolic of three—was the result, with the Fine Arts (Griffith), the Kay Bee (Ince) and the Keystone (Sennett) for the basis of the organization.

The name Triangle in this short time has meant to the picture public the artistic and excellent in film production. David Wark Griffith has given only his name to the Fine Arts studio, for he has been engaged since the birth of Triangle in making and financing his two great features, "The Birth of a Nation" and "Intolerance."

Speaking of the real romance of the movies, nowhere in film history is there a more interesting romance than that which is told of David Wark Griffith's career. It is a story which has been related in enterprising movie magazines and in various syndicates, so that it has not the originality of the other film barons' history.

And no history of filmland could be complete without a word or two on what David Wark Griffith has meant to moving pictures. The Biograph, the oldest and first successful picture studio, was the beginning of this man Griffith's entrance into pictures. Mr. Griffith was a down-and-out actor when the chance to go to the Biograph studio came to him.

Strange as it seems, David Griffith was not a success on the speaking stage. He had play aspirations and an ambition to become a stage star, but no one in those days took him seriously. James K. Hackett advanced him $700 royalty on a play called "A Fool and a Girl," but this was the extent of his playwright ventures. The play was a flivver, and the $700 gone David W. Griffith was forced to look about for steady employment.

The American Biograph offered him that opportunity. He first acted for from $2.50 to $5 a day, and then later produced pictures. His first picture was the "Adventures of Dolly," with Linda Griffith and Arthur Johnson playing the leads. He made such a big thing of this chance that he was retained by Biograph as their leading director.

Every one remembers the single-reel pictures Griffith made at the Biograph studios. He had such players as the Gish girls, Mae Marsh, Mary Pickford, Blanche Sweet, Henry Walthall and others.

Pictures were crude in those days and when these stories with heart interest, well produced and played by talented young people, appeared they created a sensation in film circles. People who had scorned the movies as beneath their notice flocked to see

COLONIAL
NOW--TWICE DAILY
Including Sunday at 2:10 & 8:10 P. M.
"The Greatest Show on Earth."
—Ashton Stevens.
D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
THREE ORCHESTRAS AND FORTY VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES:
Nights & Sat. Mats.—25c, 50c, 75c, $1.00, $1.50 & $2.00
Mats.—25c, 50c, 75c and $1.00

Lincoln Postal News Herald Nov 27

Herald Nov 27

Herald Dec 8-14-20

COLONIAL
Starting Tomorrow Night
D.W. GRIFFITH'S
INTOLERANCE
SYMPHONY ORCHESTRA OF 50 AND 40 VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES
NIGHTS AND SAT. MATS.
MATS. NIGHTS

Los Angeles, sometimes called "the motion picture city," paid a high compliment to D. W. Griffith and his "Intolerance," which has its Chicago premiere tomorrow night at the Colonial. One of the great scenes of the photodrama of love of all ages is the banquet hall of Belshazzar, a scene so lavish big enough for a whole evening of study. More than 15,000 persons sit down to a banquet, the set covers an area high and half a thousand dancing girls are seen. At the picture was taken Mr. Griffith ordered the set burned. The Angeles contended. The city officials requested that the picture company be allowed to stand as a tribute to the genius of the man who contained some [illegible] in making his camera [illegible].

COLONIAL
Awiemat Night
D.W. GRIFFITH'S
INTOLERANCE
Symphonic Orchestra and 50 and 40 Singers.
Prices:

New. Nov. 27

ONE THEME TOLD IN FOUR SEPARATE STORIES

D. W. GRIFFITH'S

COLOSSAL $2,000,000 SPECTACLE

FOUR WONDER STORIES IN ONE SWEEPING GLANCE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

SEE the Pomp and Beauty of Babylon the Magnificent and the Mighty Pathos of Its Downfall

SEE the World's Greatest Paintings Come to Life and Move and Have Their Being Before Your Eyes

ABSOLUTELY MR. GRIFFITH'S ONLY PRODUCTION SINCE "THE BIRTH OF A NATION," WHICH PLAYED HERE TO CROWDED HOUSES FOR 600 PERFORMANCES

SEE

The Perfect Love of the Boy and the Dear One Midst the Pitfalls of a Great American City—
The Feast of Belshazzar, the Greatest in all History—
The Thrilling Race of Train and Automobile With Death—
Paris, the Beautiful, Under the Scourge of Catherine De Medici, the Arch-Plotter and Real Ruler of France—
The Betrayal of Belshazzar and the Eye-Staggering Combats on the Wide Walls of Babylon.

Thrills! Mystery! Romance! Adventure! Love's Pilgrimage in Search of Happiness!

STARTING TO-MORROW NIGHT AT 8:15 P. M. MATINEES AT 2:15 P. M.

COLONIAL

THEATRE BEAUTIFUL

PRICES: EVENINGS AND SAT. MATINEES 25c TO $2.00 MATINEES 25c TO $1.00

Post Nov. 28

Gem Notes

Intolerance Opens

Tues. Post Nov. 28

COLONIAL
—STARTING TONIGHT—
D.W. GRIFFITH'S
INTOLERANCE
AND 48 VOICES

Am. Nov. 28

MOTION PICTURE NEWS

Remarkable War Pictures Are Shown

"Intolerance" To-Night

BY BOB REEL.

D. W. Griffith modestly admits that "Intolerance" represents an outlay of $2,000,000. But you have to back him into a corner and actually wheedle this out of him. There is not a busier man in Chicago than the producer of the great love spectacle which has its premiere at the Colonial to-night. For more than a week he has been personally rehearsing, arranging and staging the monster film story he has produced. He's a hard worker all right, but he hates to talk about "Intolerance."

"Let the public of Chicago form their own opinion," said Mr. Griffith. And as many of that same public as can get into the Colonial will do so.

One thing is certain, no matter what the public decides, "Intolerance" already has affected the wearing apparel of the women here and all across the country. Fashion now inclines to the Babylonian. Experts in the modistes' art declare that the latest creations show a decided suggestion of the wealth of richly embroidered distinctive costumes displayed in the master director's latest production. An opportunity to study some of the ancient modes close up is given, as some of the original costumes used in the production will be worn by "lobby girls"—beauties selected from Chicago's own belles.

Constance Talmadge, as the Mountain Girl in "Intolerance," which opens at the Colonial to-night. Miss Talmadge's costume is not among those which are said to have influenced the latest styles. However, there are those who believe that a long, hard, cold Winter is immediately ahead and that there will be various styles seen in many quarters.

Exam Nov 29

NOT many people know that Mae Marsh is in town, in fact, has been since Saturday. So are her five sisters and her mother.

Not even those who attended the closing performance of "The Birth of a Nation" Saturday at the Colonial knew she was in the audience, though she took the place of an usher and handed out programs.

Now a person, so far as I know, recognized "the most sympathetic face in the pictures" as that of the usher. She had a lot of fun handing out the booklets, but there was no glory in it.

"What is fame? A sham, a delusion," quoted Mae.

The Marshes will attend the premiere of "Intolerance" to-night, for Mae is perhaps the biggest star of the movie the production boasts.

This is the first time the entire Marsh family has been in Chicago together. It comprises Mae and her sisters: Marguerite, who played with Mae in Fine Arts; Mildred, Frances and Dorothy, concert girls.

The party is just travelling around, spending in the little way. She has left the Fine Arts company and will begin an eight-year contract with Samuel Goldwyn in February. She hasn't the slightest idea what they'll give her to do. But we can depend upon it, it will be something big.

* * *

Am. Nov 20

COLONIAL
NOW—TWICE DAILY
Including Sundays, at 2:10 and 8:10 P. M.
D. W. GRIFFITH'S
COLOSSAL EPOCHAL SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGH THE AGES
SYMPHONY ORCHESTRA OF 50
AND 40 VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES
NIGHTS AND SAT. MATS. 75c, $1.00, $1.50 and $2.00
MATINEES 25c, 50c, 75c and $1.00

Nov. 29 - Exam

INTOLERANCE EPOCHAL FILM

First Nighters See Most Colossal Cinema Play Ever Screened; Vast and Beautiful; Producer Makes Speech.

BY "BOB" M'KNIGHT.

IN AT least one Chicago theater last night first-nighters knew they were witnessing epochal drama. That theater was the Colonial, where Griffith presented his "Intolerance."

If there was one who did not appreciate the picture's tremendous force, beauty and truth he did not make himself heard nor refrain from the applause his more sensitive brothers gave the performance.

Mayhap he did not understand; that is excusable. It is so vast a dramatic spectacle none can grasp its full meaning in one seeing. It requires many. But the one-time spectator feels the thrill of it all. It sets his whole being atremble. I am still nervously atingle.

* * *

MOST COLOSSAL FILM.

DO NOT make the mistake of comparing "Intolerance" with "The Birth of a Nation." It is but natural that you should, considering the creator, but they are different elixirs, with different reasons and effects.

"Intolerance" is the most colossal achievement of the screen. Some might even go so far as to say it is the most colossal of theatricals. Certainly no film ever recorded anything so big before and in my opinion never will again until Griffith completes his next cinema play.

A few weeks ago a director went that his profession did not get enough credit for its achievements. D. Wark Griffith should have the lion's share of the credit. He was at the performance last night and in his curtain speech asked that "whatever credit there might be in the production be divided among his assistants, the players (who had suffered much) and the film assemblers." But to David Wark belong the credit. It was his genius that inspired the players.

* * *

AS HE explained in a foreword, he has departed from dramatic traditions and recorded events as they might flash across a mind, a master mind. In place of running through each period separately, others are four, the ancient, the birth of Christianity, the medieval and the modern. Griffith has run them parallel. To unravel his plot, he will flash to one and then the other. In the end he blends himself with four smashing climaxes.

His spectacle is magnificent. The magnitude of Babylon, pictured from painstaking research, is impossible to describe. The battles are the most vast ever depicted.

[illegible]

BATTLE AGAINST BIGOTRY.

[illegible]

Trib & Herald Nov. 28
Exam

THERE IS SOMETHING NEW UNDER THE SUN!

D. W. GRIFFITH'S

COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

AT THE

COLONIAL THEATRE

STARTING TONIGHT AT 8:10 P. M. MOTORS AT 11:00 P. M.

Twice Daily Thereafter, Including Sundays, 2:10 and 8:10 P. M.

YOU WILL SEE

Four stories that begin like four slowly flowing rivers. At first far apart they flow with solemn grandeur. Then closer and closer, faster and faster, until at the end they unite in one mighty river of expressed emotion.

* * * *

Love, mystery, romance—from the tender, redeeming sentiment of the winsome dear one of the modern story—through the lovers who, like Romeo and Juliet, die in each other's arms on St. Bartholomew's eve—to the wild, barbaric, perfumed passion of Belshazzar and the Princess Beloved who cling to each other's lips as mighty Babylon falls.

* * * *

The most wonderful of all feasts—the feast of Belshazzar—in a banquet hall a mile in length, amidst perfume, music and unequaled splendor—with the lilting of an oriental song, chanted by the priestesses of Ishtar, the love goddess.

* * * *

YOU WILL NOT SEE another "Birth of a Nation."—You have seen that before.

YOU WILL NOT SEE

An old-fashioned, stereotyped drama but an absolutely new form of art expression, whose reach is boundless.

The Evening and Saturday Matinee prices—TWENTY-FIVE CENTS TO TWO DOLLARS and the other Matinees—TWENTY-FIVE CENTS TO ONE DOLLAR.

Absolutely Mr. Griffith's only production since "The Birth of a Nation."

Am. Nov 29

Nov. 29 - Her

'INTOLERANCE' SO BIG IT TALKS LOVE OF AGES

BY THE OPTIMIST.

Rob Reel was right. He promised the greatest evening of dramatic photoplay Chicago has ever seen and asked: "Would the Optimist be good enough to review the premiere of 'Intolerance' at the Colonial?" For days in his column he has been taking up space more valuable than gold, owing to the scarcity of white paper, to tell the hundreds of thousands of readers of the Evening American that David Wark Griffith has accomplished the seemingly impossible; that Mr. Griffith had surpassed the wonderful "Birth of a Nation" in his love story of the ages.

Students of history, professional men, the general public, and even modest writers of the drama saw the "Birth" picture as often as possible. Just so will they see "Intolerance" just as often, and then a few times more. The spectacle is so big it is not silent drama. It talks, it thunders in its intensity, and beyond doubt the master producer already has been tempted to stage this mighty quadruple message in all its pomp, its grandeur and its simplicity as an outdoor pageant, which in its gorgeousness would outstrip anything ever done in drama just as far as it goes beyond the biggest things yet done before the camera.

Again be it recorded that Rob Reel was right and his prediction of the greatest evening of dramatic photoplay ever seen came true to the full last night at the Colonial.

"THE BIG PLAY."

There are four separate stories woven into one and while it is not in any way based upon the huge struggle now going on in Europe perhaps it is the greatest work yet accomplished toward a restoration of peace, toward proving the futility of strife of sham, of the very thing the spectacle is named—"Intolerance."

Surely a drama of such absolute universal appeal for a love which is more than all, for freedom of thought and action and the human birthright of happiness should go far in the minds of the millions who will see it toward restoring those very things throughout the world.

While producer and playwright have been waiting and expecting "the big play" as a result of the present clash of nations, Mr. Griffith has quietly imagined and built and delved deeply into history and art and produced the very work expected.

The train of thought in the mind which could conceive such mass of detail and weave it into such an harmonious whole beyond doubt has been influenced, consciously or unconsciously, by the historic events of the last few years. A play so great that it must needs be seen to be fully grasped is a play so great that no [illegible] honor should be done to the author and doubtless so when he is the producer and director as well.

Story of a boy and girl caught in the undertow of a modern city, story of a maid in medieval France when the nation was swayed and led through the machinations of rather the de Medici, the barbaric barons of the time of Babylon's prosperity and in fact across the centuries of time, the love for mankind of the Nazarene which ended on the Place of Golgotha, the one man Mary Magdalene, and modern France there are the settings of the stories which are brought into one.

There are two such mighty scenes in a drama of modern life and a drama of medieval France, and a drama of Babylon and Palestine, and a drama of history past and present, and in modern dress and in ancient dress and in dress of Babylon and Palestine.

Here can be passed there in three hours that could be analyzed in many books, those who are the people of the past, those who are the people of the present, those who are the people of the future, those who are the people of Babylon and Palestine and France and America and the world.

There is no attempt at theme or plot in "Intolerance." David Wark Griffith filmed where and when he would. No one else in the world could take so chaotic a picture, ruled by a riot of inspiration, and make even an ordinary screen play from it—much less a masterpiece like "Intolerance." It is appalling to think of what must have been enjoyed away by the censorial scissors in order to get a semblance of order out of Griffith's artistic medley of inspiration.

The mental strain of seeing "Intolerance" staggers with its excess of emotion. We have seen so much beauty, so much society, so much joy, such bitter sorrow and such intense hatred of marring alone that the heart fairly staggers under the burden. We are so absorbed in the picture that the audience is not aware that the curtain fully and we present with the curtain fully and we [illegible] from the Nazarene [illegible] Nazarene there is no [illegible] life.

Like a problem [illegible] is all the most [illegible] of [illegible] the marriage [illegible] of Paris, France and his mother, Mary Magdalene of the Bible's fame.

Is it the thought that the three scenes from the ordinary and [illegible] from the [illegible] and [illegible] "Intolerance" given Earth [illegible] a new place of [illegible] world?

* * *

There is [illegible] Prologue, a [illegible] in [illegible] Babylon and [illegible] of Belshazzar [illegible] Babylon [illegible] Cyrus [illegible] Babylon [illegible] Cyrus [illegible] Babylon [illegible] Cyrus

Journal Nov. 29

INTOLERANCE

Opened Last Night

The Audience Was Swept Off Its Feet In a Cyclone of Emotion

See the Pulsating Story of Modern Life, Paralleling the Great Stories of the Past

AMAZED,
ASTOUNDED,
AWE-STRUCK

HELD BREATHLESS,
MOVED TO TEARS,
AND THEN TO CHEERS

See the Story of Babylon

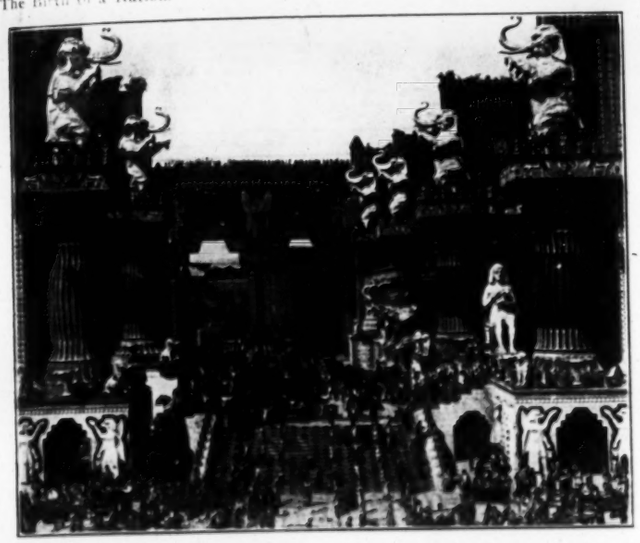
Go—See Something New Under the Sun

Four of the world's greatest stories that sweep at the end into one mighty theme of throbbing humanity.

Love—Laughter —Mystery —Romance

Sentinel

D. W. Griffith has completed arrangements to show his new colossal spectacle, "Intolerance," at the Colonial theater for a limited engagement, beginning Tuesday night, November 28, with daily matinees thereafter, including Sundays. This is the first and only production made by Mr. Griffith since "The Birth of a Nation."



Mr. Griffith has been at work on this story for over three years. It is an original idea, consisting of parallel narratives coming down through four ages in the world's development. The connecting link between the past and present reveals that the same force which has created crises in the world's affairs is at work today. In this production Mr. Griffith has set a new mark and created his most ambitious achievement. Greater backgrounds have been made for his action than was ever revealed before. In his principal scenes he has utilized more people than were ever seen in any production.

In the remarkable cast assembled by Mr. Griffith are Mae Marsh, Constance Talmadge, Miriam Cooper, Lillian Gish, Robert Harron, Josephine Crowell, Joseph Henabery, Spottiswoode Aitken, Tully Marshall, Marjorie Wilson, Seena Owen, Bessie Love, Ralph Lewis, George Seigmann, Lloyd Ingraham, Vera Lewis, Sam De Grasse, Olga Grey, Frank Bennett, Elmer Clifton, Alfred Paget, Walter Long, Lillian Langdon and hundreds of other familiar names.

The modern story is laid in a western city of the present time. The story of a sacred time is laid in Judea, A. D. 27. In the medieval time the scene is Paris in 1572, when Catherine de Medici caused the massacre of St. Bartholomew. The ancient story depicts the downfall of Babylon the Magnificent when Belshazzar was conquered by Cyrus the Great.

The musical arrangement by Joseph Carl Breil will be interpreted by a symphony orchestra of fifty under the direction of M. Albert Peace.

Ex. Nov. 30

COLONIAL
NOW—TWICE DAILY
Sundays, at 2:10 and 8:10 P. M.
D. W. GRIFFITH'S
$2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
SYMPHONY ORCHESTRA OF 50 AND 40 VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES
NIGHTS AND SAT. MATS.—25c, 50c, 75c, $1.00, $1.50 and $2.00.
MATINEES—25c, 50c, 75c and $1.00

Nov. 30
Her

Mrs. Castle in Town

Mrs. Irene Castle, famous as the wife of Vernon Castle and also famous as a coming moving picture star, spent Monday in Chicago. With Mrs. Castle was Mrs. Foote, her mother; Leopold Wharton, her director, and other members of the company on their way to the coast to finish the concluding chapters of "Patria."

Mrs. Castle chose a busy time to come here, a time devoted to welcoming "Intolerance" and to interviewing Mae Marsh, who also came to be present for the opening of the Griffith picture.

After "Patria" is finished and ready for release Mrs. Castle expects to move across the seas to welcome her soldier husband, who has been fighting with the allies.

Daily Colonist

"INTOLERANCE" DRAWS BIG HOUSES AT THE COLONIAL

"Intolerance," the "world's greatest show," accordidg to Ashton Stevens, is drawing full houses every day and night at the Colonial theater. This is conceded by all to be the most colossal spectacle ever attempted in the realm of pictures. It tells of the struggles of humanity throughout the ages. Not merely a story, but four or five complete historical stories all running at one time. This spectacle cost $2,000,000 to produce, and it really causes you to hold your breath at times. It is Mr. Griffith's only production since "The Birth of a Nation." Children are admitted.

Weekly Review Nov.

COLONIAL
STARTING TOMORROW NIGHT
D.W. GRIFFITH'S
INTOLERANCE
SYMPHONY ORCHESTRA OF 50 AND 40 VOICES
PRICES
MATS. NOW

Sunday Sept.

THANKSGIVING ON TRAINS

INTOLERANCE

Opened Last Night

The Audience Was Swept Off Its Feet In a Cyclone of Emotion

See the Pulsating Story of Modern Life, Paralleling the Great Stories of the Past

AMAZED,
ASTOUNDED,
AWE-STRUCK

HELD BREATHLESS,
MOVED TO TEARS,
AND THEN TO CHEERS

See the Glory of Babylon

Go—See Something New Under the Sun

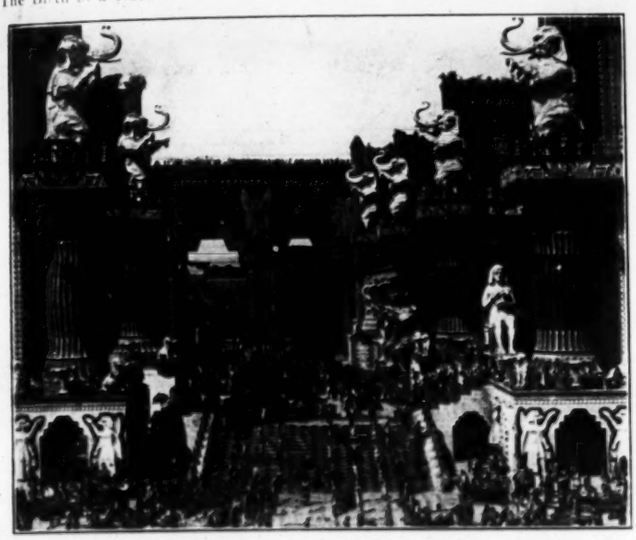
Four of the world's greatest stories that sweep at the end into one mighty theme of throbbing humanity.

See in the last act the pulsing girl racing with souls and souls in race for resurrection. While in Babylon the Mountain Girl Prays against the darkness of Fate to pave for Nazareth, Bethlehem.

Love—Laughter
—Mystery
—Romance

Sentinel

D. W. Griffith has completed arrangements to show his new colossal spectacle, "Intolerance," at the Colonial theater for a limited engagement, beginning Tuesday night, November 28, with daily matinees thereafter, including Sundays. This is the first and only production made by Mr. Griffith since "The Birth of a Nation."



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Weekly Reminder

COLONIAL
STARTING TOMORROW NIGHT
D.W. GRIFFITH'S
INTOLERANCE
SYMPHONY ORCHESTRA OF 50 AND 40 VOICES

Ex. Nov. 30

THANKSGIVING ON TRAINS

Herald Nov. 30

INTOLERANCE

Th. 11/30

Has Swept Chicago Off Its Feet!

See the Pulsating Story of Modern Life, Paralleling the Great Stories of the Past

See the Glory of Babylon

See the Romance of Medieval France

As Seen Through the Eyes of Chicago Critics

The Optimist, in The American:—

*"The spectacle is so big it is not silent drama, it talks, it thunders in its intensity*** A play so great that national honor should be done to the author and doubly so when he is the producer and director as well."*

Louella O. Parsons, in The Herald:—

*"To clothe in suitable language a word description of 'Intolerance' seems almost a superhuman task*** A riot of inspiration."*

"Bob" M'Knight, in The Examiner:—

"'Intolerance' is the most colossal achievement of the screen. Some might even go so far as to say it is the most colossal of theatricals."

Oma Moody Lawrence, in The Post:—

"It is not in one point that Griffith stands supreme, but in many—in all. There is something in 'Intolerance' which must appeal to everyone."

W. K. Hollander, in The News:—

*"'Intolerance' shows splendors of four ages*** is overwhelming***a remarkable achievement."*

COLONIAL—NOW

Post. Dec. 1

"Intolerance" Is Great Spectacle

By Charles Grey.

DAVID W. GRIFFITH may have a crude and somewhat unsophisticated philosophy of life; his portrayal of world history may suffer from a desire to effect only the ultra-spectacular; his conception of industrial economics may be amusingly exaggerated, but in "Intolerance," his new film play, now at the Colonial Theater, he has given to the world what no producer of the legitimate drama can, and what no producer of the film drama has heretofore attempted. He has conceived, developed and pictured stupendously enormous (no other combination of words will convey the description) scenes of ancient historical events, battles, massacres and religious ceromonies that bring before the eyes of the spectators incidents most familiar to every man, woman and child.

The plot of "Intolerance" can be followed only by persons who are accustomed to reading four or five "continued in our next" magazine stories at the same time. But it wouldn't detract one iota from the interest of the film if the plot was omitted altogether, so absorbing and wonderful are the pictures themselves.

Mr. Griffith has endeavored to show the havoc wrought by the intolerance of humanity. To do this in "Intolerance" he has woven together four stories of four different periods of world history. There is the modern story, the Judean story, the Pharisees' story and the Babylonian story. A narrative of the plots is not an important adjunct to a review of the film. It is doubtful if Mr. Griffith's "Intolerance" will incite the public to deep philosophical thought. But it will amaze and win the unqualified admiration of everyone who sees it.

The fall of Babylon, luxurious capital of the pleasure-loving Belshazzar, worshiper of Ishtar, goddess of love, before the hosts of the conqueror Cyrus is a masterpiece of cinema photography. It is a scene embodying every detail that the most vivid of imaginations might visualize from the Biblical passages.

In it we see from the walls of the doomed city the army of the enemy approaching. The charioteers lash their horses, dashing up to the very gates in defiance of the defenders. Closely following come the attacking soldiers, thousands of them, urged on by the angry Cyrus. We see the enormous siege towers we have read of, pushed forward against the ramparts. From them leap the invaders onto the walls, where the Babylonians fight to repulse them shield to shield. All the time the ancient catapult machines, corresponding to the heavy artillery of today, are throwing immense stones into the besieged city. Other ancient devices shoot arrows of great size. In the thick of the fray, Belshazzar's soldiers succeed in overturning one of the great siege towers. It crashes to the earth, carry to destruction its human cargo.

As a climax to the fighting, a strange machine belching fire, emerges thru the gates, ignites the remaining siege towers and forces Cyrus to retreat. On the next day while Belshazzar and his court celebrate victory, the high priests betray access to the city into the hands of Cyrus, and we witness the fall of Babylon, the suicide of Belshazzar and the massacre of his people.

There is no trick photography to the scenes. They are acted by thousands of people in a city built for the purpose at a prodigate cost. They are so wonderful, so big an accomplishment and so far surpassing anything of the kind, that it will be a pity if every boy and girl in the City of Chicago and every grown up person, too—does not grasp the opportunity to see them.

COLONIAL
NOW—TWICE DAILY
Including Sundays, at 2:10 and 8:10 P. M.
D.W. GRIFFITHS
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
SYMPHONY ORCHESTRA OF 50 AND 40 VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES
NIGHTS AND SAT. MATS.—25c, 50c, 75c, $1.00, $1.50 and $2.00
MATINEES—25c, 50c, 75c and $1.00

Sentinel Dec. 1

IMPRESSIONS OF THE MOVING PICTURE INTOLERANCE NOW AT THE COLONIAL

By Rabbi Isidore Myers

Los Angeles, Cal., Aug. 21, 1916.

I had the privilege of witnessing recently in Los Angeles theater, a private exhibition of the wonderful moving picture "Intolerance" by Mr. David Wark Griffith.

For over three hours my mind was filled and my heart was thrilled by mighty messages the picture conveyed. I belong to a race that has been, and is still, the victim of unholy and cruel intolerance, and I am a follower of Rabbinism that inculcates universal toleration with the utmost enthusiasm. Any attempt, therefore, to educate human beings to be more tolerant to one another is hailed by me with delight. In watching the figures on the screen I thought of the words of the Psalmist: "There is no speech, there are no words, their voice is not heard," but the sermons will be brought home to audiences of hundreds of thousands of people. I felt more convinced than ever that the picture theater can be made as holy as any church, and the screen can be rendered as powerful as any pulpit. It is the function of the ideal preacher to teach and touch, to raise and rouse; to educate and edify; to impress and inspire and this power was manifested by the preaching of the magnificent spectacle that I witnessed.

I was particularly impressed with two facts. One is the resentment of the modern law that enables children to be taken away from the tender arms of their naturally divinely anointed guardians, their mothers. The other fact that made a deep impression upon me was the sympathetic conception of the character of the Pharisees as a class. By drawing attention to the libelous inference that because some Pharisees may have been hypocrites, therefore the whole class of Pharisees, forming the bulk of the people, must have been hypocrites.

I consider "Intolerance" the work of a master who has produced, with head and heart, something that will reach the hearts and consciences of the men and women of the present age.

Isidore Myers.

Colonial Theatre — NOW —
TWICE DAILY, Including Sundays, at 2:10 and 8:10 P. M.
D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
Symphony Orchestra of 90
PRICES:

COLONIAL
NOW—TWICE DAILY
D.W. GRIFFITHS
INTOLERANCE
SYMPHONY ORCHESTRA OF 50 AND 40 VOICES
PRICES

COLONIAL
D.W. GRIFFITHS
INTOLERANCE

Ex. Dec. 2

White City News. Dec. 2

Colonial Theater

At the Colonial theater D. W. Griffith's "Intolerance" is now being shown. There are two performances daily, including Sundays. The evening performance begins at 8:10—the matinee performance at 2:10. In this mighty spectacle which is not only daringly new but radically revolutionary in its handling of dramatic themes, the spectator sees as he would from the top of a high mountain with one comprehensive glance the four greatest stories of the world's history sweeping down the vistas of time like four mighty rivers gathering strength and power as they flow until they mingle in one mighty flood of humanity. As Dante opened the portals of Hades and revealed to awe-struck ages the mysteries of the Inferno so Griffith unlocked the gates of time and re-created and visioned to a wondering world the baneful effects of the intolerance of mankind through four cycles of the world's history. In "Intolerance" Griffith has blazed the way for a "Declaration of Personal Independence." It is a bold arraignment of that spirit of despotism which has often dominated the thoughts and actions of kings, nobles, priests, quasi-reformers and dogmatists. It is the apotheosis of freedom of thought, action and being and it should help to strike off the shackles that ever strive to suppress the truth.

The four stories of the spectacle, while each distinct, are co-related. There is a modern story; one of ancient Judea; one of Paris in the middle ages and one of Babylon in the days of Belshazzar. Never before were so many thrills given in one evening's entertainment. It runs the gamut of the passions and in its spectacular moments it is so gigantic that it defies analysis or description. The tremendous battle scenes leave the spectator fairly gasping with wonder and there are scenes upon scenes which appear to be masterpieces of the world's greatest painters come to life. Such splendors are really beyond the power of words to describe. Accompanying the action is a remarkable musical score played by a symphony orchestra of fifty and there will also be a large chorus.

"INTOLERANCE" STORMS CITY

IF YOU think "Intolerance" has headed by "The Flower of Faith" just hop around to the Colonial about 8 o'clock any night and say to the genial "Cliff" Alley in the box office: "Give me a good pair on the center aisle." (It is assumed that you played football in college and have broken through the lines patiently awaiting turns at the window.)

"Cliff" will say: "Give you a nice pair in the seventeenth row in the gallery, sir."

That's what kind of a business Mr. Griffith does every time he comes to town. Thanksgiving Day (of course that was a holiday for everybody but morning newspapers, pecans and morgue keepers) Lindlar (I. Warner's press representative, assures me 5,000 persons (an eye estimate) were turned away at the afternoon and evening performances. Tuesday should be almost as good.

Burning Ex. Leader Dec. 2

COLONIAL--NOW Twice Daily

Including Sundays at 2:10 and 8:10 P. M.

D. W. Griffith's Colossal $2,000,000 Spectacle

INTOLERANCE

Love's Struggle Throughout the Ages

Symphony Orchestra of 50 and 40 Voices

Mr. Griffith's First and Only Production Since "The Birth of a Nation"

PRICES

NIGHTS AND SAT. MATS.—25c, 50c, 75c, $1.00, $1.50 and $2.00

MATINEES—25c, 50c, 75c and $1.00

Dec. 2 News.

COLONIAL Now—Twice Daily, Including Sundays, at 2:10 & 8:10 P.M.

D.W. GRIFFITH'S COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

SYMPHONY ORCHESTRA OF 50 AND 40 VOICES

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PRICES NIGHTS AND SAT. MATS.—25c, 50c, 75c, $1.00, $1.50 and $2.00 MATINEES—25c, 50c, 75c and $1.00

Int. Her. Exam Dec. 2

Am. Dec. 2

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MATINEES—25c, 50c, 75c and $1.00

COLONIAL

STARTING TOMORROW NIGHT

TWICE DAILY THEREAFTER

Including Sundays, at 2:10 and 8:10 P. M.

D.W. GRIFFITHS COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

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SYMPHONY ORCHESTRA OF 50 AND 40 VOICES

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MATINEES—25c, 50c, 75c and $1.00

SEATS NOW

Daily Farmers & Growers Journal
Dec. 2

ONE THEME TOLD IN FOUR SEPARATE STORIES

D. W. GRIFFITH'S

COLOSSAL $2,000,000 SPECTACLE

FOUR WONDER STORIES IN ONE SWEEPING GLANCE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

SEE the Pomp and Beauty of Babylon the Magnificent and the Mighty Pathos of Its Downfall

SEE the World's Greatest Paintings Come to Life and Move and Have Their Being Before Your Eyes

ABSOLUTELY MR. GRIFFITH'S ONLY PRODUCTION SINCE "THE BIRTH OF A NATION," WHICH PLAYED HERE TO CROWDED HOUSES FOR 600 PERFORMANCES

SEE

The Perfect Love of the Boy and the Dear One Midst the Pitfalls of a Great American City—
The Feast of Belshazzar, the Greatest in all History—
The Thrilling Race of Train and Automobile With Death—
Paris, the Beautiful, Under the Scourge of Catherine De Medici, the Arch-Plotter and Real Ruler of France—
The Betrayal of Belshazzar and the Eye-Staggering Combats on the Wide Walls of Babylon.

Thrills! Mystery! Romance! Adventure! Love's Pilgrimage in Search of Happiness!

NOW—TWICE DAILY Including Sundays, at 2:15 and 8:15 P. M.

COLONIAL

THEATRE BEAUTIFUL

PRICES: EVENINGS AND SAT. MATINEES 25c TO $1.00 MATINEES 25c TO $1.00

COLONIAL

D.W. GRIFFITH'S
INTOLERANCE

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COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

SYMPHONY ORCHESTRA OF 50 AND 40 VOICES

COLONIAL
קאלאניאל טהעאטער
ד. וו. גריפיטס
„אינטאלעראנץ"

Jour. Dec. 2

Griffith Film Demonstrates His Leadership

Creator of "Intolerance" Spectacle Outstrips All Rivals in Field of Cinematographic Art; Gossip of the Plays and Players

By O. L. HALL

David Wark Griffith's mighty spectacle of "Intolerance," which now sets the eye dancing at the Colonial, is a filmed reaffirmation of a leadership which immeasurably outdistances all pretended rivalry. The master remains the master. His preeminence in the art of animate photography goes without important challenge. His oriental imagination, equaling that of De Quincey, has not had its like in the field of spectacle since the late Steele Mackaye dreamed his dreams and went to ruin in them. He has an amazing genius for showmanship, a daring that discounts recklessness, and a resource that seems inexhaustible. His angle of vision is as wide as all Celluloidia; his is the only mind among those who think in pictures which is directed by a perfect sense of symmetry and which exercises a power of arrangement on a mighty scale. His philosophy is open to question; his sociological, political and religious hypotheses can not carry conviction to every mind; his selective taste is not always impeccable. But—and this always is the final word when you write of him—he is the great empire-builder in this new world of imaginative art.

A great many critical minds have fumbled along to a point of collapse and have wasted a great many words in an attempt to describe "Intolerance" and to state its purpose. The intoxicating excitement of the spectacle benumbs them; they come away with the eye full and the head empty. It is strange that this should be so, for a simpler arrangement of narrative or a more direct statement of purpose was never found in picture. Griffith's plan was to take four distinct stories of related theme and plait them together. It is all as simple as the ropemaker's task. This simple interweaving of story with story gives the picture a seemingly inseparable four-stranded narrative striking in its contrasts of time and place, and demonstrates to the ultimate this producer's remarkable ability to fuse into a single instrument of purpose a formidable mass of detail.

The theme of each of the narratives in Griffith's spectacle is expressed in the title. He does not, as in his "The Birth of a Nation," get his effects and create his impressions by steadfastly holding to a single story, but by holding to a single idea in a quadruple plot. The average mind seeking expression through the cinema, would have sought to enlarge upon "The Birth of a Nation" by the process of adding (an extension of visual optics without an increase of the means of expression); Griffith attempts to enlarge upon his earlier picture by the process of multiplication, enriching the values of his parts instead of one.

This progress has been the victim of what he knows of the intolerant mind. He has felt its influence through the centuries. Representing upon this screen real or imagined, he has seen that as the world is moving today, so has it ever been affected. He sees that it was so in Babylon, in Judea and in France; so it is in America. And so the various features of his story and story, they work to you. Along the beginning of this work he has traced from Babylon, through the Judea of Christ, through the Paris of Catherine de Medici, through the Boston of today, the growth of this spirit of intolerance. Out of Babylon Griffith draws his vision of spiritual, civic and political life. He has the assistance and a video to back

the pathetic story of the Nazarene's payment to intolerance; in Paris on St. Bartholomew's eve he found his story of Catholic and Huguenot intolerance; in America, for the most complicated of his four stories, he found his example of intolerance of free conduct in a score of directions. He keeps these stories beating upon attention in comparative unison; it is inevitable that they should create an impression.

The spectacular wonders of the picture have had description in this newspaper; it is enough to say here that they are blinding in their magnificence. Here and there the striving after truth is in violation of good taste. (I shall now be called intolerant.) This is particularly true of the needlessly daring examples of nudity in the orgiastic scenes in the Babylonian pictures. As sheer spectacle you can not question the supremacy of "Intolerance", it discounts all else the theater has known. For intimate appeal the modern story of the viciously oppressed boy and girl easily leads the four narratives. The photographic record of the acting proves it to be in the best cinematographic manner. Except in the modern story, the appeal, however, is to the sense of spectacle and to the reason rather than to the feeling. This, mayhap, was Griffith's intention. His new picture is a colossal achievement, far greater in scope and daring than "The Birth of a Nation," but that intimate and touching spectacle of our tragic 1860's remains his masterpiece and the surer foundation of his lasting fame.

Abendpost Dec. 6

COLONIAL
Jetzt — Zweimal täglich
Einfchl. Sonntags, 2:10 u. 8:10 Uhr.
D.W. GRIFFITH'S COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
Symphonie-Orchester von 50 und 40 Stimmen.
Herrn Griffiths erste u. einzige Enthüllung seit „The Birth of a Nation".
Preise:
Abends und Samstag Matinee:
25c, 50c, 75c, $1, $1.50 und $2.00.
Matinee: 25c, 50c, 75c und $1.00.

Jewish Times 12/1/16

COLONIAL
קאלאניאל טהעאטער,
יעצט — צוויי מאל טעגליך
ד. וו. גריפיט'ס
$2,000,000 מוהוועגג פיקטשור פלעי,
„אונטאלעראנץ"
ליעבע'ס קאמפף
דורכאויס די יאהרהונדערטע
סימפאני אָרקעסטער
פון 50 און 40 שטימען
מר. גריפיט'ס ערשטע און איינציגע
פרעזענטאציאן זיים די בעריהמטע פאטא
פאטשטעלונג "די בוירט פון א נייטשאן".
פרייזען
אבענדס און שבת מאטיני — 25 ס, 50ס, 75ס, $1.00, $1.50 און $2.00
מאטיניס—25ס, 50ס און $1.00

Thank You, Mr. Griffith, for "Intolerance" High Spot of Feature Season

BY ROB REEL

Her. Dec. 3

On Not Describing the World's Greatest Show

BY ASHTON STEVENS.

[illegible]

"Parsifal." That would give me the story I need, and perhaps an idea.

The music that has been set to "Intolerance" would have the same effect but for the nervous vitality of the picture, from which I cannot withdraw my weary, bleary, bedimmed eyes.

Of course, I have discovered Mr. Griffith's secret, but it is so simple I am ashamed to tell it. This is the secret I am ashamed to tell.

The lost director did not move up Mr. Griffith's scenario. He permitted Mr. Griffith to write bigger than the pay roll. He followed the tortuous miles of Mr. Griffith's scenario with the agility of a slow hound. He set them up in stone and bronze, wood and stone, canvas and silk, copper and silver, ivory and plaster, sky and water, as expertly as the computer will set up these trivial words of mine. Mr. Griffith was his own lost director.

I cannot imagine a man of Griffith's imagination being same as I and you and Hugo Muensterberg are same. His latest afternoon may visit me of nightmare. Anybody can have, for instance, the fall of Babylon. But before Griffith bring Babylon he had first to reconstruct it. I wonder what he thinks of it in his lighter moments. I wonder if he thinks of one-reel picturizations of the Iliad and the second part of Goethe's "Faust"—for vaudeville?

I used to see Mr. Griffith week by week in Belasco's stock company in San Francisco, when he was a boy [illegible] and I a boy critic. There was nothing immortal about him then. There is nothing immortal looking about him now. I just saw him in the foyer of the Colonial Theater, showing his Babylonian gaberdines how to form a hollow square. He was as simple as a Thomas Edison inventing the phonograph.

Why is it these big fellows are so simple to the complicated intelligence? Why did we have to wait for Griffith to show the Nazarene without His conventional halo? His "Man of Men" now makes the conventional halo impious.

I love the brutality of his Babylon. All narrow-chested, sedentary-men can love that. The brutality is not alone in mighty walls broken and men dying passionately; it is in the beauty of the Babylonian women. The basal attraction of woman never was staged as Griffith stages it.

Yet the most wonderful of his women is not beautiful at all. She is Mae Marsh and as monkeyish as Maude Adams. She is the first actress in my experience to possess a mental magnetism translatable into celluloid. Some of her expressions are so intimate you are glad to be sitting in the dark. As a dramatic critic I may fall back to the lingo of my dated craft and say that Miss Marsh is the star of this dramatic masterpiece.

* * *

SATURDAY—I took virinol and dreamed to-day of corybantic Babylonian maidens. How shall I ever be able to look the "Follies" in the face? "Intolerance" has taken a fearful grip on me. I must betake me to the sign of Sir Herbert Tree and safe old Shakespeare and gaze once more on the restrained and reasonable beauty of Miss Elsie Mackay.

I must make my peace with my theater—the theater of voice and footstep—and reconcile myself to its limitations. This genius Griffith, I have just discovered, has a second secret, and as simple as the first.

Instead of imitating my theater, my drama, he invented one of his own. So did Wagner. But all the sacred junk of Bayreuth is not the price of a gallery seat for "Intolerance." It is not as human as "The Birth of a Nation"; it is superhuman and the biggest show in the world.

Her. Dec. 3

COLONIAL

NOW—TWICE DAILY

Including Sundays at 2:10 & 8:10 P.M.

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

SYMPHONY ORCHESTRA OF 50 AND 40 VOICES

Mr. Griffith's First and Only Production Since "The Birth of a Nation"

PRICES
NTS AND SAT. MATS—25c, 50c, 75c, $1.00, $1.50 and $2.00
MATINEES—25c, 50c, 75c and $1.00

Her. Dec. 3

NOW that "Intolerance" has settled down into a regular attraction at the Colonial and the glamour of the first night has given way to the calm astonishment of the people who are going to the theater each day to see Griffith's wonder film, we are waiting for the next big film surprise.

"Intolerance" is a picture that will make attendance at the Colonial a habit. Those who see it once will want to see it a second time, and then perhaps a third and fourth time. It takes that many visits to the theater to get the wonderful historic scenes firmly fixed in one's mind. Every one who claims to be keeping abreast of the times will have to see this picture, which is being called the film wonder of this century.

Intoleranz.

Gipfelpunkt in der Herstellung von Wandelbildern.—Vier Zeitalter da.

Freisinnige Tendenz.

Massen von Darstellern — prachtvolle Szenerien und Gruppierungen. — Aeußerst eindrucksvolle Erzählung. — Ein vollendet künstlerisches Riesenwerk.

Was jetzt im Colonial Theater in einer über drei Stunden währenden Vorstellung gezeigt wird, stellt wohl den Gipfel des bisher in der Herstellung von Wandelbildern Erreichten dar. Es eröffnet Ausblicke in die Zukunft, in der nur die Phantasie der Verfasser der Szenarios und, die den Ausführenden zur Verfügung stehenden Geldmittel eine Grenze für das bieten werden, was dargestellt und dauernd festgehalten werden kann. Diese sonst unbegrenzten Möglichkeiten bis zu einem Grade ausgenutzt zu haben, daß der Zuschauer in fortwährender Spannung durch drei Stunden die Szenen an sich vorüber ziehen läßt, die von guter Musik und stellenweise von Gesängen sehr wirkungsvoll begleitet werden, ist das Verdienst D. W. Griffiths, dem offenbar keine Aufgabe auf diesem Gebiet zu groß ist. Für deutsche Leser wird, muß aus dem amerikanischen Leben verschwinden, soll das Volk frei aufatmen und sich zu wahrer Sittlichkeit erheben. Bilder, wie dieses Werk Griffiths, wirken nach den Machwerken der reklamesüchtigen Reformer, die man in den letzten Monaten zu sehen bekommen hat, wie eine Befreiung. Es weht ein erquickend frischer Zug durch diese gewaltige Schöpfung.

Man muß dieses bedingungslose Lob der Darbietung auch dann zuerkennen, wenn man nicht mit allen Konzessionen an den Geschmack der Massen einverstanden ist. Gegen das Einflechten heiterer Episoden ist gewiß, trotz der machtvollen Größe des Werkes, nichts einzuwenden. Sie atmet sogar stellenweise Shakespear'schen Geist. Bedenklicher müßte der Wettlauf des Rennautomobiles mit dem Zuge erscheinen, der allerdings zu einer der spannendsten und eindrucksvollsten Szenen, der Rettung eines unschuldig Verurteilten vom Galgen als ihm schon die Schlinge um den Hals gelegt wird führt, würde er sich nicht auf eine wahre Episode gründen, die sich erst vor Kurzem in New York abgespielt hat.. Die Gefährlichkeit der Aufrechterhaltung der Todesstrafe wird hier mit machtvoller Wirkung gezeigt.

Griffiths hat die Idee ausgeführt, die Folgen der Unduldsamkeit und Heuchelei jeder Art in vier verschiedenen Episoden darzustellen, die zeitlich weit von einander getrennt, im Spiel immer wieder abwechseln und in einander eingreifen. So tritt keine Ermüdung ein und der Gedanke der im historischen Kostüm werden gezeigt und die verwerfliche Sucht der reichen Frauen, um jeden Preis, auch um den der Ruhe, des Glücks und des Einkommens ihrer Nebenmenschen von sich reden zu machen. Dies mittelalterliche Bild ist sehr lebenswahr, in Szenerie und Kostümen von strengster historischer Wahrheit. Der Schrecken der Bartholomäusnacht wird tief eindrucksvoll vorgeführt. Von klassischer Schönheit sind die Episoden aus dem Leben Christi, die Hochzeit zu Canna, die Ehebrecherin, der Kreuzesweg und Golgatha.

Aber weit über alles das hinaus gehen die unvergleichlichen Bilder aus dem alten Babylon. Die ganze Pracht und Herrlichkeit der uralten Kulturstätte im Euphrattal zieht an dem Beschauer vorüber. Es ist der Traum eines mit glühender Phantasie begabten Künstlers, der hier Erfüllung geworden ist. Was Heinrich Heine vor seinem geistigen Auge sah, als er seinen Belsazaar schrieb, was aus den uralten Keilschriftwerken nach Jahrtausenden die Gelehrten entziffert haben, hier zieht es in Bildern von hinreißender Pracht und fast unfaßbarer Größe vorüber. Tausende von Menschen scheinen die Hallen zu füllen, bewegen sich in Freuden und im Schrecken, man glaubt das Jauchzen der Bacchanale, den Ruf des Grauens im furchtbaren Untergang zu hören. Und dann wälzt sich das Belagerungsheer des Sennenkönigs von Persien heran, mit den uralten Türmen und Belagerungsmaschinen, die der heutige Krieg wieder zu Ehren gebracht hat. Man sieht die ge-

Belsazar und die liebende Prinzessin
Belsazars Traum

Prinzessin der Lüster
Die Kostüme der vier Zeitperioden

D. W. Griffith
Die Wiege der Zeit
Mann, Frau und Kind

Exam. Dec. 3

Scores of Persons Injured in Filming of "Intolerance"

CONSTANCE TALMADGE IN "INTOLERANCE" AT THE COLONIAL

THE making of a huge spectacle like D. W. Griffith's "Intolerance," now at the Colonial, is attended by many hazards. During the filming of the big battle scenes on the walls of Babylon and in the streets and palaces of that great city it was necessary to have a full corps of surgeons and nurses and a large number of ambulances to look after the injuries received by those taking part in this mimic but realistic warfare. A field hospital was also erected near the scene of action.

When it is remembered that much of this hand-to-hand fighting took place on walls 800 feet high, on which scores of chariots were driven madly through the contending throngs, it is remarkable that only sixty-seven persons were injured and none of them seriously.

From the tops of these walls hundreds of gallons of liquid fire were poured on the besiegers below. Hundreds of men were in the interiors of huge stage towers that topped the battlements of the walls, and which afterward were overthrown with a crash. In all this fighting every implement of war known to the ancient world was brought into use.

While directing these scenes Mr. Griffith took as many chances of injury as did the humblest soldier. For while he directed much of the action from a balcony, in many other of the scenes he was in the midst of the fighting.

There were also many hazards in the building of these structures, the work forming the largest stage settings that were ever erected. For the construction of the Babylonian buildings over 10,000 sacks of cement were used. Probably none of the principals took more chances of injury than did Constance Talmadge, who played the role of the mountain girl. Before the final downfall of Babylon she drove her chariot along the banks of the Euphrates at breakneck speed that at every moment threatened dire consequences to limb and life.

Other dangerous scenes were those taken during the massacre of St. Bartholomew in Paris. There the hand-to-hand fighting was fully as dangerous as that which took place around the walls of Babylon. It is remarkable that in these realistic scenes of carnage so little real damage was done.

Dec. 4
Her-Am. Ex. Jour.
Lib. Post News

COLONIAL
NOW—TWICE DAILY
Including Sundays, at 2:10 and 8:10 P. M.
D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
SYMPHONY ORCHESTRA OF 50
AND 40 VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES
NIGHTS AND SAT. MATS.—25c, 50c, 75c, $1.00, $1.50 and $2.00
MATINEES—25c, 50c, 75c and $1.00

Post

Ex. Dec 4

THIS SHOWMAN ALTRUISTIC

A LINE extending from the Colonial to State street is a twice daily spectacle on the Rialto. Howard Herrick, manager of "Intolerance," the indoor cause of the outdoor crowds, predicts that every one turned away will be back again before the engagement ends.

Mr. Herrick yesterday paid high tribute to an outlying showman who offered the rear wall of his theater on which to advertise the Griffith masterpiece. He said:

"Here is one showman who, although he can never show 'Intolerance,' is willing to advertise it because he knows that its influence elevates the entire picture business."

Mr. Herrick is planning to go east in a week or so to open "Intolerance" in Philadelphia and Pittsburgh.

Jour. Hera-Exam.
Post, Ass. Lib. News
Dec 5

COLONIAL
NOW—TWICE DAILY
D.W. GRIFFITH'S
INTOLERANCE
SYMPHONY ORCHESTRA OF 50
AND 40 VOICES
PRICES

A Coast to Coast Conquest

"It is superhuman—
the biggest show in the world."
Ashton Stevens
—In Chicago Examiner

"It discounts all else the theater has known."
O. L. Hall
—In Chicago Journal

"Not silent drama—
it talks, it thunders."
The Optimist
—In Chicago American

"It will amaze and win unqualified admiration."
Charles Grey
—In Chicago Post

"There is but one Griffith—
a giant among pigmies."
Burns Mantle
—In New York Mail

"Exceeds any accomplishment of stage or screen."
Louis De Foe
—In New York World

"Superb, magnificent, dazzling—
thrilling, awe-inspiring, barbaric."
Dorothy Dix
—In New York Journal

"A huge popular success. Breath-taking—thrilling
Louis Sherwin
—In New York Globe

"Audience thrilled to cheers—
nothing less than wonderful."
Charles Darnton
—In New York Evening World

"Daring imagination of Griffith soars to riotous limits."
Walter Anthony
—In San Francisco Chronicle

"Is a bewildering spectacle—
throngs marvel at Griffith's productions."
Thomas Nunan
—In San Francisco Examiner

D. W. GRIFFITH'S

Colossal $2,000,000 Spectacle

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

Three Orchestras and Chorus of 40

COLONIAL—NOW

TWICE DAILY—Inc. Sundays at 2:10 and 8:10 P. M. Sharp.

PRICES:

Evenings and Sat. Matinee, 25c, 50c, 75c, $1.00, $1.50, $2.00
Other Matinees, 25c, 50c, 75c, $1.00

A Woman's Heart Its P
way Down the Vistas of T

News. Post. Am. Ex. Jour.

Dec. 10
Daily Jewish Courier

COLONIAL

רענדאלף סט. ניער דיערבאָרן

איצט צוויי מאָהל טעגליך

אויך זונטאג אום 2:10 און 8:10 אב.

ד. וו. גריפיטהס

קאלאסאלע $2,000,000 ספעקטאקעל

אונטאלערענץ

INTOLERANCE

דער קאמפּף פון ליעבע דורך אלע צייטען

סימפאָני אָרקעסטרא פון 50

זאַן און כאָרוס פון 40

מר. גריפיטהס ערשטע און איינציגע

ווערק זינט די „בעדיטה פון א נייטשאן".

פּרייזען:

נאכט און שבת מאטינע: 25c, 50c, 75c, $1, 1.50 אד $2.

מאטינעע: 25c, 50c, 75c און $1.

Jour. Dec 6

David Wark Griffith's dazzling spectacle, "Intolerance"—something to see, something to feel and something to think about—enjoys immeasurable favor at the Colonial. It is conservatively estimated that more than 10,000 people have been turned away since the beginning of the engagement. Not often, if ever, in the history of spectacle, filmed or in the flesh, has such magnificance of picture been wedded to such simplicity of story. The spectacle beats upon the attention from four directions, but all phases of it carry the same message, and all who see can understand. Joseph Carl Breil, the composer and arranger of the music of "The Birth of a Nation," has performed a like feat for the new spectacle. A large orchestra plays this music, and a chorus is heard now and then in song.

Post. Dec. 6

Those who believe that "Intolerance" is not a stupendous production should interview R. E. Wales, who had charge of the research work that resulted in the magnificent costumes. Numberless plates, reproductions of wall paintings and sculpture were collected, experiments had to be made in draping fabrics to gain the desired effects, and thousands of persons had to be clothed in the results of that research. The authority of not one but many world-famed students and scholars was consulted, and special agents were employed in various centers of the world to study the manuscripts and publications as near their sources as possible. Each bit of historical writing that had a bearing on the laws, customs or dress of the peoples pictured was carefully gathered and classified, to be used as a constant reference library. Most of the costumes used in the battle scenes were in tatters after the taking of the pictures, tho they were made of leather and fastened with heavy copper clips.

Mrs. Jenks had a passion for the old and curious. One day when rummaging

AMUSEMENTS.

COLONIAL

NOW—TWICE DAILY

including Sundays, at 2:10 and 8:10 P. M.

D.W. GRIFFITHS
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

SYMPHONY ORCHESTRA OF 50
AND 40 VOICES

Mr. Griffith's First and Only Production Since "The Birth of a Nation"

PRICES

Nights and Sat. Mats.—25c, 50c, 75c, $1.00, $1.50 and $2.00.
Matinees—25c, 50c, 75c and $1.00

D. J. Courier Dec. 17

COLONIAL

רענדאלף סט. ניער דיערבאָרן

איצט צוויי מאָהל טעגליך

אויך זונטאג אום 2:10 און 8:10 אב.

ד. וו. גריפיטהס

קאלאסאלע $2,000,000 ספעקטאקעל

אונטאלערענץ

INTOLERANCE

דער קאמפּף פון ליעבע דורך אלע צייטען

סימפאָני אָרקעסטרא פון 50

זאַן און כאָרוס פון 40

מר. גריפיטהס ערשטע און איינציגע

ווערק זינט די „בעדיטה פון א נייטשאן".

פּרייזען:

נאכט און שבת מאטינע: 25c, 50c, 75c, $1, 1.50 אד $2.

מאטינעע: 25c, 50c, 75c און $1.

Her. Dec 6 Trib.

COLONIAL

NOW—TWICE DAILY

Inc. Sundays, at 2:10 and 8:10 p. m.

"The basal attraction of woman never was staged as Griffith stages it."

—Ashton Stevens, Examiner.

D.W. GRIFFITHS
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

The three greatest love stories ever told.

—from the tender, redeeming sentiment of the winsome little girl of the modern story

—to the still barbaric, perfumed passion of Belshazzar and the Princess Beloved who cling to each other's lips as mighty Babylon falls.

Three Orchestras and 40 Voices

MR. GRIFFITHS FIRST AND ONLY PRODUCTION SINCE "THE BIRTH OF A NATION"

PRICES:

Nights and Sat. Mats.—25c, 50c, 75c, $1.00, $1.50 and $2.00.
Matinees—25c, 50c, 75c and $1.00

Dec. 7 W

COLONIAL

Zweimal täglich

einschl. Sonntags, um 2:10 und 8:10 um.

D.W. GRIFFITHS
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

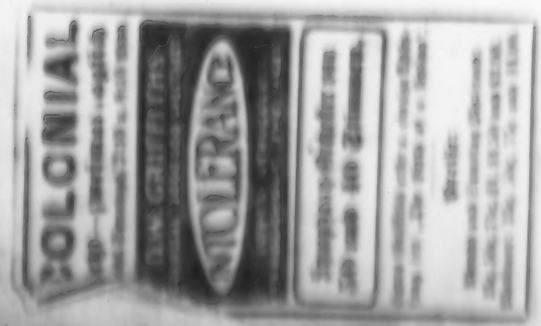
Symphony Orchestra von 50 und 40 Stimmen.

Herr Griffiths erste und einzige Aufführung seit „The Birth of a Nation".

Preise: Abends und Samstag Nachmittag: 25c, 50c, 75c, $1.00, $1.50 und $2.00, Nachmittags 25c, 50c, 75c und $1.00.

„Intolerance".

Zu hoffen hat neuerlich Wunder-Griffith, das gegenwärtig im „Colonial" Nachmittags und Abends als Wunderbild vor den Augen einer entzückten Zuschauerschaft vorüberzieht. D. W. Griffith, dem die Welt das Meisterwerk „The Birth of a Nation" verdankt, ist auch der Schöpfer dieses Wunders und war jenes mitbestimmt hier zu erleben vorhanden. Der Erfolg ist hier auch diesen Abend nicht entgangen, aber Griffith hat einen Erfolg für sich Verdienste.



Am. Dec. 7

Colonial Music a Treat

BY ROB REEL.

The visual interpretation of emotion is only a part of the superb presentation of D. W. Griffith's expression of love's struggle throughout the ages, "Intolerance," which is filling the Colonial Theater twice daily. The lover of harmony also finds much in the recreation of history's romance to enthrall.

Aside from the massiveness of the production, its tenseness and thrills are enhanced by the music as arranged by Joseph Carl Breil and directed by Maestro Albert Pesce. Each scene of the four periods involved is interpreted by a symphony orchestra of fifty.

Notwithstanding Mr. Breil's many adaptions of well-known airs, and those of ancient days, and its liberal draft on the works of the world's greatest composers, the score is a harmonious blending and indicative of skill and art. The composer has utilized with effect music of all ages from the hymn of Apollo, the oldest known composition, to our popular ballad and syncopated "rag."

The rendition of the symphonies, as well as the beauties of human voice as expressed in the chorus of forty, is due to the ability, technique and leadership of Maestro Pesce. He is a native of Naples, Italy, and was conductor of grand opera at the Theatre Florentini, Naples, before he was twenty-one. In 1888, for the Italian exposition, he went to London as director of the principal orchestra from Naples. 1889 at Paris he conducted this same orchestra during the International Exposition.

Day Book 12/8

Jour. Her. Lit. News. Am. & Am. Post.

COLONIAL
Now—Twice Daily
Inc. Sundays, at 2:10 and 8:10 p. m.
CHILDREN ADMITTED
"It will be a pity if every boy and girl in the city of Chicago and every grown-up person, too, does not grasp the opportunity to see it."—Charles Gray—Post.
D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
THREE ORCHESTRAS AND 40 VOICES
MR. GRIFFITH'S FIRST AND ONLY PRODUCTION SINCE "THE BIRTH OF A NATION"
PRICES
Nights and Sat. Mats.—25c, 50c, 75c, $1.00, $1.50 and $2.00
Matinees—25c, 50c, 75c and $1.00

Am Dec. 8

Look Out for Stolen Babylonian Coins

Chicago merchants are hereby warned against accepting coins of the Babylonian and Roman periods. Thieves broke in the home of David B. Lindstrom, 1940 Fletcher street, last night and stole a twenty-year collection. Only recently he had declined $900 for the coins gathered from more than a score of ancient lands.

Am. News. Ex. Jour. Lit. Her. Post. Dec. 8

Chgo. Live Stock 12/8

COLONIAL
NOW—TWICE DAILY
Including Sundays, at 2:10 and 8:10 P. M.
D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
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Mr. Griffith's First and Only Production Since "The Birth of a Nation"
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MATINEES—25c, 50c, 75c and $1.00
CHILDREN ADMITTED

CURRAN BODY EYES "INTOLERANCE"

Members of the Curran committee that investigated charity will sit in at the performance of "Intolerance" at the Colonial theater tonight. D. W. Griffith worked portions of "Intolerance" around the reports of the committee.

Austinite 12/8

COLONIAL
NOW—TWICE DAILY
—Including—
Sundays at 2:10 and 8:10 P. M.
D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
Symphony Orchestra of 50 AND 40 VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES:
—Nights and Saturday Matinee—
25c, 50c, 75c, $1.00, $1.50, $2.00

White City News 12/9

Club Women to See "Intolerance"

What about the moving picture "Intolerance"? Is it a true indictment of juvenile court methods, which are charged with separating mothers from their children for the crime of poverty?

Is it a great work of art, revealing the struggle of love from Babylon to the present day?

These questions are to be considered by a committee of the Austin branch of the Woman's City club, which looks into institutions and entertainment of the city so that its members may be enlightened citizens.

Mrs. C. C. Broomel, chairman of the Austin branch, and Mesdames Luhrs, Brown, Masters and Southard will witness the picture on Tuesday afternoon for the purpose of studying the drama which is attracting thousands of people to the Colonial theater. It is the work of D. W. Griffith, the movie genius who produced "The Birth of a Nation." The most colossal scenery ever used in a drama was constructed for the drama of the last days of Babylon.

Beerbohm Tree As Phrase Maker

By Charles Collins.

Smoke and Glory of the Films.

Outbursts of applause, lumps of delight and the emotional murmurings of strong men in lyric transports of cinematographic pleasure having aroused my curiosity, I submitted my tender optic nerve to Mr. Griffith's new film spectacle called "Intolerance," now on proud exhibition at the Colonial Theater. I went to be converted, if it were possible, and while duly impressed with Mr. Griffith's cosmic qualities, as he visualizes the meanness and contemptuousness of the human species thru the ages, I am not yet qualified to write about the "movies" with the sympathy that makes a good critic. Yankee Lindbergh's adventure of disembarked poetry, stretches with rapture for that he assures me he [illegible] cinematograph on the subject. [illegible] the world to wait for [illegible] regarded his honorable [illegible] of poesy and romance [illegible] to the Babylonian era, [illegible] it comes to fighting and [illegible] the "movies" are always [illegible] Mr. Griffith's pictures [illegible] Russia to the tents of [illegible] Saracens and to its most [illegible] These scenes gave me smoke and glory of romance [illegible] I have felt since [illegible] sitting with Dad [illegible] thinking I was Napoleon [illegible] Richard, Saladin, Peter Hermit, [illegible] of a [illegible] and with a high sense of his dignity [illegible] and to look down upon [illegible] Dad [illegible] to be [illegible] and [illegible] of [illegible]

Post Dec. 9

COLONIAL
NOW—TWICE DAILY
Inc. Sundays, at 2:10 and 8:10 p. m.
"The basal attraction of woman never was staged as Griffith stages it."
—Ashton Stevens, Examiner.
D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
The three greatest love stories ever told.
—from the tender, redeeming sentiment of the winsome little girl of the modern story
—to the wild, barbaric, perfumed passion of Belshazzar and the Princess Beloved, who cling to each other's lips as mighty Babylon falls.
Three Orchestras and 40 Voices
MR. GRIFFITH'S FIRST AND ONLY PRODUCTION SINCE "THE BIRTH OF A NATION"
PRICES:
Nights and Sat. Mats.—[illegible]
Matinees—[illegible]

Ein Sieg von Küste zu Küste!

„Ein Kampf für persönliche Freiheit und gegen zelotische Zwangsmaßnahmen."

A. J. Tolft,
—in der „Illinois Staatszeitung".

„Es ist übermenschlich—
die größte Vorführung in der Welt."

Ashton Stevens
—im „Chicago Examiner"

„Kein stilles Drama—
es spricht, es donnert."

Der Optimist
—im „Chicago American"

„Es wird überwältigen und unbegrenzte Bewunderung erringen."

Charles Grey
—in der „Chicago Post"

„Es gibt nur einen Griffith—
ein Riese unter Zwergen."

Burns Mantle
—in der „New York Mail"

„Uebertrifft jede andere Bühnen. oder sonstige Aufführung."

Louis De Foe
—in der „New York World"

„Prächtig, herrlich, blendend—
ergreifend, furcht-einflößend, barbarisch."

Dorothy Dix
—im „New York Journal"

„Ein gewaltiger, populärer Erfolg. Atemraubend, ergreifend".

Louis Sherwin
—im „New York Globe"

„Audienz zu wildem Beifall hingerissen —
nichts weniger als wundervoll."

Charles Darnton
—in der „New York Evening World"

„Griffiths Einbildungskraft schwingt sich in phantastische Höhen."

Walter Anthony
—im „San Francisco Chronicle"

„Es ist ein sinnbetörendes Schauspiel — Uebernatürliches drängt sich in Griffiths Vorführungen."

Thomas Dunan
—in „San Francisco [illegible]"

D. W. Griffith's
[illegible] $50,000,000 [illegible]

„INTOLERANCE"

Der Kampf der Liebe in allen Zeitalt[illegible]

Zwei Orchester und Chor von 40

Jetzt im COLONIAL

Zweimal täglich — einschließlich Sonntags: 2.10 Uhr nachm. und 8.10 abends

Preise:

Morgen und Samstag-Matinee: 25c, 50c, 75c, $1.00, $1.50, $2.00
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Eines Weibes Herz — Sein Weg durch die Aussichten aller Zeiten!

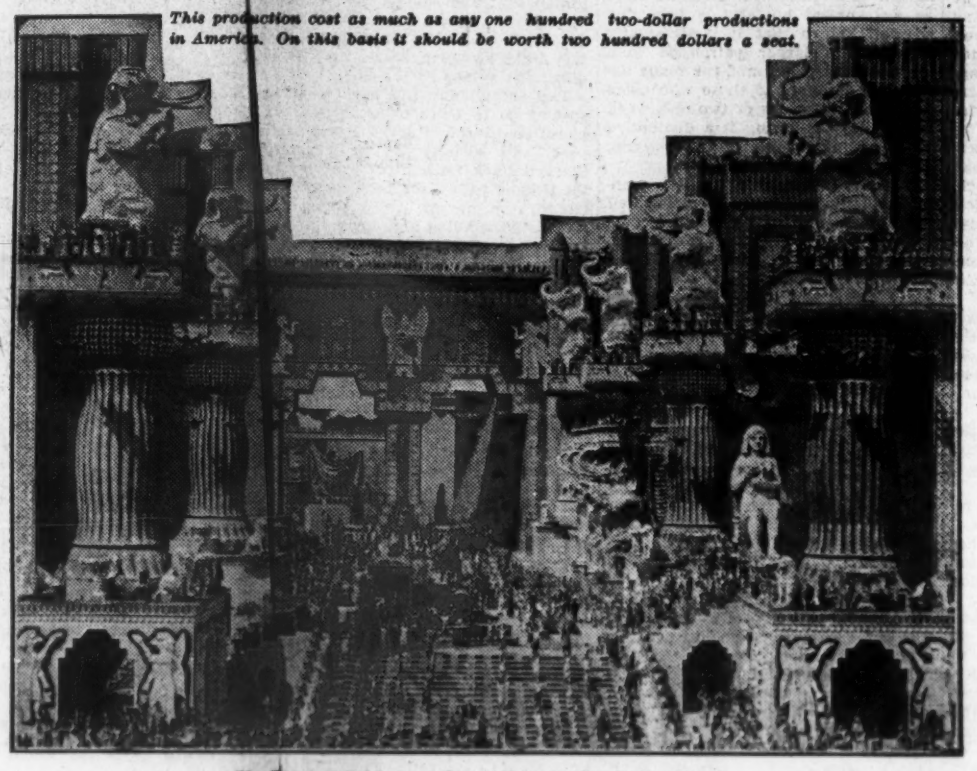
Dec 7 Weekly Reminder & Dec 9 Bungalow
Dauphin Pk.
Review -
Chgo Telegram
Youth's News

The Whole World Wonders

AT THE MOST SENSATIONAL CREATION THE WORLD HAS EVER KNOWN

"More Torridly Dramatic Than Anything Nero Ever Staged in the Coliseum"
"And Characters of Our Own Asphalt Streets as Intimate as Life"

This production cost as much as any one hundred two-dollar productions in America. On this basis it should be worth two hundred dollars a seat.



The Feast of Belshazzar—One of the seven hundred scenic sets.

All the

—Romance,

—Beauty,

—Adventure,

—Thrills,

—of Your

—Happiest Dreams

—Come True!

Wednesday
Dec 9

DARINGLY NEW—RADICALLY REVOLUTIONARY—SOMETHING—NEVER—BEFORE—SEEN

SEE

THE GLORY OF BABYLON, GREATEST OF ALL CITIES—THE FEAST OF BELSHAZZAR—HIS GREAT LOVE—THE MIGHTY CONQUEST OF CYRUS—THE ROMANCE OF FRANCE, WHEN ITS COURT LED THE GAYETY OF THE NATIONS—THEN DE MEDICI'S FINE PLOTTING—JUDEA IN ITS GOLDEN DAYS, ITS GREATEST FIGURES MADE LIVING—OUR OWN TIMES WITH ITS GRIPPING TALE OF THE LIVES OF THOSE ABOUT US, WITH TRUE LOVE BINDING TOGETHER THE HUMBLE AND THE GREAT—PULSATING WITH DRAMA AND COMEDY.

"Mr. Griffith tells concurrently four stories of as many periods. He does it as unaffectedly as the old-time copper on the Chinatown beat used to jail four highbinders single-handed by the simple expedient of tying their cues in one knot and driving them four abreast down the street to the police station."

—ASHTON STEVENS.

Love's Struggle Throughout the Ages

[illegible]

D. W. GRIFFITH'S COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

125,000 People 7,500 Horses
1,200 Chariots 3 Orchestras
Chorus of Forty

"The Biggest Show in the World."
—Ashton Stevens in the Chicago Herald.

COLONIAL

NOW—TWICE DAILY

[illegible]

A COAST TO COAST EXHIBIT, SO AMERICA'S CRITICS SAY:

"It discounts all the [illegible] the theatre has known."
—H. L. HALL in Chicago Journal.

"A [illegible] of inspiration."
—LUCILLE [illegible] in Chicago Herald.

"Roving imagination of origin[illegible] [illegible] in [illegible] tinted."
—WALTER ANTHONY in San Francisco Chronicle.

"There is but one [illegible] a giant among a group of pygmies."
—BURNS MANTLE in New York Mail.

Jour. Dec 8

COME WITH US ON THE GREATEST AD

LOVE
ROMANCE
THRILLS

"The Drama of a Sardou: the Romance of a Dumas: the Music of a Verdi: the Ballet of a Diaghileff and the Scenic Splendors of a Bakst."

O. L. HALL
In Chicago Journal—

Jour Dec. 8

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News Ex Her. Dec. 9

News Dec 9

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INTOLERANCE
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CHILDREN ADMITTED

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Jour Dec 9

Praise for Other Actresses.

While Mr. Schenck was doing the family packing and preparing for their departure, Mrs. Schenck, or Miss Talmadge, talked of almost everybody but herself. She was too happy to think of the future, and besides somebody else undertook to do that for her. She praised her sister Constance's work in "Intolerance," and modestly contrasted her own dramatic ability with Nazimova's as that of a pigmy compared to a giant. She spoke of Mae Marsh's recent change and her reputed fabulous salary.

"Don't you think Mr. Griffith is interested in the new company?" she inquired of the interviewer, with a wink.

"Do you?" returned the writer.

Griffith and Mae Marsh.

"Yes," was her brief but emphatic reply. Then she went on to say that Miss Marsh and Mr. Griffith always were inseparable. Miss Marsh accompanied the producer from Biograph to Mutual and then to Triangle. She appeared in all his big productions, including "Intolerance." And Miss Talmadge admitted, Mr. Griffith recognized her remarkable ability while Miss Marsh confined her illustrations under another producer's direction.

Sara Cross

Dec 1 Weekly Reminder & Dec 9 Gunnison Dauphin Pk. Review - Chgo Telegram Hyde Park News

Phone Englewood 10473. 946 E. ... tough Dry, 35c doz. Lace Curt... air. Strictly Hand Work.

FLORENCE VIRGINIA HAR... Teacher of piano. Leschetizky ... ples. Residence studio, 943 E. M...

The Woodlawn Gazette is on ... the following stores in Woodla...

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KEITH'S NEWS AND BOOK S...
1127 East Sixty-third stre...

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NEWTON'S SHOP,
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Center of Grand Crossing — K... Ave. and 75th St. Three per cent ... on savings.

We carry nothing but ... best meats, but we ... carry them long at a t... Our increasing busin... keeps our stock fresh ... desirable and our courte... manner of serving ... cause you to recomm... this market.

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EVETT & EVETT
CARPENTERS AND CONTRACTO...
[illegible]

DR. EDWIN BUR...
Dentist
Hours—8 to 6 Evenings
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le World Wonders

TIONAL CREATION THE WORLD HAS EVER KNOWN

Than Anything Nero Ever Staged in the Coliseum"

Our Own Asphalt Streets as Intimate as Life"

hundred two-dollar productions th two hundred dollars a seat.

All the

—Romance,

—Beauty,

THEATRE SELLING AST...

Mrs. Gilchrist of the Marvin ... Shop, 6231 College Grove ... evidently must have imagined a ... feature which was pleasing ... patrons when she added a lar... lect stock of wraps to her millinery line. The georgette crepes at the hand embroidered waists have by large demand and a great num... of the choicest ones from the Woodlawn women have taken ad... vantage to supply themselves with ... Rison Hat Shop. One other rea... why the sales of waists have ... been so heavy at the Gilchrist establishment is on account of the price, they be... 20 per cent cheaper than can be ...

A Peselmist's Optimistic View.

"Are you looking forward to the summer with pleasant anticipations?" asked the optimistic citizen. "Yes, indeed," replied the pessimistic person. "A great many people I'm tired of look... ing at will go out of town for the sum... mer at all.

...ity Council, No. 13, Royal Legion, ... evenings in the Woodlawn Ma... s on the second and fourth Tues... Temple. December meetings, ... and 26th. For information re... ... membership address J. T. ...

p. m. Program, "Woman and Ho... ... service," by Mrs. G. M. Mylne.

MENS CLUBS AND SOCIETIES

Jour. Dec 8

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Negro Ex Her. Dec. 9

News Dec 9

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INTOLERANCE
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LOVE'S STRUGGLE THROUGHOUT THE AGES

SYMPHONY ORCHESTRA OF 50 AND 40 VOICES

Jour Dec 9

HOUR WITH BRILLIANT ENGLISH PLAYERS

Sir Herbert Beerbohm Tree, His Lovely Daughter Iris, and Others.

BEAUTEOUS LILY LANGTRY

BY AMY LESLIE.

"I shall be browsing lettuce at the The dansante at four, with Herbert Tree and Iris. Come join us," was the silvery call of Mrs. Langtry which brought me into the brilliant circle these three special beings provided and widened by informal hospitalities into a ring of jovials, including Lyn Harding, Nat Goodwin and bewitching Miss Mackay the newest British beauty, and, later, David W. Griffith.

Milady Lillie was stopping over on her way to the northern woods and Iris Tree shines in her august father's trail, watching over him or rather, as Sir Herbert explains, "enduring" him. Nat, mad as a hatter over vaudeville necessities and his own neglected opportunities, was finishing an engagement here and Lyn Harding, a giant with the profile of an altar boy and the single minded litteralness of a true Scotsman, was prowling with Nat and talking over their celebrated engagement as Bill Sikes and Fagin in the Dickens revival a few years ago.

Rare Souls of Infinite Variety.

No carefully selected company could offer rare souls of such infinite variety as these and "lettuce browsing" grew into royal festivities. Tree is one of the most dazzling raconteurs and conversationalists in the whole wide world. He is an imposing, stunning figure, something of a physical monarch with royal manners, candid and fascinating. And his wit glows and reels and flows in liquid abundance like wine and ruddy ale. Lady de Bathe was the complete astonishment. Her beauty has suddenly taken new ways of compelling youth and superb loveliness. It does not seem rejuvenation at all, but rather sits upon her as if she had ordered herself to tell why she is the famous beauty of all beauties the world over. Her figure is as slender as it was when, just out of her teens, she made the English world climb up on chairs to have a look at her. When Wilde and crowned heads and Whistler and the reigning sculptors vied with each other to sing her praises in all languages from adjectives to marble, from delicate paint to audacious compliment. Just how she has managed this reflorescence is one of her many secrets which she never keeps very well.

The Lily, in spite of her tender elegance of figure, matchless silk of hair and skin, is grandmother to five husky English boys, the progeny of her not merely an interesting son so handsome daughter, Jeanne Marie Langtry, who is Mrs. Malcolm.

But this towering responsibility has not put a single flaw upon the unchanging record of the Langtry years. For Lily is radiant, exquisite and incomparable. Her wit is pungent and irresistible, her smile a subtle flame of attractiveness.

Iris Tree of the Distinction.

Add to these Goodwin, rotund and mischievous, and a strangely awesome little girl, with silver mind, rather startling sophistication sitting in on the discussion of unsolving riddles, Iris Tree reveals, and almost perfection in composing spirits affected and enters without boasting.

It is not because this secret infant of the Tree family gives erudite and carefully engineered views that she is remarkable. Most girls, if they are doing to write poetry at all, write what they are in their teens. But the gravity of this young, unusual child, the [illegible] of her startling remarks, the extent [illegible] of her long and [illegible] attention, the [illegible] [illegible] of all and [illegible] [illegible] [illegible]

Her. Dec. 10 Exam.

Her. Dec. 10

COLONIAL

3rd TRIUMPHANT WEEK

NOW—TWICE DAILY

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CHILDREN ADMITTED

Judge's Daughter Leaves Society for the Movies

SOCIETY lost a charming bud when beautiful Mary Margaret Mooney gained her childish ambition to enter the "movies." Margaret is the daughter of the late Judge M. T. Mooney of Ohio, and the niece of Daniel F. Mooney, the present minister to Uruguay. She is a graduate of St. Mary's of the Woods, Terre Haute, Ind., class of 1915.

During her school years she achieved considerable fame because of her musical ability. Miss Mooney was also in demand in amateur theatricals, her histronic talent serving her in good stead. She liked the work and vowed that she would never accept the social career which had been mapped out for her, but would some day be one of movieland's players.

And now she has conquered! After hours of entreaty she won her mother to her side and the two started for the West. Mr. Griffith was impressed with her beauty and immediately cast her in the part of a slave in his mighty spectacle, "Intolerance." An interesting close-up brought Miss Mooney into prominence in the picture.

She enjoys the work at the Griffith studio and believes there is no comparison between the life of a moving picture actress and a society belle.

Mary Margaret Mooney.

SUCH a busy week in filmland. First Norma Talmadge with that new husband of hers spent a day with us, most of the time posing for pictures and granting interviews. I gathered from Miss Talmadge's conversation that she is immensely proud of her sister Constance.

"Mr. Griffith couldn't see ME," she said, "and I was dying to have the part of the mountain girl in 'Intolerance.'" Which proves that sister Norma is not jealous and is sure enough of her own position to admit a longing to play in the wonder film.

A side to David W. Griffith's character which amused Miss Talmadge's audience was made public by her in telling of a telegram he sent Mrs. Charlotte Pickford—the mother of "Little Mary."

"Jack and Constance were good friends," she said. "Nothing serious; they are both much too young. Mr. Griffith wired Mrs. Pickford in a moment of fun and said, 'Jack married to Constance Talmadge. I was best man,' and signed the name of Robert Harron and of David W. Griffith.

Staats Zeitung 17/10

Colonial-Theater.

Einzig in seiner Art steht das Wunderwerk D. W. Griffiths, das Wandelbild „Intolerance", da, das gegenwärtig im Colonial-Theater gezeigt wird. Es ist dies die einzige Produktion, die Herr Griffith seit seinem „The Birth of a Nation" geschaffen hat und die nun schon in der zweiten Woche große Erfolge erzielt.

Die überwältigenden Szenen spielen sich abwechselnd in Babylon, in Judäa, im mittelalterlichen Paris und in einer typisch amerikanischen Stadt ab.

Die moderne Geschichte behandelt die sogenannten Höherstrebenden, die aus der Weltverbesserung ein Geschäft machen und es sich anmaßen, das Leben der weniger Begünstigten zu kontrollieren und alle Unterdrückungen zu bemänteln. Der ähnliche Geist durchzieht auch die Bilder der übrigen Perioden. Großartig ist der Fall von Babylon dargestellt. In den Sumpfiesen werden die altertümlichen Kriegsmethoden in unbeschreiblich packender Art vorgeführt.

Überwältigenden Eindruck machen auch die sehr ruhigen Szenen aus Judäa in den Tagen des Erlösers. In die mittelalterliche Periode entfällt die Bluttat St. Bartholomäus-Nacht. Die wirklich überwältigenden Bilder wahrzunehmen zu beschreiben, ist fast unmöglich; sie müssen gesehen werden. Der Gedanke auf die persönliche Freiheit, der der großartigen Produktion zu Grunde liegt, wird behandelt und [illegible] die Produktion wirkt ein Gemälde von [illegible] gefertigten Mustern, [illegible] ein auf [illegible] Gebiete [illegible] Bildung [illegible] Geschichte [illegible]

COLONIAL

Dritte triumphierende Woche

Jetzt — Zweimal täglich

Einschließlich Sonntags um 2:10 und 8:10 Abends

D.W. GRIFFITH'S

COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

Symphonie-Orchester von 50 Musikern u. 40 Sängern

Mr. Griffith's zweite und einzige Schöpfung seit „The Birth of a Nation".

Preise:

[illegible]

Trib. Dec 10.

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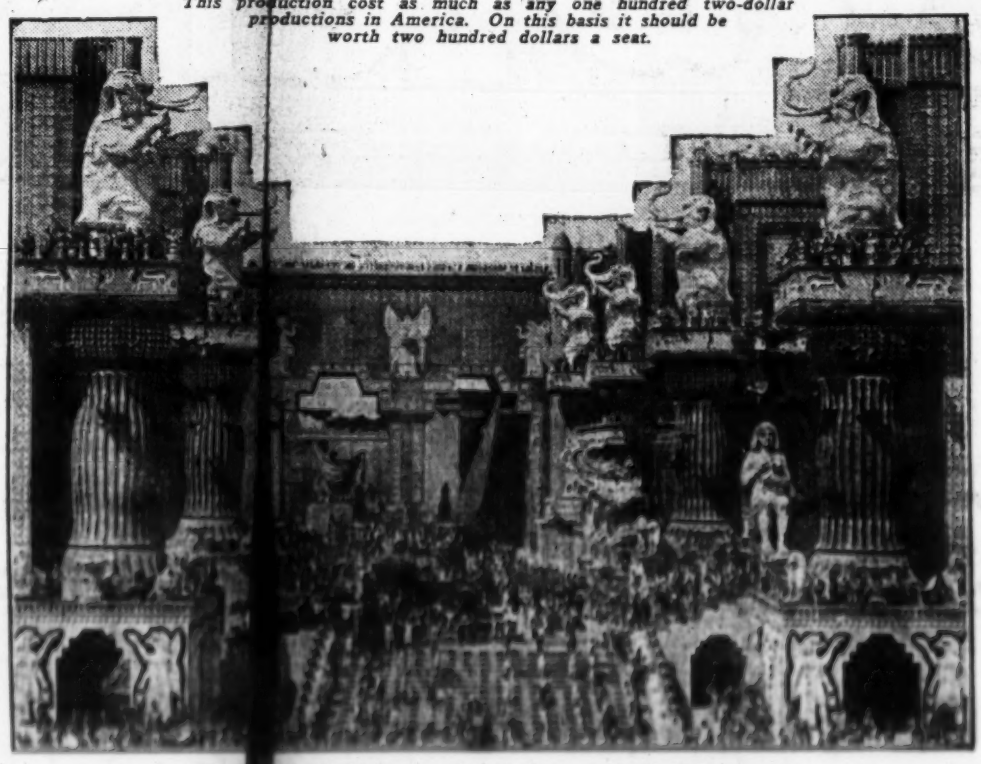

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—ASHTON STEVENS.

Love's Struggle Throughout the Ages

Through it all pulses ever—perfect love—from the tender redeeming sentiment of the winsome little girl of the modern story, The Dear One, to the fierce, barbaric, perfumed passion [illegible]

See in the end of the last act the terrific race between the beautiful mountain girl of Babylon in a chariot with the flower of the great army of Cyrus in her attempt to save Babylon from destruction [illegible] while paralleling this at the same time in [illegible] that [illegible]

MISS LILLIAN GISH, as "The Woman Who Rocks the Cradle" in David Wark Griffith's production, "Intolerance," at the Colonial theater

Ex. Dec. 10

D. W. Griffith Tells About His Work

D. W. GRIFFITH, the creator of "Intolerance," who is here to look after the presentation of his spectacle at the Colonial Theater, says that "there is nothing so arduous as the making of a motion picture spectacle."

"A motion picture director is nothing more or less than a day laborer and there is no eight-hour law for him, either," says the wizard of the film. "Day after day I have to work in the hot, broiling sun for ten and twelve hours at a stretch.

"But even after such a day as that there is no rest, for when the light has turned yellow and the camera must stop we have only finished one feature of the things that we must put into each day's work to produce the completed picture as the public sees it in exhibition. We go from the location, as the exterior scenes are termed, to the studio, and before any pause even can be taken we must look at the test prints of the scenes taken the day before. It is seven to eight o'clock in the evening before the director can turn from this.

"I must confess to a dissipation here. I always like to take over an hour for my dinner at daowntown hotel, giving me two hours altogether away from the studio. A little after nine my staff awaits me at the studio. In the average day these would include the costume designer, the musical composer, the superintendent of construction, the architect, the draughtsman, the chief of the research department, the corps of sub-directors, who have been telephoning the weather bureau and questioning the oldest inhabitant as to whether they dare give the call for perhaps two or three thousand people for a scene in the morning, the property chief—all these must stand aside for a moment while one of our very necessary ingenues makes it obvious that the most important decision to be made that evening is that so-and-so, who plays opposite her, is being given all the opportunities and the story must be hanged if the director expects to get the results that she knows he is making for.

"The director retires again into the projecting room to look at the rushes of the film, to revise the continuity, to select the best-played scenes and to direct further cuts in the assembling reel.

"About midnight the director emerges from the dark and from then on until the end of that day he has nothing to do but glow through the several hours left him by the research man, following which he can give himself over wholly to the gay round of pleasure which it is the good fortune of the public to imagine the existence of the moving picture director life to be. Of course, before leaving the studio he has left a call for his chauffeur to be at the door with his car at any where from 6:30 to 8:30 in the morning.

"After these terrific hours, Mr. Griffith, what do you crave most as a change of rest?" he was asked.

"Well, of course, I don't think I should go from this sort of activity to the most extreme point I can find to be idle for the next one. I think the happy medium of spending a few quiet days away from my work by getting into the remotest wilderness in Europe."

Ex. Dec. 11

'INTOLERANCE' IS PLEA FOR EVIL, WARNS BOYNTON

Woodlawn Baptist Pastor Attacks Film Play for Defending Social Excesses.

The Rev. Dr. M. P. Boynton, pastor of the Woodlawn Baptist Church, preached last night on "Obey the Law." In the course of his sermon he referred to the play "Intolerance" at the Colonial, which he declared disappointed him.

I found a bold and clumsy effort to stem the strong tides now running against the evils of strong drink. This plea for freedom to do as one pleases in social excesses is an old and familiar cry.

Our play makers dip back into the past and bring up its sins for our entertainment to-day. We have the murders enacted again for our modern "culture." These "artists" seem to have no nose or ears or eyes for anything but dirt. The central interest in "Intolerance" is fleshly lusts.

SALOONS ADVERTISE PLAY.

If the liquor dealers are not back of this picture play they ought to be. I note that the loop saloons are placing the show cards of this play among the bottles of their windows, just where such advertising ought to go.

Let the good people of Chicago but see this thing and they will one and all go forth with deeper purpose to be even more intolerant of the liquor curse in our day. I do not know that I would stop this show by force of law. It will soon die if let alone by the authorities.

This picture show is the lowest level to which the new method of entertainment has fallen. Here are war, murder, lust, drunkenness and sacrilege.

Think of the gentle service of Jesus, His miracle at Canaan and His mercy at the temple, His suffering and death, all mixed in with this horrid, fleshly plea for liberty to debauch.

HAPPINESS IN OBEDIENCE.

When will we learn that happiness comes in obedience to good laws, that prohibition of that which is harmful is a gateway to that which is helpful.

It was not intolerance of any sort that destroyed the ancients, but it was just such social evil and personal excess as that for which this picture show pleads that overwhelmed the civilizations of the past and will engulf us as well unless we repent. It is intolerance to vice of virtue.

Ex. Dec. 11

JOHN BOWMAN of International has arranged a trade showing of "Florida," Mrs. Vernon Castle's social interpretation of William Hamilton Osborne's book on national military preparedness against war, for Thursday in the Colonial Theater at 11 a. m. This will be the first exhibition for Chicago exhibitors. Public exhibition is scheduled for the New Year.

NO NEW FEATURES IN LOOP

Not a single feature opening in the loop this week, with the exception of the Castle, Record in the south, Castle change notice and the Harris change "Intolerance" is still playing at the Colonial, opening at the Blackstone, "The Firing Line" at the Harris, "Peggy" at the Garrick, "The Tailor" at the Royal Box, "Oh Boy" at the Princess and "The Tailor" at the Royal Box. So one can count several other pictures play on the same screen more than a week.

Hearst Zeitung 12/11

Im Colonial-Theater zieht das mächtige Filmdrama „Intolerance" täglich zweimal volle Häuser, trotz der für Filmaufführungen hohen Preise. Es ist aber auch das großartigste Wandelbild, das bis jetzt hergestellt wurde. Der Mann, der „Intolerance" gemacht hat, David Wark Griffith, ist der Sohn von Jacob Wark Griffith, der ein Brigadegeneral in der konföderierten Armee und einer der besten Freunde des „kleinen Joe" Wheeler war.

Seine Großmutter war eine Shirley Carter von Virginien, und seine Mutter eine Oglesby von Georgia.

Wie die meisten Söhne des Südens war der junge Griffith ein sehr armer Junge. Als er ausging sein Glück zu machen, wurde er Schauspieler. Dann schrieb er verschiedene Theaterstücke. Endlich nach acht Jahren nahm James K. Hackett eines seiner Werke zur Aufführung an. Es war „A fool and a Girl". Die Aufführungen begannen in Washington und eine Woche später endeten sie in Baltimore.

Um diese Zeit begannen die Wandelbilder die Aufmerksamkeit der Dramatiker zu erregen und Griffith fing an Szenarios zu schreiben. Dann wurde er von der Biograph Kompanie engagiert, zwar zuerst in einer untergeordneten Stellung, aber bald wurde er Direktor. In wenigen Jahren erhielt er ein Gehalt von $30.000. Die hervorragendsten Wandelbilder, die er in Szene setzte, waren: Browning's „Pippa Passes", „Der Kaufmann von Venedig", der „Blot on the Scutcheon", Enoch Arden „Lines of White on a Sullen Sea", „Oil and Water" und andere Meisterwerke.

Dann bot ihm die Mutual Film Korporation $100,000 proJahr, was er annahm. Dann fing er an, lange Wandelbilder-Dramen zu inszenieren, wie „The Battle of the Sexes", „The Avenging Conscience" und andere. Später kam „The Birth of a Nation". Ehe dies zur Aufführung kam, verließ er die „Mutual". Jetzt hat er seine eigenen Gesellschaften. „Intolerance" ist seit „The Birth of a Nation" das einzige Wandelbild, das er in Szene setzte.

Rom wurde nicht in einem Tage erbaut, noch geschah das mit Babylon, aber die körperliche Arbeit einer kleinen Armee von tüchtigen Handwerkern war nötig, um in sechzehn Monaten die Szene des Bankettsaales Belsazars, wie sie in Griffiths „Intolerance" zu sehen ist, herzustellen. Ehe aber diese Arbeit getan werden konnte, mußten Monate lang vorher Pläne dafür entworfen werden. Neue Stoffe, große und gewaltige Szenerie, der Rahmen für die überwältigende Vorstellung von „Intolerance" möglich war, mußten monatelang Studien und Nachforschungen angestellt werden, die unter Leitung von R. Ellis Ward und seiner Gehilfen vor sich gingen. Autoritäten wurden befragt, Gemälde im Britischen Museum wurden studiert, nach Babylon wurden Karawanen geschickt. Die Schulen, die Museen und Sammlungen [illegible] mußten nach den Photographien und Zeichnungen von Zelten in Marokko und anderen [illegible] werden, auch [illegible] der täglichen Arbeit in Babylon mußten erforscht werden, um in „Intolerance" nachgeahmt zu werden.

Es bedarf [illegible] Tausende [illegible] Mitarbeiter [illegible] Tausende [illegible] Mitarbeiter [illegible] Tausende [illegible] Mitarbeiter

Am Dec. 11

COLONIAL

Zweimal täglich

täglich, Sonntags, um 2:10 u. 8:10 nm.

D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

Symphony Orchestra von 50 und 40 Stimmen.

Herr Griffith's erste und einzige Aufführung seit „The Birth of a Nation".

Preise: Abend- und Samstag Matinee: 25c, 50c, 75c, $1.00, $1.50 und $2.00. Matinee 25c, 50c, 75c und $1.00.

Am. & Int. Post. Jour. Her. News.

COLONIAL

NOW—TWICE DAILY

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CHILDREN ADMITTED

12/11

"I Am for It," Declares D. W. Griffith

"Go-to-Movie Week"

BY ROB REEL.

"I am for it."

That was D. W. Griffith's expression when seen at the Colonial before he bid his "Intolerance" good-by for a brief trip. He was perfectly willing to forget for a few moments his own quadruple plate stage production and comment on the suggestion made last week in the Rob Reel Motion Picture News column of the Evening American.

"Yes, I am very much for it. It's bully, if I might be held enough to borrow that word," continued Mr. Griffith. "'Go - to - Movie Week,' Christmas to New Year's, means that every one in the city, old and young, has a way within their means to share in the good time of holiday. Let those who have not any kids of their own borrow a half dozen and stand treat.

"Most cities are slow to take on a gala spirit, yet that very thing is one of the greatest means there is to stimulate what might be called city patriotism. The city building idea behind the move, the making of Chicago into a real hub of the film industry, will mean more people, more work, more wealth and add speed even to the already rapid progress of Chicago.

"The newspaper which fosters such building as 'Go-to-Movie Week' is doing a truly big work. The people of Chicago have been very good to me and to my work. They're a big people. They're big enough to see the bigness of the value to be had from 'Go-to-Movie Week' and big enough to respond in a big way.

GET A PEEK AT "PATRIA."

Mr. Exhibitor—Remember Thursday at 11 a. m. you get a look at "Patria," the great preparedness film in which Mrs. Vernon Castle is staged. Arrangements have been made by International to show the opening installments of the serial at the Colonial, but the performance of "Intolerance" at that theater means that you must get there promptly at 11 a. m.

Dec 14 Das Mockenblatt

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Das neue Riesenschauspiel, das sein Verfasser, D. W. Griffith, uns im Colonial-Theater vorführt, übertrifft an Großartigkeit noch das eben von der Bühne abgesetzte „The Birth of a Nation." Die Unduldsamkeit, religiöse wie gesellschaftliche, wird uns darin in einigen ihrer grellsten Beispiele in der Weltgeschichte vor Augen geführt. Eigenthümlicherweise beginnt das Stück mit einem Beispiel aus unseren Tagen, versetzt uns dann in die Zeiten des Nazareners in Judäa, führt uns in das Mittelalter, die Zeit der Hugenottenverfolgungen zurück und überrascht uns zum Schluß mit einer wahrhaft pompösen Darstellung des Glanzes und des Falles Babylons.

Nehmen wir den ersten Theil. Die Arbeiter in einer Fabrik des Ostens werden durch die Gewinnsucht ihres Arbeitgebers, eines vielfachen Millionärs, zum Streik gezwungen. Der Besitzer hat ihren ohnehin erbärmlichen Lohnlohn noch mehr beschnitten, um von ihnen zu erpressen, was er für Wohlthätigkeitszwecke ausgeben muß und um einer genußsüchtigen Schwester die Mittel zur Befriedigung ihrer Vergnügungssucht zu liefern. Die aber ist zu alt, um das Leben noch genießen zu können, um [illegible] Scheinheil[illegible] — [illegible] Schwande darauf bringen, daß [illegible] rupfen. [illegible] Mag man [illegible] den Stre[illegible] ertragen können. [illegible] stillschwe[illegible] bis dahin [illegible] werden.

muß man zum alten Greise, nämlich sich [illegible] einem Dollar, genaht [illegible] Bestrebungswelle [illegible] Scheinheiligkeit [illegible] Unduldsamkeit [illegible] in den Gunsten verhängnisvollen [illegible]

Eve Jour. 10/4/16.

"INTOLERANCE" A MOVIE MARVEL

By DOROTHY DIX

[illegible] of the ages, the culminating tragedy of human weakness and blindness.

WHAT STORY TEACHES

A man with the vision of a seer and a great imagination swept the stories of the world with his mind's eye. He saw that always man's inhumanity to man has been born of intolerance, of the desire of one to force his creed, his will, his point of view, his code of conduct on others. He saw this spirit that had persecuted Christ and crucified Socrates, that had poisoned Milton's days from the innocent house cradle, it had always, in all times, been that which had been the most malignant force for evil.

And so this man David Griffith, with all the vision of the singer and the prophet, set about to show the world at large the lack of Christ, a warning against intolerance in this young generation, even as the warning was heard to the Greeks, to the Jews, to the city of Babylon, thousands years ago.

And because he is the magician of the film, Mr. Griffith has made this a work of marvels to view, a drama with life and reality, and [illegible] and [illegible] and [illegible]

Ex. Dec. 10

D. W. Griffith Tells About His Work

D. W. GRIFFITH, the creator of "Intolerance," who is here to look after the presentation of his spectacle at the Colonial Theater, says that "there is nothing so arduous as the making of a motion picture spectacle."

"A motion picture director is nothing more or less than a day laborer and there is no eight-hour law for him, either," says the wizard of the film. "Day after day I have to work in the hot, broiling sun for ten and twelve hours at a stretch.

"But even after such a day as that there is no rest, for when the light has turned yellow and the camera must stop we have only finished one feature of the things that we must put into each day's work to produce the completed picture as the public sees it in exhibition. We go from the location, as the exterior scenes are termed, to the studio, and before any pause even can be taken we must look at the test prints of the scenes taken the day before. It is seven to eight o'clock in the evening before the director can turn from this.

"I must confess to a dissipation here. I always like to take over an hour for my dinner at daowntown hotel, giving me two hours altogether away from the studio. A little after nine my staff awaits me at the studio. In the average day these would include the costume designer, the musical composer, the superintendent of construction, the architect, the draughtsman, the chief of the research department, the corps of sub-directors, who have been telephoning the weather bureau and questioning the oldest inhabitant as to whether they dare give the call for perhaps two or three thousand people for a scene in the morning, the property chief—all these must stand aside for a moment while one of our very necessary ingenues makes it obvious that the most important decision to be made that evening is that so-and-so, who plays opposite her, is being given all the opportunities and the story must be changed if the director expects to get the results that she knows he is striving for.

"The director retires again into the conferring room to look at the films in the film, to revise the sub-titles, to select the best-played scenes and to direct further cuts in the assembling reel.

"Long midnight the director emerges from the box stall and from his desk on until the end of that day he has nothing to do but plow through the several items left him by the executive man, following which he can give himself over wholly to the one result of pleasure which it is the good fortune of the public to imagine the existence of the moving picture director life to be. Of course, before leaving the studio he has left a call for his chauffeur to be at the hotel with his car at exactly three P. M. to 8 P. M. in the morning.

After these results above, Mr. Griffith, what do you more most to a change of rest?" he was asked.

"Well, of course, I don't think a person should do from this sort of activity in the most extreme point, but I hope to be able to use the rest time in doing the happy medium of spending a few quiet days away from my work by getting into the remotest countryside in Europe."

Ex. Dec. 11

'INTOLERANCE' IS PLEA FOR EVIL, WARNS BOYNTON

Woodlawn Baptist Pastor Attacks Film Play for Defending Social Excesses.

The Rev. Dr. M. P. Boynton, pastor of the Woodlawn Baptist Church, preached last night on "Obey the Law." In the course of his sermon he referred to the play "Intolerance" at the Colonial, which he declared disappointed him.

I found a bold and clumsy effort to stem the strong tides now running against the evils of strong drink. This plea for freedom to do as one pleases in social excesses is an old and familiar cry.

Our play makers dip back into the past and bring up its sins for our entertainment to-day. We have the murders enacted again for our modern "culture." These "artists" seem to have no nose or ears or eyes for anything but dirt. The central interest in "Intolerance" is fleshly lusts.

SALOONS ADVERTISE PLAY.

If the liquor dealers are not back of this picture play they ought to be. I note that the loop saloons are placing the show cards of this play among the bottles of their windows, just where such advertising ought to go.

Let the good people of Chicago but see this thing and they will one and all go forth with deeper purpose to be even more intolerant of the liquor curse in our day. I do not know that I would stop this show by force of law. It will soon die if let alone by the authorities.

This picture show is the lowest level to which the new method of entertainment has fallen. Here are war, murder, lust, drunkenness and sacrilege.

Think of the gentle service of Jesus, His miracle at Canaan and His mercy at the temple. His suffering and death, all mixed in with this horrid, fleshly plea for liberty to debauch.

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JOHN BOWMAN of International has arranged a trade showing of "Intolerance." Mrs. Vernon Castle's debut in interpretation of William Hargreaves Hearst's ideas on national military preparedness against war, has Thursday in the colonial theater as its site. This will be the first exhibition for Chicago exhibitors. Public exhibition is scheduled for the New Year.

* * *

NO NEW FEATURES IN LOOP

Not a single feature opening in the loop this week, with the exception of the Castle Revival at the Colonial, Chicago's only and the Illinois Theater's "Intolerance." Rialto will drive a new office company at the Colonial, Harmony in "Wife Wanted" at the Studebaker, "The Wizard of the Dreamland" at the Garrick, "The Wizard of the Dreamland" at the Princess and "The Wizard of the Dreamland" at the Powers. So another week passes when exhibitors play on the same screen more than a week.

Herald Zeitung 12/11

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Rom wurde nicht in einem Tage erbaut, noch geschah das mit Babylon, aber die körperliche Arbeit einer kleinen Armee von tüchtigen Handwerkern war nötig, um in letzten Monaten die Szene des Bacchanalischen Festspiels, wie sie in Griffiths „Intolerance" zu sehen ist, herzustellen. Ehe aber diese Arbeit gut werden konnte, mußten Monate lang Berber Klans herbei geschaffen werden. Ferner diese große und gewaltige Menge, die Kosten für die abwechslende Vorführung von „Intolerance" möglich war, mußten monatelang Studien und Nachforschungen angestellt werden, die unter Leitung von R. Ellis Ward und seiner Gehilfen vor sich gingen. Kostüme mußten hergestellt, Gerüstkonstruktionen im Griffiths Studium mußten errichtet, nur Babylon mehrmals errichtet werden. Die Kulissen, die Maler und Zeichnungen [illegible] mußten nach den Photographien und Zeichnungen von Experten in Kunstfragen und früheren Ausgrabungen [illegible] werden, auch Nachbildungen der täglichen Szene in Babylon mußten erfunden werden, um in Gedankenfolge [illegible] zu werden.

Es gab [illegible] Arbeiten, die Kostüme der Priester und der Gelehrten und [illegible] Kostüme [illegible] Kostüme [illegible] Kostüme

Am Dec. 11

COLONIAL

Zweimal täglich

einschl. Sonntags, um 2:10 u. 8:10 nm.

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COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

Symphony Orchestra von 50 und 40 Stimmen.

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Preise: Abend- und Samstag Matinee: 25c, 50c, 75c, $1.00, $1.50 und $2.00. Matinee 25c, 50c, 75c und $1.00.

Am Ex Int. Post.
Jour. Her. News.

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12/11

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"Go-to-Movie Week"

BY ROB REEL.

"I am for it."

That was D. W. Griffith's expression when seen at the Colonial before he bid his "Intolerance" good-by for a brief trip. He was perfectly willing to forget for a few moments his own quadruple plate stage production and comment on the suggestion made last week in the Rob Reel Motion Picture News column of the Evening American.

"Yes, I am very much for it. It's bully, if I might be bold enough to borrow that word," continued Mr. Griffith. "'Go - to - Movie Week,' Christmas to New Year's, means that every one in the city, old and young, has a way within their means to share in the good time of holiday. Let those who have not any kids of their own borrow a half dozen and stand treat.

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Dec. 11 Das Morgenblatt

"Intolerance."

Das neue Riesenschauspiel, das sein Verfasser, D. W. Griffith, uns im Colonial-Theater vorführt, übertrifft an Großartigkeit noch das eben von der Bühne abgesetzte „The Birth of a Nation." Die Unduldsamkeit, religiöse wie gesellschaftliche, wird uns darin in einigen ihrer grellsten Beispiele in der Weltgeschichte vor Augen geführt. Eigenthümlicherweise beginnt das Stück mit einem Beispiel aus unseren Tagen, versetzt uns dann in die Zeiten des Nazareners in Judäa, führt uns in das Mittelalter, die Zeit der Hugenottenverfolgungen zurück und überrascht uns zum Schluß mit einer wahrhaft pompösen Darstellung des Glanzes und des Falles Babylons.

Nehmen wir den ersten Theil. Die Arbeiter in einer Fabrik des Ostens werden durch die Gewinnsucht ihres Arbeitgebers, eines vielfachen Millionärs, zum Streik gezwungen. Der Besitzer hat ihren ohnehin erbärmlichen Tagelohn noch mehr beschnitten, um von ihnen zu erpressen, was er für Wohlthätigkeitszwecke ausgeben muß und um einer genußsüchtigen Schwester die Mittel zur Befriedigung ihrer Vergnügungssucht zu liefern. Die aber ist zu alt, um das Leben noch genießen zu können, und verschleudert das Geld an Scheinheilige, die, sie unter dem Deckmantel der Privatmildthätigkeit rupfen. Einer der Arbeiter kommt in dem Streik um's Leben, und nun erscheint sein noch unmündiger Sohn in der Stadt einem lasterhaften Lebenswandel. Aus diesem errettet ihn schließlich die Liebe, die ihm ein junges Mädchen entgegenbringt. Liebe und Unduldsamkeit sind hier gegen einander in's Feld geführt.

Der zweite Theil führt uns den Nazarener vor, wie er unschuldig leidend umhergeht und das Evangelium der Liebe predigt, bis er schließlich mit dem schmachvollen Tode am Kreuze endet.

Im dritten Theil entfaltet sich vor [illegible] mit dem prachtvollen Gemälde [illegible] Kamerer. Wir haben uns nach Rimini, im 16. Jahrhundert, die Zeit der Hugenotten, versetzt und [illegible] der Verfolgungen, denen sich [illegible] sind, bis schließlich die Gerechtigkeit sich vor unseren Augen erhebt.

Doch die religiöse Unduldsamkeit ist nicht nur, wie Sahen Sie in Ihrer Jugend [illegible] Babylon's [illegible] Gerechtigkeit [illegible] Frieden und die religiöse Unduldsamkeit, aber der Gerechtigkeit [illegible] in die Tragödie in Einer Tat. [illegible] Sohn Rollanet, der für [illegible] Mutter die Rettung [illegible] [illegible] Mutter [illegible] [illegible] Sohn [illegible] [illegible] Sohn [illegible] [illegible] Sohn

Her. Dec. 12 - Am.

Come With Us On the Greatest Adventure

LOVE
ROMANCE
THRILLS

"The Drama of a Sardou; the Romance of a Dumas; the Music of a Verdi; the Ballet of a Diaghileff and the Scenic Splendors of a Bakst."

THOUSANDS OF PERSONS

Are turned away at every performance.

Others get seats at the price of standing in line for hours.

Do your "INTOLERANCE" shopping early and comfortably.

Order your seats in advance—NOW!

Mail orders for seats accompanied by remittances filled promptly in the order of arrival.

BEAUTY
ADVENTURE
TEARS

This production cost as much as any one hundred of the two dollar productions in America. On this basis "Intolerance" should be worth $200 a seat.

D. W. GRIFFITH'S Colossal $2,000,000 Spectacle

INTOLERANCE

Love's Struggle Throughout the Ages

Three Orchestras and Chorus of 40

COLONIAL—NOW

TWICE DAILY, Including Sundays, at 2:10 and 8:10 P. M.
MOTORS AT 5:00 and 11:00 P. M.

PRICES:
Evenings & Saturday Matinees, 25c, 50c, 75c, $1.00, $1.50, $2.00
Other Matinees, 25c, 50c, 75c, $1.00

WOMAN'S HEART—ITS PATHWAY DOWN THE VISTAS OF TIME

Objects to "Intolerance"

Misrepresentation of reform and charitable movements was charged against the D. W. Griffith spectacle, "Intolerance," by Mrs. Charles E. Merriam, wife of the alderman, last night. Mrs. Merriam, with women friends, was a spectator at the Colonial Theater.

"Objection to the play may first be made on its question of intense excitement," said Mrs. Merriam. "It absolutely distorts and misrepresents reform movements in Chicago and in the country. This misrepresentation will ultimately react against the forces which are advocated by this photoplay, when the public has compared the real facts with the alleged facts portrayed in 'Intolerance.'"

Her. Sat. Post Dec. 12 Am. & News

COLONIAL
NOW—TWICE DAILY
Including Sundays, at 2:10 and 8:10 P. M.
"The World's Greatest Show."
—ANGELUS STUDIOS.

D.W. GRIFFITH'S
COLONIAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

SYMPHONY ORCHESTRA OF 50
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CHILDREN ADMITTED

Dec 12
Des Moines Ledger

COLONIAL
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Anfang: Beginnt um 2:10 u. 8:10 Uhr.

D.W. GRIFFITH'S
COLONIAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

Symphonie Orchester von 50 und 40 Stimmen.

Das Bildnis des Mannes, das Frauen liebt und Kinder fürchten.

Abend- und Sonntag-Matinee: 25c, 50c, 75c, $1.00, $1.50 und $2.00
Andere Matinee: 25c, 50c, 75c und $1.00

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INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

Symphonie Orchester von 50 und 40 Stimmen.

Das Bildnis des Mannes, das Frauen liebt und Kinder fürchten.

Abend- und Sonntag-Matinee: 25c, 50c, 75c, $1.00, $1.50 und $2.00
Andere Matinee: 25c, 50c, 75c und $1.00

Ex. Dec. 12

Film and Stage to Aid Doll Pageant

Theatrical folk in every branch of the profession, from grand opera to the movies, have donated dolls to be sold at a pageant at the Auditorium Hotel next Friday.

The receipts will be used to purchase Christmas baskets and coal for needy families listed by the Esther Falkenstein Settlement.

Dolls of every description, ranging from the Princess Beloved, a jewel-bedecked manikin given by David Work Griffith, to a quaint little midget donated by Charley Chaplin, will be classed into nine groups, each of which will be sold from a separate booth.

Mrs. Adolph Marks, chairman of the pageant, will be assisted by the following women:

Mrs. Samuel Levin, theatrical booth; Mrs. Dora Earle, baby doll booth; Mrs. H. L. Raclin, Japanese booth; Mrs. Clayton F. Smith and Mrs. Moraine Bill, Democratic booth; Mrs. William Severin, Republican booth; Mrs. Barney Goldstein, flower booth; Mrs. F. M. Jame, State street booth; Mrs. Erich Edelmann, miscellaneous doll booth; Mrs. Jerome Cohen, millinery booth; Mrs. E. A. McDonald, candy booth.

Those who will assist in planning the affair are: Mesdames E. A. Smoot, Albert Levy, Robert Levy, Louise Osborne Rowe, John W. Blackledge, Laura Fixen, Bertha Cronson, George K. Schmidt and Miss Annette Levine.

Dolls have been donated by Bryant Washburn, Jones, Linick & Schaefer, Nettie Rothblum, Madame Pawlowska, Madame Rose Olitzka, Bennett Hippodrome, Frank Doyle, Nathan Ascher, Selig Polyscope Company, Mrs. Frank O. Lowden, Mrs. Barrat O'Hara and Miss Lolita Armour.

Am. Dec. 12

COURT REBUKES CUSTODIANS OF JUVENILES

Judge Stelk Tells Woman Officer They Are Overzealous and Too Officious.

"You juvenile officers are too zealous and too officious in the performance of your duty. You would do more good by bringing the husband and wife together rather than by separating them."

This rebuke was dealt to-day by Judge John Stelk in the Court of Domestic Relations when Miss Kathleen Moore, probation officer of the Juvenile Court, attempted to charge Mrs. Caroline Puzian, 903 North Hermitage avenue, with contributing to the delinquency of the Puzian children.

Mrs. Puzian testified that it was her third appeal to the court to force her husband, Michael, to support her and the children. This the husband had been ordered to do twice. This morning a capias was issued for his arrest.

"I have a boy three years old, a girl three years old who is crippled and a baby five months old," said Mrs. Puzian. "My husband left me. I was evicted from my flat. They broke my furniture when I was thrown out. While I stood on the street, Frank Hayza, an old friend, took pity on me. He bought me furniture and I moved to Hermitage avenue. Hayza is my boarder."

Miss Moore attempted to state that Hayza was too friendly with the woman. This was the cause of Judge Stelk's rebuke.

Daily Jewish Courier Dec. 11

צו וואס די „מאוויס" האבען ערדייכט.

דיא וואס זיינען איינגעוואהנט צו בעזוכען א מואווינג פיקטשור שאו, ווען זיי געהען ארויס שפאצירען מיט זייער פרוי און קינדער, און זעהען דיא סטעני דארד, איינס, צוויי אין דריי רעל בילדער, וועט עס אפשר אנהאפען א מורא ווען זיי וואלטען געזעהן דאס זיי מיזען אויסזיצען דריי אדער מעהר שעה אין מהעאטער אום צו זעהן א פאלקאמענע פארשטעלונג פון איין סיפור המעשה. דיעזר גלייבען וואלט אבער ביי זיי נאר שנעל פערשוואונדען געווארען, ווען זיי וועלען נאר איינמאל בעזוכען דיא האלאסאלע פרעכטיגע מואווינג פיקטשור בילד "אונטאלערענץ" וואס יועדט איצט געצייגט אין דעם קאלאניאל מהעאטער. עס וואלט גיכער פאסירט דאס זיי וואלטען זיך אפילו נאך דער פארשטעלונג פון זייערע סיעטס פארגעסען זיך אויפצוהיבען ווייל אזא מערקווירדיגע ווערקונג מאכט דיא מויסטערהאפטיגקייט פון ריעזער פארדוקציאן אויפ'ן צוויי תער.

דער גרעסטער זשעניע פון לייוואנד מר. גריפיטהס האט שוין אויפגעפיהרט אונ אויסגעשטעלט עטליכע פון די קאלאסאלסטע מואווינג פיקטשור בילדער, וועלכע זיינען ארשגעשיידט לויט די בעסטע טעכניק אין ארטיסטישען געשמאק ווי די בעסטע פארטעל לגען אויף דער שפרעכגערער בייהנע. אבער קיינע פון זיינע בייזאהרייגע אינטערעסטונגען פון זיך פערגלייכען מיט זיין לעצטעס שאפונג — "אינטאלערענץ" סאי אין ערעלקייט פון פיאס אין פאי אין חערליכקייט פון דער פארשטעלונג אונ אויך זעלטענקייט פון דער אויסגעצייכנטער שויספיל.

מר. גריפיטהס איז בעריהמט פאר זיין אויסטערהאפטיגקייט מיט דיא „לאנגע פייער/אייס" ווען ער שטעלט אויס אין פיאיס אין דיא פון פאי אין פאיס אין דיא פון פאי אין פאיס אין דיא פון פאי אין פ

Post Dec. 13

Am. Post-Exam Jour News-Dec.

Calls "Intolerance" Splendid Failure.

CHICAGO, Dec. 10.—To the Editor of THE POST. Sir: David W. Griffith is called "the ruling genius of the motion-picture world." Reviewers in the press writing of his new exhibition called "Intolerance," exhaust the language in piling up compliments, and one of them says "you never have any idea how paltry and poverty-stricken the English language is until you try to describe a Griffith production."

There is evidently a singular streak in his genius. In his first great spectacular production "The Birth of a Nation," there is perversion of the history of the civil war and the Ku Klux Klan, and a cowardly but powerful stimulus to race hatred. These defects excited such opposition that in a number of cities and several states the exhibition was forbidden by the authorities.

The new series of films called "Intolerance" is on an immense scale and said to have cost nearly $2,000,000. There are wonderful scenes connected with life in Babylon, Judea, France and the United States. There is no question that it is a marvelous spectacular production.

The list of victims of intolerance as portrayed, make a strange mixture. The people who sought the crucifixion of Christ and the destroyers of the Huguenots are classed in modern times with those who fight white slavery and the liquor traffic.

Plans of philanthropy, organized charity, the work of moral reform and religious work, are pictured as intolerant.

These reformers are called "hypocrites," "meddlers," "busy bodies," "uplifters," "Pharisees," and there are disguised thrusts against "—— Foundation" and "Council of Seventeen."

We are familiar with many lovely women, who as social workers have given their lives in sacrifice and devotion to the poor and unfortunate, yet this play makes this cruel thrust—"when some become too old and homely to attract men they turn their attention to uplift work."

There is place and work for opposition to all forms of intolerance, hypocrisy and injustice, but Mr. Griffith's caricatures of philanthropy and religion and especially his blasphemous use of Jesus Christ is a splendid but painful failure.

DUNCAN C. MILNER.

COLONIAL
NOW—TWICE DAILY
Including Sundays, at 2:10 and 8:10 P. M.
"The World's Greatest Show."—Ashton Stevens.

D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

SYMPHONY ORCHESTRA OF 50 AND 40 VOICES

Mr. Griffith's First and Only Production Since "The Birth of a Nation"

PRICES
NIGHTS AND SAT. MATS.—25c, 50c, 75c, $1.00, $1.50 and $2.00
MATINEES—25c, 50c, 75c and $1.00
CHILDREN ADMITTED

COLONIAL
Zweimal täglich
einzig. Sonntags um 2:10 u. 8:10 nm.

D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

Symphony Orchestra von 50 und 40 Stimmen.

Herr Griffiths erste und einzige Aufführung seit „The Birth of a Nation".

Preise: Abend- und Samstag Matinee: 25c, 50c, 75c, $1.00, $1.50 und $2.00. Matinee 25c, 50c, 75c und $1.00.

Chron Dec 13

HOWARD HEDRICK, the publicity man who has announced from the housetops that Griffith's "Intolerance" is in town and might be seen at the Colonial Theater (if you get there in time), left Monday night for Pittsburgh. There he will publicize "the greatest show on earth" for the Christmas season.

H. Ellis Wade has gone to New York to meet Mr. Griffith, with whom he will journey to Philadelphia for the holiday opening of "Intolerance" there. The three will return later to Chicago to see the crowds lined up before their Halsted ticket office.

Post Dec 13

"The Birth of a Nation," with a record of more than twelve months in Chicago, will stay a week longer at the Colonial. Command engagements this world-renowned spectacle is no longer contract. It will give way to another David Wark Griffith spectacle, "Intolerance," which, by every report, is hailed as a far more stupendous film than "The Birth of a Nation." Griffith has proved himself the great creative genius of drama, and whatever he produces is awaited with deep interest. His latest opus will have its first showing at the Colonial on Tuesday night, Nov. 16.

Howard Hedrick, general press agent for "Intolerance," passed his birthday in Chicago last month while here with the film and publicity staff. Howard practically "ate up" the town. He was a social lion while here.

Post 12/13

News Note

Mr. Howard Hedrick, manager of Publicity, has gone to Pittsburgh to assist the publicity of Mr. Griffith's "Intolerance."

Open Evenings
Shopping and Friday the 23rd and Christmas Eve
A Small Deposit will hold goods in Christmas Storage

HILLMAN'S
"Christmas Store for Everybody"
State and Washington Sts.

Merchandise certificates are issued in any amount to those desirous of offering gifts in this form—redeemable in any department at any time.
Please apply at transfer desk, Main Floor, or at Credit Department, Fourth Floor.

—in the form with the luxuries of Christmas, with the staples of December, this store presents its offer of "Value and Attraction" with the security due at this great shopping season. Thursday, to-morrow, will be a day of remarkable values and attractions—SEE BELOW!

Big "Intolerance" display comes to Hillman's

You are invited to review the original stage properties which were used in the production of the $2,000,000 spectacle, now being staged pictorially at the Colonial Theater.

An Episode from the Babylonian Period of
INTOLERANCE

Daily at 11 to 12 A. M. and 3 to 4 P. M.—*Third Floor*
All are welcome!

Illustration: THE LION OF BABYLON

All are invited!

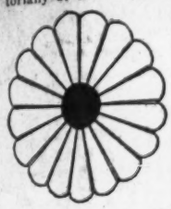
Am. Dec 13

Jewish Courier 12/13 & 15

"Intolerance" Display at Hillman's

You are invited to review the original stage properties

—which were used in the production of this $2,000,000 spectacle, now being staged pictorially at the Colonial Theatre.



An episode from the Babylonian period of

Intolerance

will be illustrated by members of the company to-morrow at 11 to 12 a. m. and at 3 to 4 p. m. The original stage properties used in creating this wonder-film are actually here and the living models will wear the gorgeous costumes, exact replicas of modes of the ages B. C.

Daily at 11 to 12 a. m. and at 3 to 4 p. m.—Third Floor.

All are welcome. All are invited.

COLONIAL

רענדאלף סט. ניער דיערבארן

איצט צוויי מאהל טעגליך

אויף זונטאג אום 2:10 און 8:10 אב.

ד. וו. גריפיטה'ס

פאלאסאלע $2,000,000 ספעקטאקעל

אונטאלערענץ

INTOLERANCE

דער פאמפא פון ליעבע דורך אלע צייטען

סימפאני ארקעסטרא פון 50

זאן און כארוס פון 40

מר. גריפיטה'ס ערשטע אין איינציגע

ווערק וינס די „בוידטה אף א גייטשא"

פרייזען:

נאכט און שבת מאטינע: 25ס, 50ס, 75ס, $1, 1.50 און $2.

מאטינעע: 25ס, 50ס, 75ס און $1.

L'Italia 12/13

COLONIAL

Ora—2 Volte al Giorno

Compreso la Dom. 2.10 e 8.10 p

SYMPHONY ORCHESTRA DI 50 STRUMENTI E 40 VOCI

La Prima e Sola Produzione di Mr. Griffith Dopo "The Birth of a Nation."

PREZZ

SERA E SAB. MAT.—25c. 50c, 75c, $1.00 $1.50 e $2.00

MATINEES—25c. 50c, 75c e $1

Si Ammettono i Ragazzi

L'Italia 12/15

COLONIAL

Ora—2 Volte al Giorno

Compreso la Dom. 2.10 e 8.10 p

SYMPHONY ORCHESTRA DI 50 STRUMENTI E 40 VOCI

La Prima e Sola Produzione di Mr. Griffith Dopo "The Birth of a Nation."

PREZZ

SERA E SAB. MAT.—25c. 50c, 75c, $1.00 $1.50 e $2.00

MATINEES—25c. 50c, 75c e $1

Un Grandioso Spettacolo al Colonial Theatre

2c LAST EDITION **2c**

STRIKE IMPERILS XMAS SHIPPING

THE DAY BOOK

An Adless Newspaper, Daily Except Sunday

VOL. 6, NO. 66 Chicago, Thursday, December 14, 1916 398

HUMAN JUDGE SHOWS UP "INTOLERANCE" OF SOCIAL REFORMERS

Judge Stelk of Domestic Relations Court Attacks Methods of Social Worker—The Case of Mrs. Puzian and the Good Samaritan—Reformers Ask Woman's Arrest.

"Intolerance," that great drama in motion pictures that exposes the sham and heartlessness of professional charity workers and reformers, is beginning to drive its lesson home in the courts of Chicago.

To the court of domestic relations has been assigned Judge John Stelk. He came to the court little known to newspaper readers. It appears that Stelk has sadly neglected the publicity value of "playing to the papers."

Before he was assigned to domestic relations that court had been overrun, operated and exploited by agents of the United Charities, high-

Jour. Dec. 14

Come With Us On the Greatest Adventure

LOVE
ROMANCE
THRILLS

"The Drama of a Sardou, the Romance of a Dumas; the Music of a Verdi; the Ballet of a Diaghileff and the Scenic Splendors of a Bakst."

THOUSANDS OF PERSONS

Are turned away at every performance.
Others get seats at the price of standing in line for hours.
Do your "INTOLERANCE" shopping early and comfortably.
Order your seats in advance—NOW!
Mail orders for seats accompanied by remittances filled promptly in the order of arrival.

BEAUTY
ADVENTURE
TEARS

This production cost as much as any one hundred of the two dollar productions in America. On this basis "Intolerance" should be worth $200 a seat.

D. W. GRIFFITH'S Colossal $2,000,000 Spectacle

INTOLERANCE

Love's Struggle Throughout the Ages

Three Orchestras and Chorus of 40

COLONIAL—NOW

TWICE DAILY, Including Sundays, at 2:10 and 8:10 P. M.
MOTORS AT 5:00 and 11:00 P. M.

PRICES:
Evenings & Saturday Matinees, 25c, 50c, 75c, $1.00, $1.50, $2.00
Other Matinees, 25c, 50c, 75c, $1.00

WOMAN'S HEART—ITS PATHWAY DOWN THE VISTAS OF TIME

COLONIAL
NOW—TWICE DAILY
Including Sundays, at 2:10 and 8:10 P. M.
"THE WORLD'S GREATEST SHOW"
—Rose Ashton Stevens

D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

THREE ORCHESTRAS AND 40 VOICES

Mr. Griffith's First and Only Production Since "The Birth of a Nation"

PRICES
NIGHTS AND SAT. MATS. 25c, 50c, 75c, $1.00, $1.50 and $2.00
MATINEES 25c, 50c, 75c and $1.00
CHILDREN HALF PRICE

Gt

Aw. 12/14

"Intolerance" Displays at Hillman's!

To-morrow the displays go on with illustrated episodes from the enthralling wonder-film, on which $2,000,000 was expended in production.

"Intolerance"

will be brought before your eyes to-morrow in its early Oriental magnificence—you will see the actual stage properties, the originals of which are in the British Museum, London, England—you will see the gorgeous costumes and head dresses on living models from D. W. Griffith's own company.

Do not forget to see this episode tomorrow at 11 to 12 A. M. and 2 to 5 P. M.

Restricted

Q 12/14

COLONIAL
Twelfth Night
MATS. TOMORROW, AT 2:10 AND 8:10 P. M.
D.W. GRIFFITH'S
INTOLERANCE
TOMORROW MATINEE AND NIGHT
10 AND 50 CENTS
ONE MORE DAY OF THE "THE WORLD'S GREATEST SHOW"
PRICES 25c, 50c, 75c, $1.00, $1.50, $2.00
MATINEES 25c, 50c, 75c, $1.00

L Sales 12/14

COLONIAL
Ora—2 Volte al Giorno
CONCERTO IN MIN. 8.15 & 10.15
D.W. GRIFFITH'S
INTOLERANCE
STUPENDOUS ORCHESTRA OF 40 VOCI
La Prima e Più Produzione di Mr. Griffith Dopo "The Birth of a Nation"
PREZZI
DOM. E SAB. MAT. 25c, 50c, 75c, $1.00, $1.50, $2.00
MATINEES 25c, 50c, 75c, $1.00
Bambini Metà Prezzo

DAILY NEWS, THURSDAY, DECEMBER 14, 1916.

Merchandise certificates are issued in any amount to those desirous of offering gifts in this form—redeemable in any department at any time.
Please apply at transfer desk, main floor, or at credit department, fourth floor.

A small deposit will hold goods for Christmas delivery. Merchandise purchased here may be delivered any day you desire.

HILLMAN'S
"The Christmas Store for Everybody"
State and Washington Sts.

Open Evenings: *Commencing to-morrow this stor until Christmas—a public service that advantages to be gained by the practice of the shopping precept*—Make the Most of

Third Floor

"Intolerance" Display at Hillma

Thousands of spectators yesterday reviewed the interesting Bab from "Intolerance," now on exhibition at Hillman's—and enthusiastic w

To-morrow the displays go on with illustrated episodes from wonder film, on which $2,000,000 was expended in production.

INTOLERANC

—will be brought before your eyes to-morr ow in its early Oriental n will see the actual stage properties, the originals of which are in the London, England—you will see the gorgeous costumes and head models from D. W. Griffith's own company.

Do not forget to see this display to-morrow, 11 to 12 A. M. a

22

MAYOR IS PREPARING TO SEE ALD. MERRI

Writing a Letter Accept the Councilman's Pla for a Conference.

Mayor Thompson is going to take Charles E. Merriam at his word a preparing a letter to-day acceptin alderman's invitation for a conferen administrative constructive work. mayor told the newspaper reporter much at the daily interview.
"Have you made up your mind on

Hen
The St

Am. Dec. 14

"Intolerance" Stage Epic of the Ages

BY DOROTHY DIX.

IF MR. DAVID W. GRIFFITH does not quit doing things to moving picture films he will have to do something to the dictionary. Jack it up, you know, and register about a million new adjectives, if you know what I mean. As it is, you never have any idea how bankrupt poverty stricken the English language is until you try to describe the Griffith productions.

For instance, you may say that "Intolerance," the latest Griffith wonder spectacle, is superb, magnificent, dazzling, thrilling, awe-inspiring, barbaric and then when you are breathless with having exhausted every form of praise you know, you feel that you have spoken of them, you haven't told the half of it.

There is no use in trying to describe "Intolerance." You will have to see it with your own eyes to get the dizzy conception of its magnitude and grandeur, its power, its universal appeal, its overwhelming greatness. You can look a great mountain in the face and say, "Mr. Mountain, I know you are big, I know you are the biggest thing in sight, but I know I can lick you," but you can't do that with a great work of art like "Intolerance." It is too big for you to get your mental arms around it. It has almost all times, been intolerance that has been the most malignant force for evil.

And so this man David Griffith, with this vision of the sinister part that intolerance has played in the world set himself the task of flashing a warning against intolerance to this young generation, even as the warning is flashed to the drunken revelers on the walls of Belshazzar's banquet hall.

And because he is the magician of the film, Mr. Griffith has done this in a series of pictures so vivid, so interesting with life and passion and blood and battle and tears and misery, that the dullest spectator needs no interpreter to explain their meaning to him. They speak for themselves to him.

Intolerance! Intolerance! Intolerance!

Dec. 15

קאראניאר

רענדאלף און סטייט סטריט

צוויי פארשטעלונגען טעגליך

אויך זונטאג 2:10 נאכמיטאג און 8:10 אבענדס

"אינטאלעראנץ" איבערשטייגט אין פראכט און גלאנץ אלץ וואס עס איז געווייזען געווארען אין מאזיינג פיקטשורס.

ק. מרמר אין "אידישען טעגבלאט" יעצט. 8.

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVES STRUGGLE
THROUGHOUT THE AGES

3 ארקעסטערס 40 כאריסטין

מר. טריפיטה'ס איינציגע פראדוקציאן זייט "די בוירטה אף א נישאן."

פרייזען: ביי נאכט און שבת מאטיני 25ס, 50ס, 75ס, $1.00, $1.50 און $2

מאטינים 25ס, 50ס, 75ס און $1.00.

קינדער זייצען ווילקאמען.

Staats Zeitung Dec 15

COLONIAL

Zweimal täglich

einschl. Sonntags, um 2:10 u. 8:10 um

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE
THROUGHOUT THE AGES

Symphony Orchestra von 50 und 40 Stimmen.

Herr Griffiths erste und einzige Aufführung seit „The Birth of a Nation".

Preise: Abend- und Samstag Matinee: 25c, 50c, 75c, $1.00, $1.50 und $2.00. Matinee 25c, 50c, 75c und $1.00.

Chicagoer Presse

Unsere und Babylon's Sitten.

D. W. Griffiths „Intolerance" gibt über die religiösen Zustände, die Sitten wie die Rechte der Frauen Babylon's interessante Aufschlüsse.

In dem neuesten und großartigsten Wandelbild „Intolerance" hat der Zauberer D. W. Griffith eine Leistung vollbracht, die auf der Bühne bisher noch niemals gewagt wurde. Er hat ein Stück geschaffen, eine Geschichte, die, aus vier starken, erschütternden, nebeneinander herlaufenden Handlungen bestehend, trotzdem in jedem ihrer Teile verschieden ist. In dieser Weise ist ein Werk entstanden, das als er es begann, für unmöglich gehalten wurde. Alle vier Teile in „Intolerance" sind durch die Gesamtidee der Liebe miteinander verbunden.

Vom Hochmut sagt Shakespeare's Wolsey: „Durch diese Sünde fielen die Engel". Aber Stolz ist nur ein Teil der Unduldsamkeit, der Intoleranz, gegen welche sich dieses Wandelbild wendet. Hochmut, Heuchelei, Mangel an Teilnahme und Genugsamkeit sind Ausfluß Zeichen des gleichen Uebels. Um dieselben zu bekämpfen, hat Herr Griffith die Geschichte Babylons durchforscht, die Leiden des Nazareners und die Tragödie der Hugenotten herangezogen. Um aber die Lehre der heutigen Menschheit nahe zu bringen, führt er in „Intolerance" eine moderne Begebenheit ein, die voll von Spannung und erschütternder Wirkung ist.

Uebersetzungen durch alle Zeitalter ist der Titel, den Herr Griffith seinem Werk als Motivtitel gibt. Das von ihm geschaffene Werk ist in all den intolerierenden Gottheiten unserer Welt und wird es ganz unsere Zeit, und das war der Grund, daß er sich auf Babylon geschlossen, und gezeigt, daß auch die Mängel dieser alten Zivilisation zu unternehmen zu remedieren.

News. 12/15

COLONIAL Twice Daily
Including Sundays, at 2:10 and 8:10 P. M.
"The world's greatest show."
—Says Ashton Stevens.

D. W. GRIFFITH'S
Colossal $2,000,000 Spectacle
INTOLERANCE
Love's struggle throughout the Ages

THREE ORCHESTRAS AND FORTY VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"

PRICES: Night & Sat. Mat. 25c to $2. Mats. 25c to $1.
CHILDREN ADMITTED

Jour. Post Dec 12/15

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INCLUDING SUNDAYS, AT 2:10 AND 8:10 P. M.
"THE WORLD'S GREATEST SHOW"
—Says ASHTON STEVENS

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INTOLERANCE
LOVE'S STRUGGLE
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CHILDREN ADMITTED

Exam. 12/15

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—Says ASHTON STEVENS

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CHILDREN ADMITTED

Trib. 12/15

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Including Sundays, at 2:10 & 8:10 P. M.
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—Says Ashton Stevens

D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
Intolerance
LOVE'S STRUGGLE THROUGHOUT THE AGES
THREE ORCHESTRAS—
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Mr. Griffith's First and Only Production Since "The Birth of a Nation"
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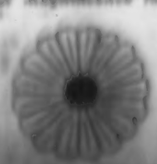
CHILDREN ADMITTED

Amer. Jour Dec 15

"Intolerance" Displays Here

Historic pageant and distinct magnificence lures greatly appealing features. Thousands of spectators enter.



An "Intolerance"

News Dec. 15

Oriental grandeur and unusual magnificence form the appealing features of the

Third Floor

"Intolerance" displays at Hillman's

Third Floor

Thousands of spectators yesterday reviewed the interesting Babylonian displays from "Intolerance," now on exhibition at Hillman's—and enthusiastic was the comment.

To-morrow the displays go on with illustrated episodes from the enthralling wonder film, on which $2,000,000 was expended in production. Booklets and descriptive catalogues will be freely distributed.

Ancient Babylonian Design

Do not forget to see this episode to-morrow, 11 to 12 a. m. and 3 to 4 p. m.

An "Intolerance" display will be brought before you to-morrow in Oriental magnificence—you will see the actual stage properties, the originals of which are in the British museum, London, England—you will see the gorgeous costumes and headdresses on living models from D. W. Griffith's own company—a collection interesting in its wonderful variety.

Exam. Dec. 15

EVERY movie show man is a critic and admits it. When you get 1,500 of them and their women folk applauding a show with vim and vigor, you've got a "hit."

Fifteen hundred exhibitors and their women folk did that very thing yesterday morning in the Colonial to see "Patria."

There was hand-clapping all the time. Hand-clapping is a rare exercise for picture spectators. D. W. Griffith productions get it, too. Leopold Wharton produced "Patria" for international following William Randolph Hearst's preparedness ideas, woven into dramatic plot by Louis Joseph Vance.

Like the D. W. G. productions, "Patria" has an inspired musical score. Advisedly I say "inspired," for nothing short of inspiration could get these critical exhibitors to hip-hip-hurrah for the flag and the American nation. George Cohan must have had a hand in the selection of the pieces.

Chas Live Stock World 12/15

COLONIAL
NOW—TWICE DAILY
—Including—
Sundays at 2:10 and 8:10 P. M.

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

Symphony Orchestra of 50 AND 40 VOICES

Mr. Griffith's First and Only Production Since "The Birth of a Nation"

PRICES:
—Nights and Saturday Matinee—
25c, 50c, 75c, $1, $1.50, $2
Matinees—25c, 50c, 75c and $1

Vaud 12/15

12/15

Un Grandioso Spettacolo al Colonial Theatre

Roma non è stata costruita in un giorno e neppure la città di Babilonia fu riedificata come per incanto, ma sedici mesi di lavoro materiale e sforzi davvero portentosi da parte di un'armata di abili artisti ed operai sono rappresentati nella scena, che mostra la sala dei banchetti di Belshazzar in quell'ispirato spettacolo di D. W. Griffith, che ha per titolo "Intolleranza" e che attualmente si eseguisce al Colonial Theatre, due volte al giorno.

Mesi e mesi di fatica mentale sono stati necessari agli artisti per potere dare a perfezione l'illusione della ricostruzione della bellissima città di Babilonia, amata e difesa da Belshazzar e dalla sua Principessa.

Volendo assistere ad un magnifico spettacolo cinematografico insuperato, bisogna recarsi al Colonial Theatre, ove sarà dato di apprendere nozioni d'arte e di storia.

Come With Us On The Greatest Adventure

LOVE
ROMANCE
THRILLS

"The Drama of a Sardou; the Romance of a Dumas; the Music of a Verdi; the Ballet of a Diaghileff and the Scenic Splendors of a Bakst."

THOUSANDS OF PERSONS

Are turned away at every performance.

Others get seats at the price of standing in line for hours.

Do your "INTOLERANCE" shopping early and comfortably.

Order your seats in advance—NOW!

Mail orders for seats accompanied by remittances filled promptly in the order of arrival.

BEAUTY
ADVENTURE
TEARS

This production cost as much as any one hundred of the two-dollar productions in America. On this basis "Intolerance" should be worth $200 a seat.

D. W. GRIFFITH'S Colossal $2,000,000 Spectacle

INTOLERANCE

Love's Struggle Throughout the Ages

Three Orchestras and Chorus of 40

COLONIAL—NOW

TWICE DAILY, including Sundays, at 2:10 and 8:10 P. M.
MATINEE AT 2:00 and 11:00 A. M.

PRICES:
EVENINGS & SATURDAY MATINEES
25c, 50c, 75c, $1.00, $1.50, $2.00
Other Matinees, 25c, 50c, 75c, $1.00

WOMAN'S HEART—ITS PATHWAY DOWN THE VISTAS OF TIME

Amer. 12/15

As Ed Smith Sees It

THE MAN OF VALOR HOLDS HIS TITLE.

Jess Willard stumbled on to a fighter the other night he admitted finally he couldn't whip. And Jess, you must know, doesn't believe there is a man in the world capable of giving him a winning argument. No, this isn't going to be any stereotyped story of the unknown bully on the street who teached the champion how to take a joke.

The man the modern champion came onto, saw and conquered was a mighty gladiator of ancient days—the former in the flesh and the latter in the shadows. It happened during a visit of the modern conqueror and his manager, Tom Jones, to the Colonial Theater upon the invitation of Dave Griffith, whose "Intolerance" is running there. Griffith came in and sat with us, for I happened to be of the party.

Now, no man in the world has a greater booster than Willard has in Griffith, but likewise this same Griffith is a tremendous booster for Elmo Lincoln, who plays the part of "The Mighty Man of Valor" in the picture and whose torso is a thing of beauty to the athletic expert. The first thing Griffith did was to dilate upon the prowess of Lincoln, spending some time in telling what a wonderful man he is.

Jones thereupon began to josh Jess and kiddingly inquired if he thought he stood a chance with the man of valor. Jess turned to me and remarked that while Jones might be kidding, he didn't think so much of Lincoln, and believed he could trim him as he stood, and without previous training.

* * *

Just about that time the screen showed the terrible battle on the walls of Babylon, going faster than any ten-round no-decision contest you could ever imagine. There was The Man of Valor, stemming the tide of onrushing Persians by wielding his sword with great effect. One Persian, who certainly was a game chap, overmatched himself by getting within range of the swinging blade. With one mighty stroke the Man of Valor removed

COLONIAL

רענדא ה סט. נעבן דירבארן

איצט צוויי מאל טענליך

אויך זונטאג אום 2.10 און 8.10 אבענדס

D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

ד. וו. גריפיטה'ס

קאלאסאלע 2,000,000 ד. ספעקטאקעל

אונטאלערענץ

דער קאמפף פון ליעבע דורך אלע צייטען

מיטפאני ארקעסטרא פון 50 פערד

זאן און קארום פון 40.

מיט גריפיטה'ס ערשטע און איינציג

ווערק זונט די „בוירטה אף א ניישאן".

פרייזען:

נאכם און שבת מאטינע: 25 ס., 50 ס.

75 ס. 1 ד. 1.50 ד. און 2 ד.

מאטינעס: 25 ס., 50 ס., 75 ס. און 1 ד

פינרער אריינגעלאזען

Amer. 12/15

"PRINCESS BELOVED"

One of the doll stars to be seen to-day at the pageant held at the Auditorium Hotel for the Christmas benefit of the Esther Falkenstein Settlement.

The small girl's dream of heaven will be realized today at the doll pageant held at the Auditorium Hotel.

Every variety of doll—rag, wax, bisque, composition, Kruse, character types, costume dolls, crying dolls, dark and fair baby dolls, Dinahs and soldier dolls—are to be on sale at this attractive bazaar, the proceeds of which will be used in the Esther Falkenstein Settlement.

Mrs. Frank G. Lowden, wife of the Governor-elect, and Miss Lolita Armour have each donated charming baby dolls with blonde curls and pink sashes. Mrs. Adolph Mark is general chairman of the affair. Mrs. Samuel I. Levin of the theatrical booth and Mrs. Frank James of the merchants booth.

"Princess Beloved," a character doll of the Babylonian period as shown in "Intolerance," is created by D. W. Griffith.

Jour. 12/16

Jour. 12/16

COLONIAL TWICE DAILY Including Sundays, at 2:10 & 8:10 P. M.

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

THREE ORCHESTRAS AND FORTY VOICES

Mr. Griffith's First and Only Production Since "The Birth of a Nation"

PRICES—Nights and Sat. Mat.—25c to $2.00 Matinees—25c to $1.00
CHILDREN ADMITTED

Am 12/16

Seats New Selling for New Year's

Am 12/16

'Go-To-Movie Week'

BY ROB REEL.

"Go-To-Movie-Week," Christmas to New Year's, has caught the approval of all Chicago apparently. A flood of letters commending the move and approving the suggestion that it be made annual have been received since the inception of the idea in these columns last week and its indorsement by such men as Mayor Thompson and D. W. Griffith. S. G. Sladdin, general manager of Consolidated Films, writes congratulating the Evening American on the bigness and the soundness of "Go-To-Movie-Week." He closes with this:

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'Intolerance' Awes

The very stupendousness of the production of D. W. Griffith's "Intolerance," which has been presented at the Colonial Theater during the past three weeks, has awed the huge audience that have been in attendance twice daily. The speaking pictures with an orchestra and chorus never before shown the capacity of the two young people in the modern play, the massive scenes of ancient Babylon, the majestic grandeur of the production of Judea in the days of the Roman Empire and of medieval France during the massacre of St. Bartholomew, and lastly the inspiring "Finale" the greatest production that has ever been displayed in the home theater. Since the opening of the engagement Sunday, Mrs. Ed-Rose's "Song Bird" has been drawn from the boudoir and sits to get more

VIEWED PAGEY
INTOLERANCE at the COLONIAL

Am 12/16

"Intolerance," David Wark Griffith's great spectacle, dealing with epochal events ancient, medieval and modern, remains on views at the Colonial. Its pictures of ancient Babylon discount all former attempts at spectacular production. The most extensive and the most gorgeous scenes ever erected are animated by thousands of figures in rite, feast and battle. Similarly, the pictures of the life of Christ and of the St. Bartholomew massacre are filmed on a mighty scale. The modern story is traced in great detail. A score arranged by Joseph Carl Briel heightens every pictorial effect.

COLONIAL
Twice Daily
Including Sundays, at 2:10 and 8:10 P. M.
"The World's Greatest Show."
—Says ASHTON STEVENS.

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

THREE ORCHESTRAS
—AND—
FORTY VOICES

Mr. Griffith's First and Only Production Since "The Birth of a Nation"

Prices: Nite and Sat. Mat. 25c to $2.00—Mats. 25c to $1.00.
CHILDREN ADMITTED

Bessie Love,
"INTOLERANCE"
(PHOTO-SPECTACLE)
COLONIAL.

Chgo Life Stock World
12/16.

COLONIAL
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—Including—
Sundays at 2:10 and 8:10 P. M.

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INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

Symphony Orchestra of 50
AND 40 VOICES

Mr. Griffith's First and Only Production Since "The Birth of a Nation"

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Matinees—25c, 50c, 75c and $1

Where You Dine and Dance

Where you dance at the Lamb's Café, Lamb Gambol there every night. The Melsene take a few dance at Winter Garden, "The Parisian Tango." Two scenes from "Intolerance" due at Marigold Room, Bismarck Garden.

Looping the Camera Loop You Will Find—

"Intolerance" strong at the Colonial. Will be seen by every one.

Am 12/16

Am 12/16

STAGE BULLETINS

BY THE OPTIMIST

COLONIAL TWICE DAILY
Including Sundays at 2:10 and 8:10 P. M.

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE

Amer. 12/15

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COLONIAL

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איצט צוויי טאג מענליך

אויך זונטאג אום 2.10 און 8.10 אבענדס

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INTOLERANCE
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ד. וו. גריפיטה'ס

קאלאסאלע 2,000,000 ד. ספעקטאקעל

אונטאלארענץ

דער מאכטיגסטן ווערק פון ליעבע דורך אלע צייטען

מוסמאני ארקעסטרא פון 50 פערזאן און קארום פון 40.

מיט גריפיטה'ס ערשטע און איינציגע ווערק זינט די „בוירטה אף א נייסען".

פרייזען:

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מאטינעס: 25 ס., 50 ס., 75 ס. און 1 ד

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"Princess Beloved" a character doll of the Marshall Field [illegible] is being [illegible] "Intolerance" is [illegible] by D. W. Griffith.

Jour. 12/16

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News. 1/1/16

COLONIAL TWICE DAILY Including Sundays at 2:10 and 8:10 P. M.

D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

THREE ORCHESTRAS AND FORTY VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"

PRICES—NIGHTS AND SAT. MATS.—25c to $2.00. MATINEES—25c to $1.00. CHILDREN ADMITTED.
SEATS NOW SELLING FOR NEW YEAR'S EVE. NO ADVANCE IN PRICES

News 1/1/16

Holiday dullness, which usually affects the purveyors of amusements at this season of the year, has made no material difference to the receipts of the Colonial, where D. W. Griffith's spectacle, "Intolerance," holds sway.

"Idle Wives" remains at the LaSalle theater another week.

Post 1/1/16

The new Griffith production, "Intolerance," begins its fourth week at the Colonial on Tuesday next. If we can judge anything from the crowds that stand in line outside the box office even in this wintry weather, we would say that "Intolerance" is having one of the record runs of photoplay history. It is a magnificent spectacle, well worth seeing from any point of view.

Post 1/1/16

Mae Marsh---An Intimate Picture

By Oma Moody Lawrence.

The gods smiled when Mae Marsh was born—they gave her red-gold hair, blue, blue eyes, a pathetic little mouth and an adorable rose-leaf complexion. One can imagine that in youth she was an ugly duckling—she has so decidedly become the swan. The eyes and the mouth would make here a face to look at twice, for Ireland never sent us bluer orbs, and one could not imagine more mobile and expressive lips. We know without any telling that the delicate skin must be carefully guarded lest it freckle in the harsh winds, and ten years ago big brother probably described her stenday frame as "scrawny." For Mae Marsh is certainly not plump; one knows that she does not have to diet or avoid the lazy but pleasant custom of lying abed till noon. She is not a dainty, gamin girl, as impulsive and frank as if that issue from boarding school rather than from acting a prominent part in a great film spectacle.

She greeted me with both hands outstretched, as if I had been an old school friend. We settled down into a comfortable couch and had a chatter hour instead of "conference." Mae Marsh is the only person I know who can talk with tears in her eyes that she just didn't know how she was going to get along without Mr. Griffith.

"You see, she said, I've been with him five years, and he knows me and I know him so well. It's just like a big family. I don't know what I'm going to do without him." (Sigh.)

"Five years, I said, I've been with him five years, and he knows me and I know him so well. It's just like a big family. I don't know what I'm going to do without him." (Sigh.)

"Why, I almost as everyone else,

Evening Newspaper - Oct. 17/9/16. Jour.

LIBERTY THEATRE NOW

42d STREET
West of Broadway

TWICE TODAY and EVERY DAY

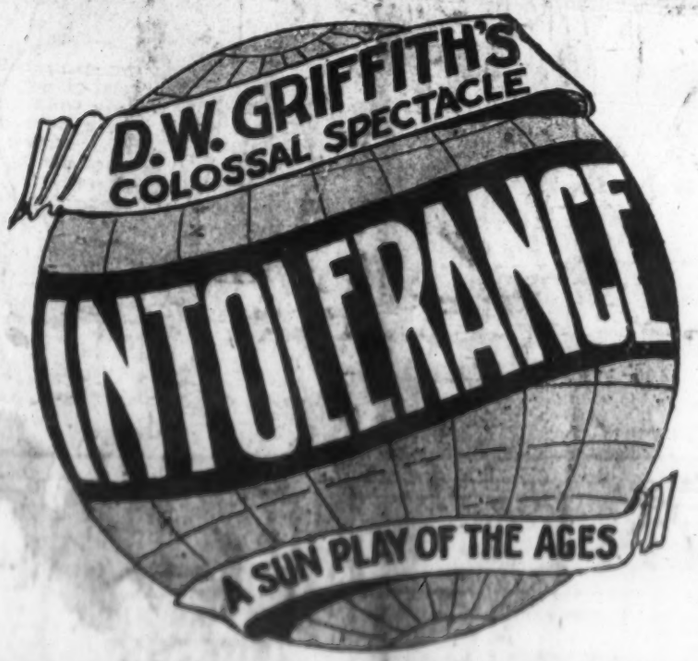
Including Sundays at 2:15 & 8:10 P. M.

PRICES NIGHTS AND SATURDAY MATINEES - - - - - - - 50c, $1 and $2
ALL OTHER MATINEES, INCLUDING SUNDAY MAT., 25c, 50c and $1 PRICES

TO AVOID STANDING ON LINE, SEATS SELLING FOUR WEEKS AHEAD.

SOMETHING SO THRILLINGLY EPOCHAL IT WILL MAKE YOU FEEL THE IMPULSE OF A NEW AND MIGHTY FORCE

Accompanied by Orchestra From the Metropolitan Opera House.



Cost More Than Twice as Much as All the Combined $2.00 Attractions Now Playing in New York.

LIFE'S MIGHTY DRAMA, DOWN THE CENTURIES SEEN AS FROM A PINNACLE IN ONE SWEEPING GLANCE

"Stupendous, tremendous, revolutionary, intense, [illegible] thrilling—and then you can throw the old typewriter away and [illegible] the dictionary. [illegible] Up to the minute, the most striking human exposition that has ever been presented to the world. No spectacle, drama, book, speech or any other interpretation understood by mankind has ever registered the emotions that this production brings."—WIDE WORLD MAGAZINE.

We prefer to let the unbiased critics of New York's Great Newspapers tell the rest of the story:

"Thrilled a thoroughly wise audience into involuntary applause with its intense realism." N. Y. Herald

NEW YORK EVENING POST:
[illegible]

CHARLES DARNTON, EVENING WORLD:
[illegible]

HEYWOOD BROUN IN THE TRIBUNE:
[illegible]

NEW YORK TRIBUNE:
[illegible]

NEW YORK HERALD:
[illegible]

NEW YORK EVENING SUN:
[illegible]

"[illegible] of what clashes the greatest ever seen [illegible]" T. E. Oliphant, Eve. Mail

News. 12/16

COLONIAL TWICE DAILY Including Sundays at 2:10 and 8:10 P. M.

D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

THREE ORCHESTRAS AND FORTY VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"

PRICES—NIGHTS AND SAT. MATS.—25c to $2.00. MATINEES—25c to $1.00. CHILDREN ADMITTED.
SEATS NOW SELLING FOR NEW YEAR'S EVE. NO ADVANCE IN PRICES

News 12/16

Holiday dullness, which usually affects the purveyors of amusements at this season of the year, has made no material difference to the receipts of the Colonial, where D. W. Griffith's spectacle, "Intolerance," holds sway.

"Idle Wives" remains at the LaSalle theater another week.

Post 12/16

The new Griffith production, "Intolerance," begins its fourth week at the Colonial on Tuesday next. If we can judge anything from the crowds that stand in line outside the box office even in this wintry weather, we would say that "Intolerance" is having one of the record runs of photoplay history. It is a magnificent spectacle, well worth seeing from any point of view.

Post 12/16

Mae Marsh---An Intimate Picture

By Oma Moody Lawrence.

The gods smiled when Mae Marsh was born—they gave her red-gold hair, blue, blue eyes, a pathetic little mouth and an adorable rose-leaf complexion. One can imagine that in youth she was an ugly duckling—she has so decidedly become the swan. The eyes and the mouth would make here a face to look at twice, for Ireland never sent us bluer eyes, and one could not imagine more mobile and expressive lips. We know without any telling that the delicate skin must be carefully guarded lest it freckle in the harsh winds, and ten years ago her brother probably described her stenographer frame as "scrawny." For Mae Marsh is certainly not plump; one knows that she does not have to diet or guard the lazy but pleasant custom of being abed till noon. She is just a slender, graceful girl, as impulsive and frank as if just come from boarding school rather than from acting a prominent part in a great film spectacle.

She greeted me with both hands outstretched, as if I had been an old school friend. We settled down into a happy gossip and had a regular heart-to-heart "visit." She confided to me with tears in her eyes that she didn't know how she was going to live alone without Mr. Griffith.

"You see," she said, "I've been with him for years, and he knows my work. I know him as well. It's just like being out into the big world from a carefully sheltered boarding school. I know you know, you are just in there the full season and the dressing rooms are dull to see all there is outside. You know, we realize that we are having our friends and all the same associations of years—and that is terrible.

"Why, I don't know as much about my own income as everyone else seems to know. But I can work. I always want to look at money. I have it.

"And you know that you have to have faith when you are in. We get you just take advantage of them. When I come to film in my company, I'm Friday, perhaps one, but Mr. Griffith would say, 'Mae, I want you to be in the park.' I'd say, 'Why, I don't know the park.' He would say, 'Well

Evening Newspaper. - Oct. 12/9/16. Jour.

LIBERTY THEATRE NOW

42d STREET
West of Broadway

TWICE TODAY and EVERY DAY

Including Sundays at 2:15 & 8:10 P. M.

PRICES NIGHTS AND SATURDAY MATINEES - - - - - - 50c, $1 and $2
ALL OTHER MATINEES, INCLUDING SUNDAY MAT., 25c, 50c and $1 PRICES

TO AVOID STANDING ON LINE, SEATS SELLING FOUR WEEKS AHEAD.

SOMETHING SO THRILLINGLY EPOCHAL IT WILL MAKE YOU FEEL THE IMPULSE OF A NEW AND MIGHTY FORCE

Accompanied by Orchestra From the Metropolitan Opera House,

Cost More Than Twice as Much as All the Combined $2.00 Attractions Now Playing in New York.

LIFE'S MIGHTY DRAMA, DOWN THE CENTURIES SEEN AS FROM A PINNACLE IN ONE SWEEPING GLANCE

"Stupendous, tremendous, revolutionary, intensely thrilling—and then you can throw the old typewriter away and give up the attempt. Adjectives are useless, language not adequate, but no matter what you may be about to attempt to describe, the most striking human expression that has ever been presented to the world. No spectacle, drama, book, speech or any other expression understood by mankind has ever registered the emotions that this production brings."—WID'S MAGAZINE.

We prefer to let the unbiased critics of New York's Great Newspapers tell the rest of the story:

"Thrilled a thoroughly wise audience into involuntary applause with its intense realism." N. Y. Herald

"Illustration of what clashes the greatest ever seen in theatre." T. E. Oliphant, Eve. Mail

Dziennik Ludowy 12/16

Lit. 17/17/16

"Nietolerancja"

Ciekawy obraz wystawia obecnie teatr Colonial, przy Randolph i State st. Tytuł jego "Nietolerancja" pomysłu słynnego twórcy potężnego obrazu z czasów wojny cywilnej zatytułowanego "Birth of the Nation" — Dawida Griffitha.

Treść obrazu jest bardzo szeroką, nie da się ująć w ramach niniejszej notatki, powrócimy do niej później. Krótko mówiąc jest to ujęcie w czterech historycznych fazach historycznych dziejów odwiecznej walki apostołów i szermierzy tolerancji i miłości z przedstawicielami despotyczną nietolerancji, i nienawiści.

Widzimy Judeję za czasów apostoła z Nazaretu, Babilon w czasie potęgi tego miasta, Francję w czasie panowania Karola IX, wreszcie nasze współczesne życie.

We wszystkich tych okresach czasu walka między tymi idejami toczy się, powodując straszne dla ludzkości i cywilizacji skutki.

Przed oczyma widza, przesuwają się znane historyczne postacie, przez mózg jego przebiega tysiące myśli kryjących się pod symbolami i w zdarzeniach. Trudno po jednym przedstawieniu zdobyć się na syntezę...

Technicznie, obraz ten jest gienjalnym. Nic podobnego nie można sobie było wyobrazić w ramach obrazu ruchomego. Griffith okazał się swego rodzaju gienjuszem. A przytym obraz jest skończony. Niema żadnego dysonansu. Od dekoracyjnej strony, potężnej architektury Babilonu, do giestu trzeciorzędnego statysty — wszystko jest doskonałą całością.

"Obraz ten powinni zobaczyć wszyscy myślący ludzie. Szczególniej nasi czytelnicy winni zobaczyć go. Będzie on dla nich źródłem misterjałów, przemawiających zabłędnych przez nas szerzoną...

COLONIAL TWICE DAILY
Including Sundays at 2:10 & 8:10 P. M.
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
Love's Struggle Throughout the Ages
Three Orchestras and Forty Voices
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES—Nights and Sat. Mats.—25c to $2.00. Matinees—25c to $1.00
CHILDREN ADMITTED
Seats Now Selling for New Year's Eve. No Advance in Prices.

Trib 12/17/16

L'Italia 12/17

Where to Spend the Quiet Eve of New Year's

"Fair and Warmer," the varieties, the burlesque, and the intolerant Mr. Griffith's intolerant "Intolerance." Perhaps after all we shall be able to achieve the New Year's alacrity of spirit and cheer of mind without the customary bowls of wi-

Exam 12/17/16.

COLONIAL
Ora---2 Volte al Giorno
Cominciando la Dom. 2.10 e 8.10 p
D.W. GRIFFITHS
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVES STRUGGLE THROUGHOUT THE AGES
SYMPHONY ORCHESTRA DI 50 STRUMENTI E 40 VOCI
La Prima e Sola Produzione di Mr. Griffith Dopo "The Birth of a Nation."
PREZZ
SERA E SAB. MAT.—25c. 50c. 75c. $1.00 $1.50 e $2.00
MATINEES—25c. 50c. 75c e $1
Si Ammettono i Ragazzi

Exam 12/17/16

Colonial.

Is it a knock or a boost to call Chicago "the modern Babylon?"

This is the question that arises to plague municipal uplifters from the flames of the ancient city—its destruction portrayed in D. W. Griffith's greatest spectacle, "Intolerance," at the Colonial Theatre this week. At this time it is [illegible] fashion to refer to New York or Paris as a "modern Babylon" when you desire to pandemic in grand numbers. Babylon has stood for everything that is ever immoral, sinful, decadent and depraved. In fact it has stood for a whole lot more than it ever deserved. This is the opinion of [illegible] and historians who search professors and historians who [illegible] Griffith in drawing "Intolerance."

Perhaps might not the ancient Babylon be the model in the prosperity [illegible] of Babylon surpassed [illegible] number of [illegible] Babylon surpassed [illegible] with artistic [illegible] Babylon had [illegible] the [illegible] of the [illegible] Babylon and [illegible] of the [illegible] and [illegible] of the [illegible] and [illegible] of the [illegible]

David Jewish News 12/17.

„אינטאלעראנץ" אין קאלאניאל טהעאטער.

איינע פון די מערקווירדיגסטע זאכען וואס דער מענשליכער געדאנק האט בעשאפען אין אונזער יאהרהונדערט איז אהן צווייפעל, די גרויסע קונסט־בילד „אינטאלעראנץ" וואס דייוויד וו. גריפיטה האט מיט זיין רייכער פאנטאזיע בעשאפען אין וואס ווערט איצט געווירדיגט אין קאלאניאל טהעאטער.

„אינטעלעראנץ" איז א בילד, וועלכע שטעלט פאר דאס לעבען פון מענשען אין פיער פערשיעדענע עפאכען פון דער מענשליכער געשיכטע אין פיער פערשיעדענע לענדער.

די בילד פיהרט אונז אויף אין בבל, אין דער לאנד וואו עס איז געשטאנען דערפאר, ווייל די פערשלאפסע און גע־מארדעטע האבען זיך ערלויבט אנדערש צו דיינקען און זיינען נים געווען איינ־שטימיג מיט דער הערשענדער מיינונג פון דער צייט.

עס נעהמט דריי שטונדען צו זייען דיזע בילד. נאר ווען עס זאל אפילו נע־רויערען דריי טעג, וואלט מען אויך נים מיער געוואר צו ווערען אין בעטראכטען דעם גרויסען האמפ וואס די מענשען האבען אנגעפיהרט אין אלע צייטען אין לענדער פון דער מענש אין איז דער בילד. דער גראנד איז, אז מענשען האבען אין אלע צייטען מערשלאפסע און געמארדעט מענשען בלוין די ווינעל פון אונזער ציוויליזאציאן און פון דארטען נעהן מיר אוועק אין דער לאנד וואו עס האבען אמאל רעגירט אונזערע עלטער זיידעס. פון ארץ ישראל שפרינגען מיר אריין אין פראנקרייך אין דער צייט פון מיטעלאלטער און דאן הויבט זיך אויף פאר אונז דער פארהאנג פון אונזער איצטיגער וועלט. און האטש מיר זעהען פערשיעדענע מענשען פון פער שיעדענע צייטען און לענדער, דאך זעהן מיר איין גרויסען גראנד דורכגעפיהרט אין דער בילד. דער גראנד איז, אז מענשען האבען אין אלע צייטען מערשלאפסע און געמארדעט מענשען בלוין

Hew 12/17/16

Other Good Releases.

"Robinson Crusoe" has been filmed and is due for its initial appearance some time during the holidays. Annette Kellermann in "The Daughter of the Gods" should arrive in Chicago about New Year's. Of course this will be of interest to Chicago people only, who will have "Intolerance" and other big film attractions.

"Intolerance" continues to be the big cinematic attraction here in Chicago. The patrons pass along by word of mouth its wonders, and this, coupled with the publicity it has received, makes every one eager to view it. The Colonial Theater, where this big Griffith production is housed, is doing a tremendous business these days, even though most people are saving their pennies for Christmas.

Trib. Dec. 16.

COLONIAL TWICE DAILY
Including Sundays, at 2:10 & 8:10 P. M.
"The World's Greatest Show"
—Says ASHTON STEVENS

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

THREE ORCHESTRAS—
AND FORTY VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES: Nite and Sat. Mat. 25c to $2.00—Mats. 25c to $1.00
CHILDREN ADMITTED

The Lithuanian Daily News Dec. 16

Hew 12/17/16.

COLONIAL TWICE DAILY
Including Sundays at 2:10 & 8:10 P.M.
D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
THREE ORCHESTRAS AND FORTY VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES
CHILDREN ADMITTED
Seats Now Selling for New Year's Eve

Hew 12/17/16

COLONIAL
DABAR DUSYK KASDIE
IR 40 DAINININKŲ
Prisikiciant Nedėldienius, nuo 2:10 iš 8:10 vakarais.
D.W. GRIFFITH'S
INTOLERANCE
SYMPHONY ORCHESTRA IR 40
IR 40 DAININININKŲ

Hev. 12/17/16

To the Boys and Girls of Chicago and Vicinity:

Of course you all know that Christmas is coming and that vacation days are here. You are hoping that Santa Claus will fill your stockings with many beautiful and wondrous gifts, but did you know that he has arranged to open the doors of the Colonial Theater for you so that you can go during the holidays and see what Ashton Stevens of the Examiner says is "The World's Greatest Show"?

"Intolerance" or "Love's Struggle Throughout the Ages" is the name of this wonderful entertainment, in which D. W. Griffith has unfolded before your eyes romantic tales more fascinating than any that you have ever read in the "Arabian Nights." There are four stories full of love and laughter, thrills and tears, adventure and heroism. These are told so simply and plainly that they entrance every one. As O. L. Hall of the Journal wrote: "Griffith's plan was to take four distinct stories of related theme and plait them together. It is all as simple as the ropemaker's task."

Santa Claus never did a more welcome deed than when he arranged it so that all children can now go to the Colonial Theater and partake of this delightful Christmas feast. Charles Grey recently wrote in the Post: "It will be a pity if every boy and girl in the City of Chicago and every grown-up person, too, does not grasp the opportunity to see it."

Can you think of a better way of enjoying three hours of your vacation?

The Dear One

P. S. There are matinees every day, including Sundays, with prices ranging from twenty-five cents to one dollar. For Saturday's matinee the prices are a little higher, but there are plenty of the cheaper seats. The night prices range from twenty-five cents to two dollars.

Reference Regards, Dec 16 — News Dec. 8-1

COLONIAL THEATRE NOW
Twice Daily, Including Sundays, at 2:10 and 8:10 P. M.

D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

Symphony Orchestra of 80

TWICE DAILY COLONIAL 2:10 and 8:10 P. M.

D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

Ex. 12/17/16

The World's Greatest Educators

are even more enthusiastic than press and public over the **only novelty in story telling** discovered by the brain of man **in the last two thousand years,** the greatest innovation since the conception of dramatic art.

Rev. A. H. Sayce of Oxford, the greatest living authority on archaeology, Babylonian history and biblical subjects, recently wrote:

"**'Intolerance' is astounding** and it is not wonderful that it should be so successful. I do not think that any thing comparable to it has ever been staged before. 'Intolerance' appeals equally to the historian, the poet and the student of modern sociology. **The Babylonian scenes are magnificent as well as true to facts.** I was much impressed by the attention that has been paid to accuracy in detail."

David Starr Jordan, Chancellor Emeritus, Leland Stanford Jr. University:

"A really amazing piece of work—inherently great and sure to be successful with the public."

You have been bored by seeing the same old plots and stories repeated in the same old way. See something new!

"An absolutely new and original form of thought."—Current Opinion.

D. W. GRIFFITH'S Colossal $2,000,000 Spectacle

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

THREE ORCHESTRAS AND CHORUS OF 40

COLONIAL—NOW

TWICE DAILY, INCLUDING SUNDAYS, at 2:10 and 8:10 P. M.

MOTORS AT 5:00 AND 11:00 P. M.

PRICES: Evenings and Saturday Matinees, 25c, 50c, 75c, $1, $1.50, $2. Other Matinees, 25c, 50c, 75c, $1.

WOMAN'S HEART—ITS PATHWAY DOWN THE VISTAS OF TIME

Dec. Dec 17

Staats Zeitung 12/17/16.

COLONIAL zweimal täglich

einschl. Sonntags, um 2:10 nachm. und 8:10 abends

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

Drei Orchester und 40 Stimmen

Herrn Griffiths erste und einzige Produktion seit: "The Birth of a Nation".

Preise:

Abends und Samstag-Matinees: 25c bis $2. Matinees: 25c b. $1
Kinder werden zugelassen.

Sitze für den Sylvesterabend werden jetzt verkauft.
Kein Preisaufschlag!

Staats Zeitung 12/17/16

Colonial-Theater.

Einzig in seiner Art steht das Wunderwerk D. W. Griffiths, das Wandelbild „Intolerance", da, das gegenwärtig im Colonial-Theater gezeigt wird. Es ist dies die einzige Produktion, die Herr Griffith seit seinem „The Birth of a Nation" geschaffen hat und die nun schon in der zweiten Woche große Erfolge erzielt.

Die überwältigenden Szenen spielen sich abwechselnd in Babylon, in Judäa, im mittelalterlichen Paris und in einer typisch amerikanischen Stadt ab.

Die moderne Geschichte behandelt die sogenannten Höherstehenden, die aus der Weltverbesserung ein Geschäft machen und es sich anmaßen, das Leben der weniger Begünstigten zu kontrollieren und alle Andersdenkenden zu bevormunden. Der ähnliche Geist durchweht auch die Bilder der übrigen Perioden. Großartig ist

Staats Zeitung 12/17/16 Abendblatt Dec. 14

COLONIAL

Zweimal täglich

Einschl. Sonntags, 2:10 u. 8:10 Abds.

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

Symphonie-Orchester von 50 und 40 Stimmen.

Herrn Griffiths erste u. einzige Schöpfung seit „The Birth of a Nation".

Preise:

Abends und Samstag Matinees: 25c, 50c, 75c, $1, $1.50 und $2.00.
Matinees: 25c, 50c, 75c und $1.00.

L'Italia 12/17/16

Dietro alle magnifiche scene che raffigurano l'amore, la felicità e le tragedie di sangue, in mezzo al fervore della battaglia, si celano ore di ricerche e studi profondi. Sotto la guida di R. Ellis Wales i ricercatori designati da Mr. Griffith non hanno lasciato mezzo intentato, pure di entrare in possesso di dati positivi per dare una esatta ed autentica riproduzione della città di Babilonia e del suo popolo. Apprezzate autorità in fatto di archeologia furono consultate e molti preziosi avanzi che si trovano nei musei inglesi furono esaminati e decifrati, per facilitare con ogni più piccolo dettaglio la ricostruzione di Babilonia.

Oltre a ciò i costumi degli attori, i gioielli e gli accessori, per averli in piena rispondenza con le scene antiche, sono stati riprodotti da fotografie di tavolette e cilindri dovuti alla scoperta di noti scienziati. In "Intolleranza" i costumi e il modo di vivere di Babilonia sono capiti a perfezione.

Assistere allo spettacolo torna perciò interessante.

COLONIAL

Ora---2 Volte al Giorno

Compreso la Dom. 2.10 e 8.10 p

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

SYMPHONY ORCHESTRA DI 50 STRUMENTI E 40 VOCI

La Prima e Sola Produzione di Mr. Griffith Dopo "The Birth of a Nation."

PREZZI

SERA E SAB. MAT.—25c. 50c. 75c. $1.00 $1.50 e $2.00

MATINEES—25c. 50c. 75c e $1
Si Ammettono I Ragazzi

Constance Talmadge, als das Weltgewissen in „Intolerance".

Evening Telegram 12/19/16

COLONIAL STAGE

Including Sundays, at 2:10 and 8:10 P. M.

"The World's Greatest Show"
Says ASHTON STEVENS

D.W. GRIFFITH'S
INTOLERANCE

Three Orchestras and 40 Voices

Mr. Griffith's first and only Production since "The Birth of a Nation"

Prices: [illegible]

Jewish 12/19/16

Post Dispatch 12/19

[illegible]

Day Book 12/18/16

THE PUBLIC FORUM

BAD LAW.—"Intolerance" contains rubbish, such as the death sentence of the Modern Boy for the killing of a brute who was viciously attacking the Boy's wife. The program calls this a "crime," but no grand jury would hold any one for such act. Nor was the Friendless Girl, who actually did the shooting, at all guilty; any one may shoot a villain caught attacking a woman in her own home. Let us hope the history in "Intolerance" is better than the criminal law. —C. F. Hunt.

MOTHERS NECESSARY TO NATION.—Millions of men are fighting in Europe for national life. Behind the lines the civil government is destroying the very foundations of a nation's motherhood and homes. When poverty comes as the result of war the governments take the children from their mothers and place the little ones in institutions and the mothers in the factories. England, France, Germany and Italy are all making this great error.

Children raised in barracks cannot be loyal, home-loving citizens. They can never be home makers, and the nation will lose its national life just to the extent that it displaces home by the cold, loveless institution where children are raised according to machine routine. We do the same thing in the United States.

"Intolerance" shows how children are taken from their mothers in a drama that is true in all its cruelty. I have seen this crime committed in hundreds of cases and know that thousands of mothers in Chicago, New York and in every town and city in the same ill the people t mothers are care for their t institutions of all civilized great moving picture drama of love's struggle through the ages, from Babylon, the life and death of Jesus Christ, the French empire and into modern times. David Wark Griffith, the master artist who created this work of art in photography, has dramatized the separation of mothers and children for the crime of poverty, which is so common a crime in the United States and in all nations of the world. —Henry Neil, Father of Mothers' Pension Law.

GOING IN MOVIES

Wife of Denver's Noted Judge Will Appear in Film Dramas Written by Her Husband on Juvenile Subjects.

Mrs. Jennette A. Lindsey

Trib. Dec. 10

Jour. 12/18/16
Hew. Post 12/18/16

COLONIAL TWICE DAILY
INCLUDING SUNDAYS, AT 2:10 AND 8:10 P.M.
"THE WORLD'S GREATEST SHOW"
—Says ASHTON STEVENS
D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
THREE ORCHESTRAS—AND FORTY VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
Prices: Nite and Sat. Mat. 25c to $2.00—Mats. 25c to $1.00
CHILDREN ADMITTED

Post Dec 19

COLONIAL TWICE DAILY
INCLUDING SUNDAYS, at 2:10 & 8:10 P.M.
"THE WORLD'S GREATEST SHOW"
—Says ASHTON STEVENS
D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
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CHILDREN ADMITTED
SEATS NOW SELLING FOR NEW YEAR'S EVE.

Trib. Dec 19

COLONIAL TWICE DAILY
INCLUDING SUNDAYS, AT 2:10 AND 8:10 P.M.
"THE WORLD'S GREATEST SHOW"
—Says ASHTON STEVENS
D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
THREE ORCHESTRAS—AND FORTY VOICES
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Eve. Am. Trib. News 12/18

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Am. 12/19/16

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Hew. Dec. 20

Hanging.

Chicago, Dec. 15.—To the Editor: Is it not time the "eye for an eye, tooth for a tooth" conception of justice be brought squarely before the voters of Illinois? The unwillingness of juries to convict women charged with the murder of their husbands is, I believe, less a tribute to the power of feminine beauty and tears than it is a humane reaction against the barbarous death penalty. No statistician has been able to demonstrate that executions in this state have reduced our frightful and growing homicide list. We dismiss the subject of hanging, like war, because we have preferred to remain unfamiliar with the horrors attendant on the process of taking human life.

If a large number of citizens and citizenesses were subpoenaed as witnesses and quasi-participants in every hanging, the truth of its savagery would be driven home to us and we would promptly vote out of existence this blot on our civilization. Frank J. Hogan.

Hew. Dec. 20

CROWDED HOUSES AT THE COLONIAL TWICE DAILY
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To the Boys and Girls of Chicago and Vicinity:

Of course you all know that Christmas is coming and that vacation days are here. You are hoping that Santa Claus will fill your stockings with many beautiful and wondrous gifts, but did you know that he has arranged to open the doors of the Colonial Theater for you so that you can go during the holidays and see what Ashton Stevens of the Examiner says is "The World's Greatest Show"?

"Intolerance" or "Love's Struggle Throughout the Ages" is the name of this wonderful entertainment, in which D. W. Griffith has unfolded before your eyes romantic tales more fascinating than any that you have ever read in the "Arabian Nights." There are four stories full of love and laughter, thrills and tears, adventure and heroism. These are told so simply and plainly that they entrance every one. As O. L. Hall of the Journal wrote: "Griffith's plan was to take four distinct stories of related theme and plait them together. It is all as simple as the ropemaker's task."

Santa Claus never did a more welcome deed than when he arranged it so that all children can now go to the Colonial Theater and partake of this delightful Christmas feast. Charles Grey recently wrote in the Post: "It will be a pity if every boy and girl in the City of Chicago and every grown-up person, too, does not grasp the opportunity to see it."

Can you think of a better way of enjoying three hours of your vacation?

The Dear One

P. S. There are matinees every day, including Sundays, with prices ranging from twenty-five cents to one dollar. For Saturday's matinee the prices are a little higher, but there are plenty of the cheaper seats. The night prices range from twenty-five cents to two dollars.

Her Dec. 20

Notes of the Screen

Am Dec 20

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Jour 12/18/16

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INTOLERANCE

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THREE ORCHESTRAS AND CHORUS OF 40

COLONIAL—NOW

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WOMAN'S HEART—ITS PATHWAY DOWN THE VISTAS OF TIME

Post Dec 19

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Jour. Dec. 21

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Trib. Exam

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LARGEST SALARY?

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Ex. Dec 21

MEMBERS of the Illinois Women's Home Protectors' Association went in a body Tuesday afternoon to see "Intolerance," and they found it in accord with their opinions of what the rich oftimes do to the poor. The association's president, Mrs. James F. O'Brien, says: "Every woman should see it."

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Whole City News Dec 23

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Whitly City News Dec 23

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Am. Dec. 22. Herald Dec. 22

MOVIE PICTURE NEWS

"Go-to-Movie-Week" Edition To-Morow

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Herald Dec. 23

A FIVE-REEL DRAMA.

Instead of entering into a contract whereby Willard would give some reason other than a sparring exhibition for being called the heavy-weight champion of the world, the graduated Kansas cowboy and La Salle's former leading grog dispenser, Mister Jones, met D. W. Griffith of moving picture fame and discussed a five-reel drama in which Jess will play the leading role. It concerns the circus champ's life story from his boyhood days, following the plow until the present, with all the intervening struggles, and the grand climax in the shape of a plutocratic bank roll and life of ease.

While the movie people are rigging up a plot showing Willard at his best—in the theatrical game—Jess will take a short vacation by the way of giving Virginia a treat. Yesterday a Charlestown promoter offered him $500 a day for ten days back of the footlights on the condition that he would not talk but merely show his "tremendous" strength pulling pulleys and batting a punching bag. It's sure a great life, being heavy-weight champion of the world.

Will Investigate Picture

Commissioner Frank Ragen introduced a resolution at a meeting of the county board yesterday calling for an investigation of the moving picture "Intolerance" at the Colonial Theater to ascertain if the county social service department is being unjustly pictured. If the charges are found to be true, the board will demand the omission of the picture by the city. The resolution was adopted unanimously.

Trib. Dec. 23

WILLARD TO ENTER MOVIES; AND BOUT WITH CARPENTIER.

[illegible]

Herald Dec. 23

DANCE "INTOLERANCE."

One of the features of the entertainment at the Marigold room at Bismarck Garden is the "Intolerance Number" produced in co-operation with the "Intolerance" company of the Colonial Theater. Four episodes from the Griffith spectacle are briefly presented in pantomime form, accompanied by especially written music. Assisting the regular company are Ada Foreman, an oriental dancer of rare ability, and Caro Lindley, soprano. While the episodes as given can in no way express the massiveness of the original production, they give a clear conception of the costumes and customs of ancient Babylon, all of the scenes being taken from the picturesque Babylonian period of Intolerance.

Exam. Dec. 22

IN THE Marigold room, Bismarck Garden, the Griffith "intolerance" acts are quite the vogue. They include four tableaus, each representing an episode of the cinema spectacle; songs by Miss Care Lindley and a Babylonian love dance by Miss Ada Foreman.

Exam. Herald Dec. 23

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Trib. Dec. 23

COUNTY CENSORS WILL EYE GRIFFITH'S "INTOLERANCE."

Film Said to Contain Inflammatory Elements of Population Unfortunately Repetitious Social Stories.

[illegible]

VERA LEWIS.

Notes of the Screen

Vera Lewis, who plays Mary Jenkins in "Intolerance," is the wife of Ralph Lewis, who scored in "The Birth of a Nation." Mrs. Lewis is an actress of experience, having been on the stage before she came into pictures.

+ + +

The committee on license of the city council will visit the Colonial Theater in a body tomorrow afternoon to determine whether there is justification for numerous complaints aimed at the spectacle "Intolerance." It is declared the methods of Chicago charitable organizations are maligned and the reform movement presented in an unfair light in the D. W. Griffith production.

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LOVE'S STRUGGLE THROUGHOUT THE AGES
THREE ORCHESTRAS—AND FORTY VOICES
Prices:
No phone reservations.
CHILDREN ADMITTED

COLONIAL TWICE DAILY
INCLUDING SUNDAYS, AT 2:10 AND 8:10 P. M.
We Say:
"'INTOLERANCE' IS A GREAT SHOW."
Ashton Stevens Says:
"'INTOLERANCE' IS THE WORLD'S GREATEST SHOW."
D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
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LOVE'S STRUGGLE THROUGHOUT THE AGES
THREE ORCHESTRAS—AND FORTY VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation."
Prices: Nite and Sat. Mat. 25c to $2.00—Mats. 25c to $1.00.
No phone reservations.
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Exam. Dec. 22 Jour.

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News Tribune Post

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American Dec. 13

PROTEST ON "INTOLERANCE."

Editor Chicago American:

Dear Sir—Can a direct attack on a ——ittee that is bending every effort to eliminate segregated vice in Chicago, continue its exhibition unhampered?

On seeing "Intolerance" the other evening I was amazed to note that Mr. Griffith had, in his efforts to personally insult Chicago's Committee of Fifteen, burlesqued it by his own "Committee of Seventeen," a most grievous insult and affront.

This is doubly amazing when I realize that every paper in Chicago has lauded the production in spite of its insulting attitude.

I ask your readers if this condition can continue? G. G. B.

Day Book Dec. 13

"INTOLERANCE" CAUSES QUIZ BY COUNTY BOARD

It has remained for David Wark Griffith, a theatrical man, to cause an official realization of some of the evils of organized charity and professional "social service." In his motion picture drama, "Intolerance," he has managed to accomplish what other sincere people have been trying to start for years.

It came to the ears of the board of county commissioners that in "Intolerance" some ugly truths of the workings of "charity" were exposed to public view. Yesterday Commissioner Frank Ragen introduced the subject at the meeting of the county board.

A resolution was passed to have the county board view the picture as a committee and find out if there is anything in it that may apply to Cook county's own social welfare. What they find there will be reported at the next meeting.

"Intolerance" is rapidly bringing on a number of clashes in officialdom. The United Charities made a kick to the city council against the play and the license committee will investigate the picture today.

Looping the Film Loop Right Now

"Intolerance," at the Colonial, shows no break in steady popularity.

Griffith's Next

What is D. W. Griffith going to do next?

With records tucked away in his belt which are the envy of every producer in the world, the film men and the fans alike have wondered what would appeal to him. Some have suggested the "Passion Play" as a subject which might appeal to the owner and maker of "Intolerance" and "The Birth of a Nation." In fact Mr. Griffith has himself admitted that he thought seriously of this at one time. So remember, that it was years ago that the germ which grew until it became "Intolerance" first infected the producer.

There is one field left—the serial. Recently a brash person in the employ of a newspaper told Mr. Griffith that he knew what the big man would try next. Mr. Griffith was interested at once. At least he stopped on his way out to luncheon long enough to ask: "What?"

Here's the hazard: "You'll make a study of the serial and the public and produce something which is as much bigger than the present day serials, big as they are, as much bigger as is 'Intolerance' when compared to the so-called features."

And Mr. Griffith said things about turning himself into a galley slave as he left for what he has started for.

Journal Dec. 13

TWICE DAILY COLONIAL 2:10 and 8:10 P. M.

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THREE ORCHESTRAS AND FORTY VOICES

"INTOLERANCE" UNDER INQUIRY

Council License Committee to Attend Show in a Body

Members of the council committee on license today planned to investigate "Intolerance," as a result of numerous criticisms of the show which have been sent to the city hall. Many members of the committee as here now are widely at variance in their opinions of it, and at the last meeting it was voted to attend in a body today.

Exam Dec. 13

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INTOLERANCE
THREE ORCHESTRAS AND FORTY VOICES
Prices: [illegible]
CHILDREN ADMITTED

"INTOLERANCE" CONTINUES ON VIEW; NEW KELLERMANN FILM DUE NEXT SATURDAY

Intolerance, the greatest spectacular production ever produced and built by man, is about ready for its final bow at the Colonial theater in Twelfth street near Michigan avenue, and preparations are made for its successor, the Kellermann film, which will be shown for the first time in Chicago next week.

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"INTOLERANCE" EMPHASIZES THE

REV. JOHNSTON MYERS, Pastor of the Immanuel Baptist Church, commenting on the lesson taught by "Intolerance" at the Coonial, said:

"Intolerance," as a mtion picture, is the most marvelous exhibition I have ever seen. Bt the lesson it teaches is all the more wonderful.

It is seasonable. It rings to the mind in a striking manner the way in which intolerace, in the days of Christ and in our own days, has disturbed the pece of mankind. Kings, emperors, and so-called reformers have oppressed the people and taken away from them their liberty until war has been the result.

If the world had theroad, generous and tolerant spirit of Christ, Prince of Peace, war would be impossible. The Dove of Peace will soon rise fronthe ruins of Europe and the world will see the need of the reign of he Prince of Peace.

"Intolerance" brins out these thoughts as books or sermons never could.

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It shows the eternal struggle between love and jealousy, charity and intolerance, as generations come and go.

In the land of the Jews, where one thought more of truth and justice than of beauty and splendor, there Griffith shows not the sexual love b· human love—the love of man to man, the love to all that lives, whi inspires the individual to sacrifice himself for the good of the many.

The pictures of Jewish life before the fall of Jerusalem; its different sects, the Pharisees, the humble Galilean dreamer walking and teaching among his people and perishing by the hands of the Roman soldiers, and the other scenes in Old Judea are historically true and beautifully depicted.

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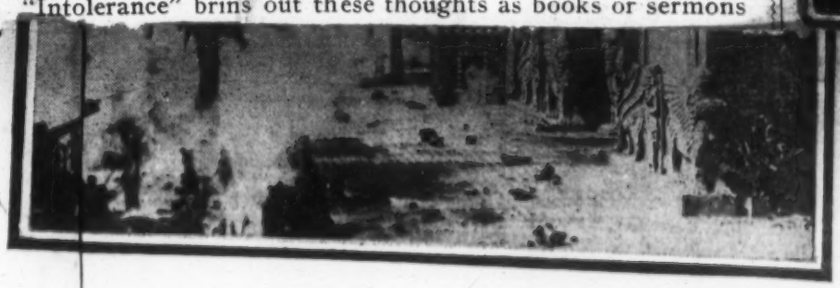

AS SHOWN IN

D. W. GRIFFITH'S COLOSSAL $

INTOLER

Nights and Saturday Matinees: Twenty-five Cents to Two Dollars

TWICE DAILY COLONIAL

CHILDREN ADM

MBER 23, 1916. SATURDAY.

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THE kindly tolerance of the humble Nazarene, who taught perfect Love, Brotherhood and Peace for Evermore—

VN IN

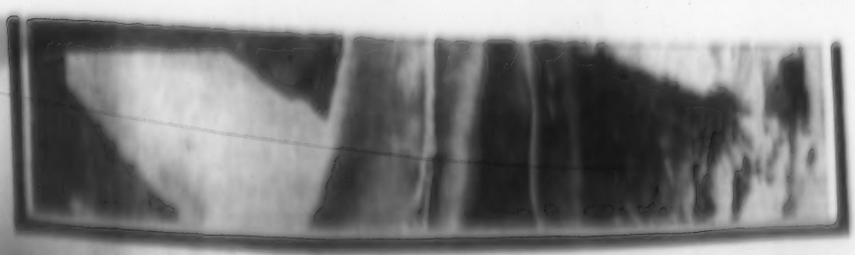
AL $2,000,000 SPECTACLE

RANCE

IAL 2:10 and 8:10 P. M.

Daily Matinees Except Saturday: Twenty-five Cents to One Dollar

DMITTED



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REV. JOHNSTON

in "THE RISE OF SUAN"

SCHOENSTADT'S THEATERS

Boulevard Theater
85TH AND ASHLAND AVE.
TUESDAY, DEC. 26TH
THE UNBORN
OPEN ALL DAY

Archer Theater
35TH AND ROBEY
TUESDAY, DEC. 26TH
MARY PICKFORD in
LESS THAN DUST

Rex Theater
65TH AND RACINE AVE.
WEDNESDAY, DEC. 27TH
THE UNBORN
OPEN ALL DAY

Ashland Theater
801 S. ASHLAND AVE.
SATURDAY, DEC. 30TH
Should She Have Told

VERNON THEATRE

BRYN MAWR

(Also BURTON HOLMES TRAVELOGUE)
Wed., 23—CLARA KIMBALL YOUNG, in "MY OFFICIAL WIFE" (Six Acts)
Thursday, 25—MABEL TRUNELLE, in "A MESSAGE TO GARCIA"
(Also Paramount South American Travel Pictures)
Friday and Saturday, 29-30, LEONORE ULRICH, in "THE ROAD TO LOVE"
(Also Paramount Pictograph)
Sunday Matinee, 10c; Evening, 15c
E. H. SOTHERN and EDITH STOREY, in "AN ENEMY TO THE KING"
(Also a Bray Cartoon Comedy)

College Theatre
Webster and Sheffield
CONTINUOUS FROM 1:30 TO 11 P. M.
—MONDAY—
MARY MILES MINTER, in "YOUTH'S ENDEARING CHARM"
CHARLIE CHAPLIN, in "THE RINK"
—TUESDAY—
ALICE BRADY, in "BOUGHT AND PAID FOR"
—WEDNESDAY—
MAE MARSH, in "THE WHARF RAT"
—THURSDAY—
GLADYS HEWITT, in "THE SHINE GIRL"
—FRIDAY—
LILLIAN GISH, in "AFTER DARK'S LAST RACE"
—SATURDAY—
THEDA BARA, in "ROMEO AND JULIET"

Beach Theatre

MADLIN THEATRE

NATIONAL
—IN—
WAR BRIDES
(A STORY OF MOTHERHOOD)
First showing outside of loop, direct from the Studebaker.
PRICES: Matinee: Children 10c, Adults 15c Evenings 15c.

NEW DEARBORN THEATRE
Cor. Division and Dearborn Sts.
—MONDAY AND TUESDAY, 25, 26—
OWEN MOORE in
"A Coney Island Princess"
—WEDNESDAY, 27—
LILLIAN WALKER in
"The Dollar and the Law"
—THURSDAY, 28—
THEDA BARA in
"The Vixen"
—FRIDAY AND SATURDAY—
MABEL TRUNNELLE in
"The Martyrdom of Philip Strong"
—SUNDAY—
JULIUS STEGER in
"The Stolen Triumph"

Castle Theatre
STATE AT MADISON
LAST TIMES TODAY AND TOMORROW
LENORE ULRICH
in "The Road to Love"
MARIE DORO
in
"OLIVER TWIST"

Week." With features like Tom
dozen or more theaters, Unity's
Spoor's feature with Walthall,
Hyde Park and numbers of oth
product sprinkled generously ove
so much good screen amusement

And remember the suggestio
or more children with you. Born
Remember the Mayor and many
to-Movie Week" slogan of "Make

Already comment has been
Chicago have adopted the idea,
Week" of their own. Next year
belief of many that "Go-to-Mov
scope. Help yourself by helpi
quently during "Go-to-Movie We

MOVING PICTURE THEATER

HAMLIN THEATRE
3836-38 West Madison St.
Sunday, Monday, Tuesday
Civilization
Wednesday
LILLIAN GISH
in The Hearts Hath Been Sent
Thursday
ETHEL BARRYMORE
in The Awakening of Helena Richie
Friday
FOX NAZ
in Patty Put the Bottle On
Saturday
E. H. SOTHERN
in An Enemy to the King

ASHLAND THEATRE

CEMBER 23, 1916. SATURDAY.

TH OF CHRISTMAS PEACE AND LOVE

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...EATER

...ATR ...St. ...ON

...ALL SEATS, 25c

...ing into a half-... being shown widely, George ...Truant Soul," being pushed at the ...ters, and Metro's standard star ...city, there never was a time when ...ed to fad for the taking.

...D. W. Griffith—take a half-dozen ...ies, if you have none of your own. ...ing citizens have indorsed this "Go-...chicago the hub of the film industry." ...e in other cities. Already cities near ...n at this late date, for a "Go-to-Movie" ...will be repeated here, and it is the ...Week" will become national in its ...the city and go to the movies fre-... Christmas to New Year's.

MOVING PICTURE THEATERS.

Logan Square Theatre
2841 Milwaukee Ave.
—MONDAY—
WM. RUSSELL in A LONE STAR
—TUESDAY—
SWEET ADELINE in THE RIGHT TO BE HAPPY
Also a Song Contest
—WEDNESDAY—
ANTONIO MORENO in THE DEVIL'S PRIZE
(By Children)
—THURSDAY—
CONTRACT MARRIAGE in THE LASH OF DESTINY
—FRIDAY—
ON COMPANIONS IN THE ROMANTIC JOURNEY
—SATURDAY—
GOLD & SILK IN A PECK O' PICKLES

REPUBLIC THEATRE
...

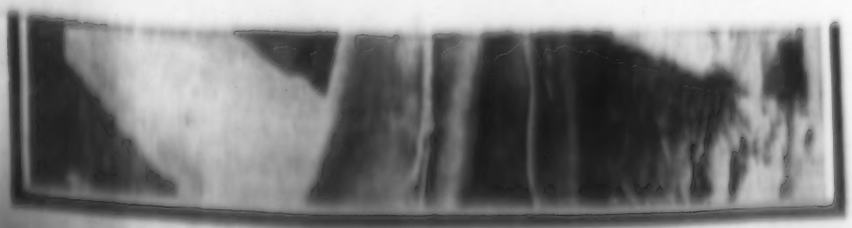
HYDE PARK THEATRE 5314 Lake Park Ave.
Monday and Tuesday Will Show
HENRY B. WALTHALL
With MARY CHARLESON
in the *Essanay* superfeature
THE TRUANT SOUL
Walthall says: "It is my masterpiece"
A terrible indictment of the
DRUG EVIL
K-E-S-E Kleine-Edison-Selig-Essanay Service K-E-S-E
Balance of Holiday Week Program
Wednesday, Dec. 27—
LILLIAN GISH in THE HOUSE BUILT UPON THE SANDS
Thursday, Dec. 28—
ELLA HALL in THE BUGLER OF ALGIERS
Friday, Dec. 29—
DOROTHY DALTON in THE FEMALE OF THE SPECIES
Saturday, Dec. 30—
ETHEL BARRYMORE
in THE AWAKENING OF HELENA RICHIE
Sunday, Dec. 31—
MARY MacLAREN in "WANTED—A HOME"

CIRCLE THEATRE
5211 W. 12th St.
PRESENTS
NAZIMOVA in WAR BRIDES
...

"Merry-Go-to-Movie Week"—Christmas to New Year's

HARPER THEATRE
Special Attraction for XMAS WEEK
53 ...nd Harper Ave.
THE HOUSE OF QUALITY
WILL SHOW
Thos. H. Ince's $1,000,000 Spectacular Production
CIVILIZATION
Direct from Geo. M. Cohan's Grand Opera House, for one week only, commencing
MONDAY, DEC. 25th
Special Music
Elite Picture Parlor ... Tel. ...
ENTIRE MAIN FLOOR
25c
Pay more for the same

Gold Theatre
5411 W. 12th St.
STARTING TO-MORROW FOR THE ENTIRE WEEK
CIVILIZATION
The Thomas H. Ince Spectacular Production
Merry-Go-to-Movie Week Christmas to New Year's



The North American Dec. 20, 1916

Abendpost Dec. 2

SEES CHURCH DIFFICULTIES IN MEXICO AS VITAL FACTOR

David Lawrence Writes of Religious Contentions in Southern Republic Which Carranza Aims to Eradicate

[This is the fifth of a series of special dispatches by the Washington correspondent of the New York Evening Post who went to Mexico to report at first hand upon actual conditions there. Mr. Lawrence is unusually qualified for this assignment. He not only speaks Spanish fluently, but, besides his work in Washington, which has brought him into unusually intimate connection with the diplomatic side of the Mexican situation, he has visited Mexico in 1911, 1912 and 1915 on newspaper assignments. Mr. Lawrence has known Carranza personally for a number of years, and visited him at Vera Cruz in 1915.]

By David Lawrence

(Copyright, 1916, by The N. Y. Evening Post Co.)

MEXICO CITY, Dec. 10.—Religious contention has played no small part in Mexico's social upheaval, and one need not be a church partisan to observe that while freedom of worship is now granted to Roman Catholics as well as other sects by the de facto government in conformity with established law, the fight against the Roman Catholic Church, its alleged intolerance and its remarkable hold on the masses here, has only begun.

The fact is that unless the Church at Rome sees the handwriting on the wall and adopts a more liberal policy in Mexico, permitting Mexican priests and a Mexican hierarchy to conduct its services thruout the country instead of French and Spanish padres, there will be eventually a Catholic Church of Mexico, separate and distinct from the Church of Rome.

This suggestion indeed is being seriously advanced in the press of Mexico, especially in El Pueblo, the semiofficial organ of the government. Of the merits of the argument it is not necessary here to speak. The truth is that most of the men in the Carranza government, originally Catholics, are anxious to liberalize the Catholic Church, to make it more in sympathy with the national spirit, and if they do not succeed an independent movement may result, which would mean that the Church at Rome might lose its church properties here, for the new church might lay claim to them.

Protestantism Is Growing

The general expectation is that so radical a step will not be necessary, and that the Church of Rome will make needed changes in the personnel of the clergy. But in the midst of the controversy and discussion there is good ground to believe that Protestantism will gain a strong foothold.

Already in the states of Mexico and Guerrero entire towns and villages, where the inhabitants for centuries have been Catholic are now Protestant. The American mission movements have been responsible for this, and very likely they will not cease their efforts to win other parts of Mexico.

As a matter of fact, officials of the department of state have directed in the foreign mission movements of the Protestant churches. The Protestant sects energize help in the establishment of schools and generally in educating the poorer classes.

Anything that tends to educate Mexicans is considered by the officials of administration a good thing and the attitude of the state is seen to be [illegible]

Want Church in Greater Mexico

[illegible]

is not permitted directly or indirectly to participate in politics or the affairs of the government. Diaz, and then Huerta, winked at the open violation of these laws. The Constitutionalists have enforced these laws rigidly. There have been excesses. Some of the radicals have gone beyond the law, but today the boast of the government is that worship in the Catholic Church is permitted on an equality with all other religions. There is no persecution now of the priests, the discontent among the Mexican clergy with the Spanish and French priests is growing.

Outcry a Revolutionist's Tendency

Mexican government officials do not feel very kindly toward Cardinal Gibbons and others who have attacked them in the public prints or have worked against their recognition by the United States.

The Mexicans say the American Catholic Church has been used by Rome to protect vested interests in Mexico, that the quarrel is political, and that if it keeps up there will be a reaction against Catholicism itself. But it is well to remember that the outcry against the Church in Mexico only comes to the surface in revolutionary days.

It is a good deal like the anti-Wall street campaigns which are launched to gain votes in our political campaigns. The lower clergy have a grievance against the French and Spanish priests—the foreigners.

The church of Rome has undoubtedly been somewhat backward as, for example, with respect to matrimony, the fees charged being so far beyond the means of the poorer classes that in many states especially on the ranches and farms, the ceremony has for years been entirely dispensed with. Then there have been too many churches and too many priests. A city like Queretaro had, before the present revolution, no less than 200 priests, or one priest for every ten inhabitants, children and all!

By No Means Out of Hand

The Carranza administration rode into power on an anti-Catholic program which was not altogether unpopular or it never would have been passed. All radical administrations become conservative in time. The Carranza government will be busy with too many things to continue the assault against the Church beyond the lines already laid—an enforcement of the reform laws of 1857, and if the church of Rome handles the matter skillfully, it can prevent a serious schism. For the thing has by no means gotten out of hand. The Mexican clergy are an important nucleus still.

In all of this it is known that the United States government has taken a lively interest, but beyond insisting on the principle of religious tolerance and non-discrimination they cannot diplomatically intervene. Even this is stretching a point, for religious questions are strictly internal affairs.

The American government must phrase its position roughly arguing merely that religious freedom is a characteristic of civilized nations and that to preserve the friendship of the United States and other nations there should be no persecution of Catholics as such, or interference with their systems of worship. This is given as the advice of Mexico's nearest neighbor.

AMUSEMENTS

CHESTNUT ST. OPERA HOUSE
NEXT FRIDAY NIGHT
OPENING PERFORMANCE
D. W. GRIFFITH'S
COLOSSAL
$2,000,000 SPECTACLE
"INTOLERANCE"
LOVE'S STRUGGLE
THROUGHOUT THE AGES
Mr. Griffith's First and Only Production since "THE BIRTH OF A NATION"
THRILLS MYSTERY
ADVENTURE ROMANCE
AFTER FRIDAY NIGHT
TWICE DAILY, 2.15 AND 8.15
ALL SEATS NOW ON SALE

COLONIAL
Zweimal täglich
einschließlich Sonntags, um 2:10 Nachm. und 8:10 Abends.
Wir sagen:
„'Intolerance' ist ein großes Schauspiel."
Ashton Stevens sagt:
„'Intolerance' ist das größte Schauspiel der Welt."
D.W. GRIFFITH'S
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Drei Orchester —und vierzig Stimmen. Herr. Griffiths erste und einzige Produktion seit „The Birth of a Nation".
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Keine Telephon-Bestellungen. — Postbestellungen, begleitet mit Betrag, werden sofort berücksichtigt.
Kinder zugelassen.

Post Dec. 23

Post Dec. 23 "...ance," at the Colonial.

Der Freiheitsfreund Dec. 21

TWICE DAILY COLONIAL 2:10 and 8:10 P. M.
We Say: "INTOLERANCE" IS A GREAT SHOW"
Ashton Stevens Says:
"INTOLERANCE" IS THE WORLD'S GREATEST SHOW"
D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
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COLONIAL
Zweimal täglich
D.W. GRIFFITH'S
INTOLERANCE

Dziennik Ludowy Dec. 23

Post Dec. 23

Dec. 20 Polish Daily Zgoda

Chcą cenzurować "Intolerance"

Poczciwemu stadku komisarzy powiatowych nie podobała się "Nietolerancja" — najwspanialszy obraz ruchomy, jaki kiedykolwiek wystawiono w jakimkolwiek teatrze. Nie podobały się im zwłaszcza te części, które przedstawiają w realistyczny sposób trafny i prawdziwy zupełnie rezultat działalności "reformatorów" najrozmaitszego typu, którzy "reformować" chcą świat stosownie do swych ciasnych, nietolerancyjnych czy histerycznych pojęć o moralności.

"Reformatorzy", dla których zazwyczaj istnieją takie "przesądy", jak wolność słowa, przekonań i upodobań ludzkich, którzy nie zwykli swych ptasich móżdżków trudzić dociekaniami na temat tych nieprzyjemnych zjawisk społecznych, jak pijaństwo i prostytucja, — zobaczyli siebie samych na płótnie. Prawdopodobnie ich to zabolało, a ponieważ masy widzów z tych obrazów wyciągają naukę (obraz Griffith'a czy, bardzo dużo niezy), zachodzi obawa, iż "reformatorzy" stracą kredyt, jakim jeszcze tu i ówdzie się cieszą... A więc trzeba po swojemu "zreformować" obraz, aby odpowiadał interesom "reformatorów" z pod ciemnej gwiazdy...

Prawdopodobnie obraz ten nie podoba się wielu innym jeszcze. Nie podoba się kapitalistom, toczącym się potem i krwią robotników; nie podoba się zapewne pewnym księżom, nie podoba się brzydkim i [illegible] panom, [illegible] zawiera [illegible] ich [illegible].

Co będzie jak [illegible] reformatorzy, [illegible] pokazanie [illegible] wyżej z obrazu wyciąć, bo to, co im się [illegible] ludzie, jak [illegible] [illegible] [illegible]

Illustrated Zeitung Dec. 22

Dec. 23 Reform Advocate

COLONIAL THEATRE NOW

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INTOLERANCE

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Dec. 23 White City News

COLONIAL

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YE EDITOR SEES INTOLERANCE.

Were we an Amy Leslie, an Ashton Stevens, or a Percy Hammond, we would be happy, for to describe Intolerance, the great spectacle now at the Colonial, one must have the ability and versatility of a real dramatic critic. However, the editor of the WHITE CITY NEWS can only say: If you haven't seen Intolerance you have missed the greatest screen spectacle ever produced. Nuff ced.

Chicago Tribune Dec. 21

"Intolerance" At Colonial.

To miss seeing the $2,000,000 spectacle drama at the Colonial theatre when spending a day in Chicago is like overlooking the national capital building in Washington, D. C.

[illegible] Work Griffith's greatest producing is the biggest thing the big [illegible] has done in the way of entertainment these days. The drama's four separate stories cover four vital periods in the world's history, and [illegible] realistic scenes [illegible] seen by all grown ups and almost children. As a big thrilling entertainer there never entertainment [illegible] takes from [illegible] the spectator [illegible] in an [illegible] [illegible] and [illegible] the beginning to the closing [illegible] "Intolerance" is a [illegible] [illegible] interest in every scene of the film. The best pictures are posted [illegible] so that they are within the means of every man, woman and child. [illegible] more than one delighted patron of the Colonial theatre has expressed it, "If the average high class theatrical attraction is worth $1, then Griffith's Intolerance is worth two."

Griffith's „Intolerance"

Das große Schaudrama im Colonial-Theater, das Tausende anzieht, macht Propaganda für den Frieden.

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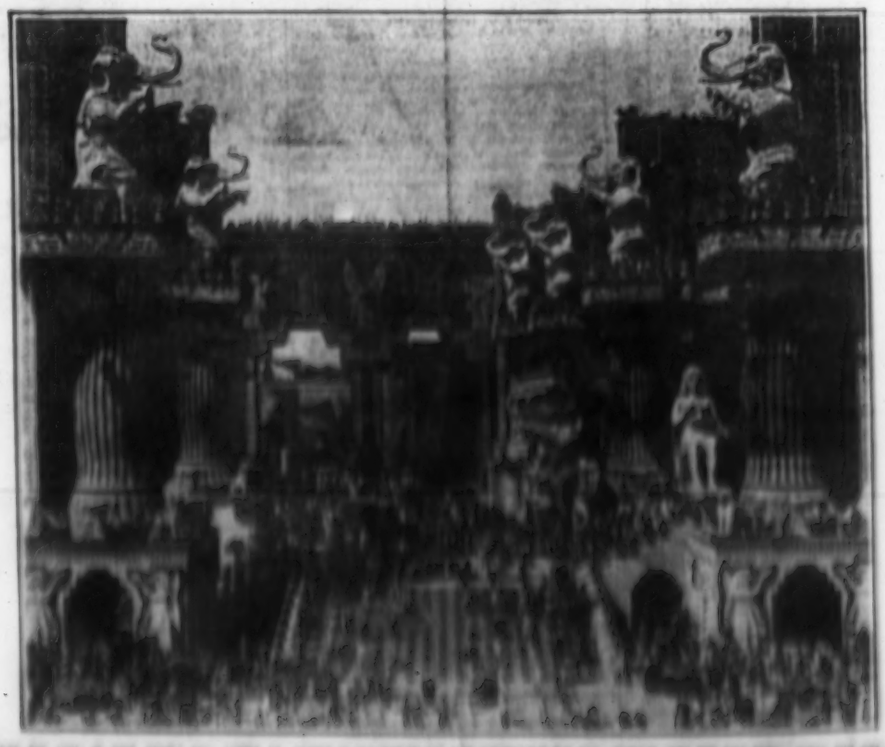
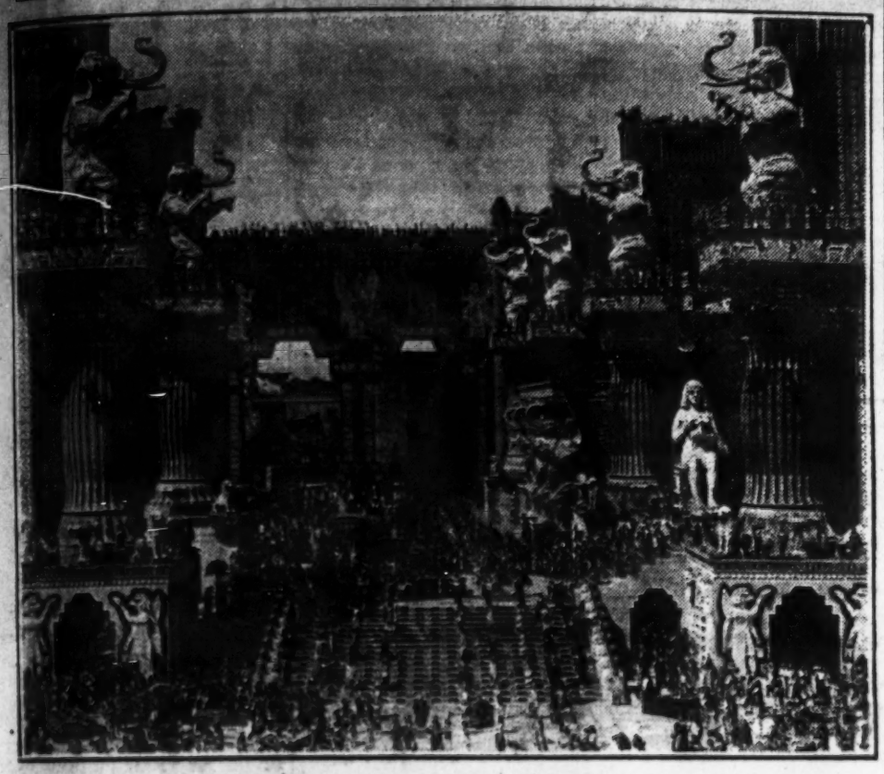
Dec. 22nd. Chicago Daily Farmers + Drovers Journal

"INTOLERANCE" AT THE COLONIAL



N. York Times Dec. 22

Public Ledger Phil. Sat. Dec. 23



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His Latest Achievement in the Motion Picture Art Is Revealed

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It is startling throughout, and in many of its aspects quite overwhelming; he has taken for his theme the biggest idea which has yet found its way to the screen, and he has told his story in a fashion which has not been utilized before. Mr. Griffith has not confined himself to one period of history, but to the four, in which he found the spirit of intolerance most rife, the Babylon of Belshazzar, the Judea of the Nazarene, the France of Charles, ninth of the name, whose mother of the Medici instigated the massacre of the Huguenots, and the United States of today, in which Mr. Griffith discloses phases of political, social and economic intolerance, to which that of the other three periods offers parallels, although it is clear that politics, in the broadest sense of the term, has generally been the basis of all intolerance.

As might be expected, the Babylonian scenes are the most spectacular and thrilling; the episodes in the life of the Nazarene, that turning point in the world's history, the most appealing in their quiet reverential simplicity, the miracle of the wedding feast at Cana, when "the conscious water saw its Lord and blushed," being a picture which for sheer beauty cannot be surpassed, while those views which disclose the horrors of the massacre of St. Batholomew's Eve in Paris are, in the final estimate, the most tragic, despite their brevity.

It goes without the saying that such a presentation required the services of a vast number of persons, and even those in the prominent roles make up a cast longer than that of the grand opera "Louise," which formerly held the record. There is Joseph Henaberry, who was Lincoln in "The Birth of a Nation" and who now appears as Admiral Coligny; Josephine Crowell, who is the wicked Catherine de Medici; Frank Bennett, as her son, Charles IX; Constance Talmadge, who in one of the Babylonian scenes dies defending the king, of whom she is enamored; Lillian Gish, who represents the spirit of eternal motherhood brooding beside a rocking cradle, a bit of frequently introduced symbolism which is most effective; Bessie Love, Seena Owen, Miriam Cooper, Alfred Paget, Margarita Wilson and many another known to photoplay fame. In the modern episodes Mae Marsh and Robert Harron are seen as the husband and wife victims of intolerance.

א סצענע אין דער גרויסער פאטא פלעי „אונטאלעראנץ", אין קאלאניעל טהעאטער

איינע פון די מערקווירדיגסטע זאכן וואס דער מענשליכער נעדאנק האט געשאפן אין דער נעגענווערטיגער צייט אין די גרויסע קינסטליכע פאטא פארשטעלונג "אונטשלעראנץ" פון דער רייכער פאנטאזיע פון דייוויד וו. גריפיס. די פאטא פלעי ווערט יעצט געווייזן אין קאלאניעל טהעאטער.

"אונטשלעראנץ" איז א בילד וועלכעס שטעלט פאר ראש לעבען פון מענש אין פערשיעדענע עפאכען פון דער מענשליכער געשיכטע, און אין פערשיעדענע לענדער.

די פאטא פלעי פיהרט אויף דעם צושויער אין בבל, אין ארץ ישראל, אין פראנקרייך אין דער צייט פון די טשאלמטער, און ראן אין דער נעגענווערטיגער צייט, און שבוועזל סיר זעהן פערשיעדענע מענשען פון פערשיעדענע צייטען און לענדער, ראך זעהן סיר איין גרויסען נעראנק רוהיגענפיהרט אין דעם בילד, נעמליך: אז אין אלע צייטען האבען מענשען פערשלאפען אין דער כארלעס זייערע מיסמענשען מאר קיין שיעדענע לענדער.

ווייבען זיך צו רענקען אנדערע.

עס נעהמען דריי שטערען צו וויזען דיעזע פאטא פלעי. נור וועגן עס זאל אפילו נעדויערען דריי טעג וואלט מען אויך נים מיער נעווארען צו זיצען און בעטראכטען דעם גרויסען פאטא וואס די מענשען האבען אנגעפיהרט אין אלע צייטען ביז'ן היינטיגען טאג.

מערסטענס נים צו זעהן דיעזע אינ' מערקוואנטע פאטא פלעי וואס ווערט נאלד געשפילט צוויי מאל טעגליך אין קאלאניעל טהעאטער.

Pitts. Gazette Times Dec. 23

Big Griffith Spectacle Makes Its Debut at Pitt

amazed and shock the eye and the mind. The movement of great armies, the vast throngs that pass before the vision, the tasks of chariots, horses and [illegible] of war under ancient [illegible] in the annals [illegible]

The massacre of St. Bartholomew is made the occasion of some military and heroic display. The scene attends the preparation and departure of Charles [illegible] most peaceful and reverent and the [illegible] of [illegible]. The modern story is focused in pictures of [illegible], jealousy and [illegible], so that the dominate note of the play may be [illegible] of [illegible] in the last degree and [illegible] of [illegible] to substantiate [illegible] that are matchless in variety, [illegible] and [illegible].

I have no time to mention details of [illegible] to speak specifically of the interesting musical score that is played by a large orchestra, one of the delightful features of which is the solo singing of Miss Pringle, whose rendition of the opera [illegible] gives now a tuneful and artistic touch of the musical ensemble, her singing of the Temple music from "Aida" being especially fine.

Now, [illegible] the late hour permit me to [illegible] a description of the effect of such a vast display of world [illegible], or call attention to some more admirable acting of the principals, of the little photo-play [illegible] which Mr. Griffith [illegible] has added to [illegible] this massive and [illegible] representation of what the world has been doing since the beginning of [illegible].

[illegible] until [illegible]

ABOUT BOOZE

The Day's Developments in the Finish Fight Between Dogs and Wets.

HOBSON

Had Some Kind of a Choice, but Bankowski is in a Pretty Kettle.

Pitts. Gazette Times Dec. 23

"INTOLERANCE" OPENS AT THE PITT THEATER

"Intolerance," the much-heralded D. W. Griffith feature film, was shown at the Pitt theatre last night. It was the premier to an impatiently eager crowd. It is unusual in the work of natural contrasts, the photographic work, excellent and the "big scenes" are remarkable. The picture, from the Babylonian episode, intended to teach great moral lessons, is a powerful protest against cruelty, hatred and bigotry of the lowest and worst of the past.

It is nothing more than a [illegible] [illegible] of the [illegible] of Robert Harron and Mae Marsh [illegible] the [illegible] of the [illegible] [illegible] [illegible]

Dec. 23 Reform Advocate

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COLOSSAL $2,000,000 SPECTACLE

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Dec. 22nd. Chicago Daily Farmer's & Drover's Journal

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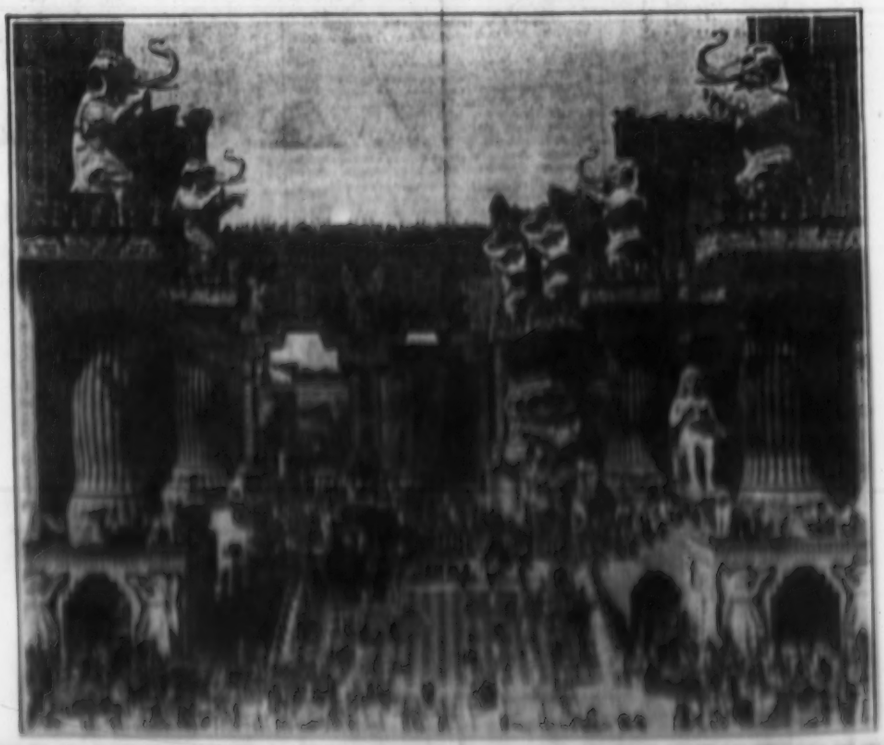
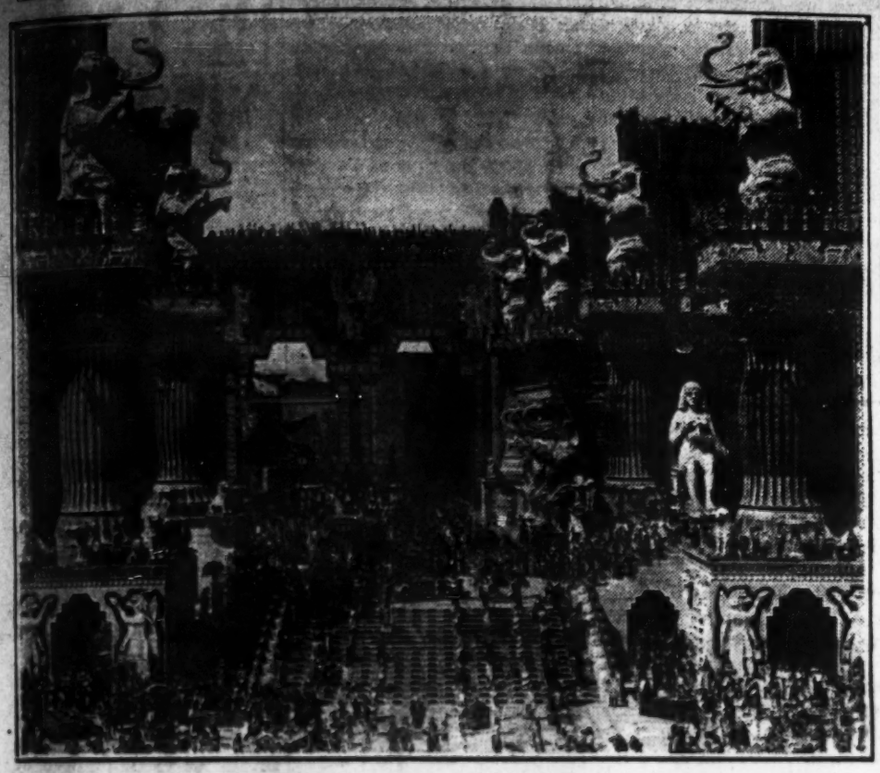
"Intolerance" is a [illegible] entertainment in every sense of the word. The best critics are [illegible] that they are, while the [illegible] men, women and children [illegible] good than any delighted patron of the Colonial theatre has experienced it. [illegible] the average high class [illegible] is [illegible] to work to find [illegible] "Intolerance" is worth [illegible]

"INTOLERANCE" AT THE COLONIAL



N. York Times Dec. 23

Public Ledger Phil. Sat. Dec. 23



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As might be expected, the Babylonian scenes are the most spectacular and thrilling; the episodes in the life of the Nazarene, that turning point in the world's history, the most appealing in their quiet reverential simplicity, the miracle of the wedding feast at Cana, when "the conscious water saw its Lord and blushed," being a picture which for sheer beauty cannot be surpassed, while those views which disclose the horrors of the massacre of St. Batholomew's Eve in Paris are, in the final estimate, the most tragic, despite their brevity.

It goes without the saying that such a presentation required the services of a vast number of persons, and even those in the prominent roles make up a cast longer than that of the grand opera "Louise," which formerly held the record. There is Joseph Henaberry, who was Lincoln in "The Birth of a Nation" and who now appears as Admiral Coligny; Josephine Crowell, who is the wicked Catherine de Medici; Frank Bennett, as her son, Charles IX; Constance Talmadge, who in one of the Babylonian scenes dies defending the king, of whom she is enamored; Lillian Gish, who represents the spirit of eternal motherhood brooding beside a rocking cradle, a bit of frequently introduced symbolism which is most effective; Bessie Love, Seena Owen, Miriam Cooper, Alfred Paget, Marjorie Wilson and many another known to photoplay fame. In the modern episodes Mae Marsh and Robert Harron are seen as the husband and wife victims of intolerance.

א סצענע אין דער גרויסער פאטא פלעי „אונטאלעראנץ", אין קאלאניעל טהעאטער

איינע פון די מערקווירדיגסטע זאכען וואס דער מענשליכער געדאנק האט בעשאפען אין דער נענענווערטיגער צייט אין די גרויסע קינסטליכע פאטא פארשטעלונג "אונטשלעראנץ" פון דער רייכער מאנסאזיע פון רייוויר וו. גריפיס. די פאטא פלעי ווערט יעצט געוויזען אין קאלאניעל טהעאטער.

"אונטשלעראנץ" איז א בילד וועלכעס שטעלט פאר ראש לעבען פון מענש אין פערשיערענע עפאכען פון דער מענשליכער געשיכטע, און אין פערשיערענע לענדער.

די פאטא פלעי פיהרט אויף דעם צושויער אין בבל, אין ארץ ישראל, אין פראנקרייך אין דער צייט פון מיר טעלאלטער, אין דאן אין דער נענענווערטיגער צייט, און אבוואהל מיר זעהן פערשיערענע מענשען פון פערשיערענע צייטען אין לענדער. דאך זעהן מיר איין גרויסע נעראנק דורכגעפיהרט אין דעם בילד, נעמליך: אז אין אלע צייטען האבען מענשען פערשלאפען אין דער כארלעס וייערע פיסטענשען פאר ערלויבען זיך צו רעגנען אנדערש.

עס נעהמט דריי שטונדען צו וויזען דיעזע פאטא פלעי. נור וען עס זאל אפילו נערויערען דריי מעג וואלם מען אויך נים מיער נעווארען צו זיצען אין בעטראכטען דעם גרויסען פאטאי וואס די מענשען האבען אנגעפיהרט אין אלע צייטען ביז'ן היינטיגען טאג.

פערפעהלט נים צו זעהן דיעזע אינ־טערעסאנטע פאטא פלעי וואס ווערט נאכדעם געזעהן צוויי מאל טעגליך אין קאלאניעל טהעאטער.

Pitts. Gazette Times Dec. 23

Big Griffith Spectacle Makes Its Debut at Pitt

[illegible]

ABOUT BOOZE

The Day's Developments in the Pistol Fight Between Dope and Booze

[illegible]

HOBSON

Had Some Kind of a Choice, but Sankowski Is in a Pretty Kettle

[illegible]

Pittsburgh Press Dec. 23

"INTOLERANCE" OPENS AT THE PITT THEATER

[illegible]

The Sentinel Dec. 22

EDITORIAL

By RABBI TOBIAS SCHANFARBER

He who is at all conversant with the world's history knows the sad havoc which the intolerant spirit has wrought. From the time that the first gray streaks of the dawn of civilization appeared upon the horizon of humanity, up to the present hour of the twentieth century, intolerance has been busy with its destructive hand laying low much that has been regarded as high and holy by the peoples of the world. It is this lesson that David Wark Griffith wishes to convey in his gigantic, stupendous spectacle of "Intolerance," which he is at present throwing on the screen at the Colonial Theater. He weaves his story around four periods of human history. In quick succession he shows the sad consequences in modern times following as a result of the intolerant spirit of the narrow visioned philanthropist and uplift workers; of the destructive force of the religious intolerance of Catherine De Medici, which meant the death of thousands in the massacre of St. Bartholomew's day; of the terrible conflict between Babylonia and Persia, resulting in the defeat of Babylon and the battering down of its gigantic walls and stupendous ramparts. The fourth period of history of which "Intolerance" treats is the time in which Jesus of Nazareth lived and worked. Mr. Griffith, in his portrayal of the Pharisees, has held to the traditional conception of them, as being men narrow and hypocritical and wanting in the true religious spirit. He could not have read Travers Herford's "Pharisaism" or he would have gotten another notion of the Pharisee. He would have learned that the Pharisee was a deeply religious man, with the true spirit of God in his soul, eager to do the things that God wanted him to do. It is strange that producers always select this period of history when they wish to treat of the life of the Jew. There are other periods in Jewish history which show the intolerant spirit. Indeed the whole history of the Jew has been one of intolerance on the part of the world toward him. During the present week the Jew is celebrating the Feast of Hannukah. What more glaring illustration of intolerance than the cruel and inhuman attitude of the Graeco-Syrian tyrant, Antiochus Epiphanes, toward the Jews of his time. It would make a most wonderfully realistic spectacle to throw upon the screen the unceasing spirit of intolerance manifested toward the Jew throughout his centuried panoramic history. It is very evident that Mr. Griffith is not unmindful of the great contribution which the Jew has given to the civilization of mankind. It was a wise conception on his part to place the two tablets of stone with the ten commandments engraven on them in the foreground whenever he portrayed that period of history dealing with the Jew. "Intolerance" is a wonderful piece of work. It teaches a most powerful lesson to mankind in a most graphic and telling way. The world has met with wreck and ruin because of the narrowness of men and women. "Intolerance" is a divine message to all humanity. Its mission calls for a broader outlook. It preaches the lesson of love.

Pittsburg Dispatch Dec. 22

INTOLERANCE A GREAT FILM

Griffith's Stupendous Picture Play Munificently Presented at Pitt

Whatever D. W. Griffith left undone in "The Birth of a Nation" to give him supreme title to Wizard of the Films, he has done in his new spectacle, "Intolerance," which was given its Pittsburg premiere last night at the Pitt Theater. The producer has a very simple theme—that love, throughout the ages, has ever battled with the intolerance of scandalmongers, busybodies, meddlers and abnormal humans prone to interfere with all earthly pleasures. Caustically critical, one might say,

Margery Wilson

yet displaying enough truth and human nature to make it tolerable, entertaining, and even pleasing to the composite audience. Modern outfitters are flayed alive, in the capital-labor struggle everything is edited to the side of the workingman, and enough vim and virtue marching side by side through history are pictured, to give snap and entertainment to the screen show.

In the main, the production is admirably cast. Clever men have their people, and usually make wise selections by the characters they desire to present. Miss Marsh is the Dear One, the workingman's child, and probably as one could do it better. Mirth, tears and soul into the proceedings. Margery Wilson is a particularly lovely Mother Mary. Josephine Crowell, who plays Catherine De Medici and Lucretia Borgia, figures as the monarch and as what the Lucretia Borgia call a "good woman." Lillian Gish, who plays the Dear One's sweetheart, and Eugene Pallette, who plays the Dear One's father, are both very good. Tom Wilson, who plays the Mother's husband, is a fine actor, and a particular favorite with a particular audience. The Dancing Girl, Miss Bessie Love, and Bethlehem's Madonna, Miss Mae Marsh, are both very good. Miss Marsh is a good actress, and a good dancer. Miss Bessie Love is a good dancer, and a good actress

North American Philadelphia Dec. 23

Phil. Press Dec. 23

'INTOLERANCE,' FILM SPECTACLE, WINS BIG CROWD AT CHESTNUT

New Masterpiece of D. W. Griffith Is Combination of Four Strong Plots

The fact that at various moments during the production of "Intolerance" the large audience assembled for its first local presentation last night burst into spontane ıs applause should be a fair guage of its prospective popularity. The Chestnut Street Opera House was filled to its capacity to witness this second epoch-making Griffith production, and the welcome accorded it was significant, considering the usually non-committal attitude of Philadelphia audiences.

The production is in the form of a vast shuttle, involving four great cycles of history, and "A fairy girl, with sunlit hair—her hand on the cradle of humanity—eternally rocking—" turns the action from modern to ancient, from ancient to medieval times with the rapidity of thought and furnishes the allegorical foundation upon which the play is built.

Film Has a Purpose

Altho it is clearly evident thruout its course that he aim is to present actual conditions in an effort to correct them, there is no taint of a preaching mission, and every situation is impartially presented. The producer's obligation ends with the finished scenes, it is for the public to judge, and because Griffith never overstepa the bounds, his work has all the weight of teaching, with none of its cant.

The kaleidoscopic effect is almost bewildering, and in more than one of the finest scenes, the interest is so divided that it is almost impossible to know what point most deserves attention. Besides an unusually strong theme, an enormous company of trained players, a sense of the fitting that seems near to superhuman, and an extraordinary genius for panorama, this screen play is fortified by music which, the not "strictly original, is so well adapted to the emotion of the moment that unconsciously the spectators find themselves reliving its action with all the enthusiasm of small boys at a circus.

The introduction is rather sweeping, for so impartial a presentation, but it is evidently meant as a starter, since the need for undivided interest appears with the first mill scene, and continues thru to the last fade-out. The theme of "Intolerance" rubs thru it all, appearing in the persons of kings and mentals, rich and poor alike. The "Man of Men" is introduced in nearly every crisis, but the religious element is suppressed when it comes to the question of creeds. The Uplifters are the only sect against which the frown falls; the trade against so-called organized charities comprises the only fend in which the picture fails to maintain its artistic standards.

Spectacular is hardly the word to use in a description of such scenes as the dancing girls of Babylon, the court of the king, the mighty war with Cyrus, burning as it does all the ancient modes of military tactics, actors is sufficient for the scenes among the French peasants, the cathedral scene of Charles IX as well as the modern scenes of the mill hands.

There is a little racism in a little hand in the presentation, but in the grip of the moment one has impression gives way to another with such rapidity that one's judgment is hardly formulated before a new impression are formed.

The Speech Supreme Acted

The Speech is an great movement, has been for the means of a modern sermon and a lesson in the brotherhood of man. The sermonette which work brought out from the pulpit, emphasizing the fact that the Bible contains the Lord's Prayer, Christ's Sermon on the Mount, the Golden Rule, the Ten Commandments,

Illinois Staats Zeitung Dec 24

Scan. Herald Dec 24

Colonial Theater.

Griffiths „Intolerance. Ein Vergleich dieses gewaltigen Wandelbildes mit der ersten größeren Schöpfung Herrn Griffiths „The Birth of a Nation" ist hinfällig, denn „Intolerance" übertrifft dieses Bild in solchem Maße, daß es als eines der ersten zwei Rollen enthaltenden Filmdramen neben dieser überwältigenden Produktion von „Intolerance" erschein.t Herr Griffith hat, um dem Wunsch der ganzen Menschheit nach Frieden Nahrung zu geben, einen Schlußeffekt dem vieraktigen „Intolerrance" beigefügt, der in seinem tiefsinnigen Inhalt von außerordentlicher Wirkung ist. Diese Bilder zeigen den Frieden, der die Welt besiegt. Friedensengel steigen auf die Schlachtfelder nieder, nehmen den Soldaten die Gewehre aus den Armen, machen die Geschütze wertlos und bringen die Luftfahrzeuge zu Falle. Die Schlachtfelder wandeln sich in blumige Auen auf denen Erwachsene und Kinder fröhlich umherspringen, und das Ge-

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Dec 24 Her

Der Nazarener und Maria Magdalena in „Intolerance".

Ev. Dec 24

MOTIC

CONSTANCE TALMADGE, as "THE MOUNTAIN GIRL" in INTOLERANCE.

Mit „liebe Intimi Mädchen" erglänzt die ganze Welt.

Dem Gast des ersten Schauspielhauses „Intolerance" erregt größeren Enthusiasmus, als hier, der hier Gebaut hat Wolkenkratzer gewidmet ist. Der Beifall des Publikums war ein beispielloser, gestern abend, und hat bewiesen, mit welcher Gewalt die Menschen einer Liebesgeschichte von tausend Jahre Alter aufnehmen. Unter unbeschreiblichem Jubel wurde das reizende Bild in „Intolerance", in welchem ein 19 Jahriges Mädchen, naiv und anbetungsvoll, von Sklaven in einer Mondnacht mit Blumen beworfen wird. In diesem Augenblicke begreift man das Geheimnis dieses Werkes, das mit jeder Zeile begeistert als ein großes Gedicht.

Wir glaubten bei früheren Filmen Unvergleichlichkeit, nun ist die auch geschehen und vielleicht gerade das, was Ihr Ihr an Unvergleichlichkeit nennen wollt, es ist auch das Bild, welches Ihr, wenn Ihr Euch Bilder aufhängen, wenn Ihr Euch Bilder aufhängen, es in Euren Herzen aufhängen, und nur bei Euchen Herzen aufhängen wollt.

CHICAGO SUNDAY HERALD

Motion Pictures

Part Seven Eight Pages

DECEMBER 24, 1916.

How $1,985,462 Was Spent Producing Play

Exam Dec. 24

Exam Dec. 24

Griffith Flays All Intolerants

DO YOU feel over forty-five years old? Then don't see "Intolerance."

This is D. W. Griffith's advice to playgoers who contemplate seeing his new masterpiece, the greatest of the world's spectacles, at the Colonial Theater. Snowy-haired men and women, and those who are just flecked with gray at the temples, are seen in numbers at the twice daily performances of "Intolerance," but these elderly spectators do not "feel" over forty-five, according to Mr. Griffith. In their minds and hearts are ample spaces for laughter, love and humanity—they are not intolerant.

"The condition of being 'over forty-five' is a state of mind, rather than one of physique and longevity," observed the creator of "Intolerance" and its little brother, "The Birth of a Nation." "Some people, a very few, reach that deplorable stage in their twenties, but the typical misanthrope is the man or woman who is on the downgrade in hope, ambition and physical powers. From the tribe of misanthropes and sour cynics are recruited our reformers, our modern Pharisees, our holier-than-thou and thou-shalt-not foes of humanity.

"To my mind the so-called professional 'reformer' is a sad pilgrim through desert land which lies between real life as decreed by divine nature, and the great beyond. Because he cannot laugh he would muffle laughter; because none pleads for her hand, she would abolish dancing and courtship, and uproot all the blossoms of the Spring of life.

"'Intolerance' is, therefore, no evening's amusement for the intolerant and the mean of heart. The play depicts human joy in its aspects of regal grandeur and fireside simplicity. Despite its tragic crises, it interprets the gamut of happiness from the bliss of a baby with two rabbits to the exaltation of a great king who has won an honorable victory. For the time being, the spectator is transported far from this era of political liberty and personal enslavement to an Arcadia of individual freedom and the right to have and hold happiness. It is a play that enters the souls of strong men, able to laugh, love and live, and women like unto the woman God created to share man's burdens and blessings. 'Intolerance' is for the young, the strong, the big-hearted; for creatures of red blood, not thrice distilled ice water."

Mr. Griffith has been deluged with letters from Chicago's opposing factions of "Puritans" and "Cavaliers" since the opening night. In the meantime, the lines in front of the box office lengthen.

VIRGI...

Colonial

IN VIEWING D. W. Griffith's masterful spectacle, "Intolerance," shown at the Colonial twice daily, few of the audience recognize the grim onlooker ever present in the producing of this masterpiece.

But the "specter of death" was constantly on hand with his familiar scythe awaiting the opportunity to cut off a life. Many times was he frustrated by but a hair's breadth. Even Mr. Griffith was his target at times, and on one occasion it seemed as though the kindly fate guarding the master producer was doomed to destruction. Then "Luck" jumped into the breach and averted what seemed an inevitable tragedy.

This particular incident occurred during the making of the hair-raising dash of Cyrus' charioteers on Babylon. To obtain the necessary action, Mr. Griffith had scoured the West for daring horsemen. The men engaged were drawn from many quarters, some remnants of the semi-civilized past that held excitement—fair barter for life.

When the drive was staged Griffith was not satisfied. It was not wild enough to please him. He resorted to an extreme means of instilling competition among the drivers. With seeming disgust Mr. Griffith addressed his horsemen. Epithets were hurled at them. He characterized them as "yellow" and insisted that they prove by action, rather than by words, that they were real horsemen and not mollycoddles.

With this type of men "coward" is a dangerous word to employ, but Griffith did, and in doing so aroused the men to a fury that could find an outlet only in playing tag with death.

Dashing down the long road especially built for this purpose, the charioteers bent every effort to "show up" each other. As a result, some of the teams became unmanageable and a stampede followed.

Mr. Griffith and one of his camera men, standing beside a large motor supply truck, were struck by one of the onrushing teams. The impact hurled them beneath the truck and, incidentally, to safety. For what seemed hours the shaken men lay beneath the truck, while the maddened horses plunged by and chariots crashed past their refuge.

When the last team had passed, Mr. Griffith, despite his bruises, crawled from beneath the truck and hastened to where another camera had been planted in comparative safety. Gleefully the camera man proclaimed he had registered the scene. Forgetting soreness and aching bones, as well as the moments beneath the improvised "bomb-proof," Mr. Griffith smiled happily and proceeded to care for the injured in the studio hospital and to pass out rewards in the form of extra cheques.

"It was far from being a pleasant experience," said he afterward, "but we surely did get some fine action." Which, to the Griffith way of thinking, is procuring desired results.

Trib. Dec. 24

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Chic. Tribune

Colonial—"Intolerance," D. W. Griffith's production. Mae Marsh is featured, supported by an all star cast.

Journal Dec. 25

PLÁTĚNÝ POHLAVEK REFORMATORŮM.

Proti filmu "Intolerance" zdviženo bylo válečné tažení.—Obrázek má zastance v předsedovi licenšního výboru, radním Tomanovi.

V divadle Colonial jest předváděn nové film báječné scénické nádhery a výpravy, který zastiňuje vše, co doposud bylo v říši kinematografu dokázáno, nazvaný "Intolerance", to jest nesnášenlivost. Smysl tohoto výtvoru podnikatele Griffita, ve kterém předváděny jsou čtyři děje souběžné, jest trochu nejasný, ale jistě jest, že v něm dostává se důkladné lekce falešným reformátorům a reformátorkám a pokrytcům, kteří by chtěli ubohému člověku všechnu radost ze života a všechnu zábavu vzíti. Ve čtyřech dějích, z nichž jeden vzat jest z doby starého Babylona, druhý z doby Kristovy, třetí z náboženského pronásledování Hugenotů ve Francii a čtvrté z doby nynější, vylíčena je, kam vede náboženská a kastovní nesnášenlivost.

V tomto filmu ukazovány jsou scény ze starého Babylona se vší velkostí mravů i nádherou—a tyto scény, ve kterých mimo hlavní děj [illegible] reformátorům a [illegible] vrtochům, aby proti filmu tomu podnítili [illegible] nesvornost [illegible]

[illegible]

Exam Dec. 25

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The Day Book Dec. 24

INTOLERANCE.—I have had the pleasure of seeing the great picture called "Intolerance," now running at the Colonial theater, the author of which is D. W. Griffith.

This picture is well worth seeing and I was particularly impressed by the scene where a party of Pharisees brought to Christ a woman whom they denounced as an adulteress and demanded that she be stoned to death in accordance with the Mosaic law, to which Jesus answered: "Let him that is without sin cast the first stone," and they went away.

This rebuke would apply to the intolerance of the present time, and any party of our present day, should they come into power, would be guilty, no doubt, of the intolerance of those old Pharisees. Max Korn, 643 W. Madison St.

Chicago Tribune Pictorial Weekly Dec. 24

AN UNINTENDED COMEDY PICTURE—The legs in the photograph are not Olga Grey's, as you at first suppose, but are those of a slave who helps bear her palanquin in "Intolerance." Miss Grey takes the part of Mary Magdalene in the photoplay.

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Dashing down the long road especially built for this purpose, the charioteers bent every effort to "show up" each other. As a result, some of the teams became unmanageable and a stampede followed.

Mr. Griffith and one of his camera men, standing beside a large motor supply truck, were struck by one of the onrushing teams. The impact hurled them beneath the truck and, incidentally, to safety. For what seemed hours the shaken men lay beneath the truck, while the maddened horses plunged by and chariots crashed past their refuge.

When the last team had passed, Mr. Griffith, despite his bruises, crawled from beneath the truck and hastened to where another camera had been planted in comparative safety. Gleefully the camera man proclaimed he had registered the scene. Forgetting soreness and aching bones, as well as the moments beneath the improvised "bombproof," Mr. Griffith smiled happily and proceeded to care for the injured in the studio hospital and to pass out rewards in the form of extra cheques.

"It was far from being a pleasant experience," said he afterward, "but we surely did get some fine action." Which, to the Griffith way of thinking, is procuring desired results.

Trib. Dec. 24

TWICE DAILY **COLONIAL** 2:10 and 8:10 P. M.

We Say:
"'INTOLERANCE' IS A GREAT SHOW."
Ashton Stevens Says:
"'INTOLERANCE' IS THE WORLD'S GREATEST SHOW."

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

THREE ORCHESTRAS AND FORTY VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation."
PRICES: NIGHTS AND SAT. MATS.—25c to $2.00. MATINEES—25c to $1.00
No phone reservations. Mail orders accompanied by remittance will be given immediate attention. CHILDREN ADMITTED.

Colonial—"Intolerance," D. W. Griffith's production. Mae Marsh is featured, supported by an all star cast.

Journal Dec. 25

PLÁTĚNÝ POHLAVEK REFORMATORŮM.

Proti filmu "Intolerance" zdviženo bylo válečné tažení.—Obrázek má zastance v předsedovi licenšního výboru, radním Tomanovi.

V divadle Colonial jest předváděn nový film báječné scénické nádhery a výpravy, který zastiňuje vše, co doposud bylo v říši kinematografu dokázáno, nazvaný "Intolerance", to jest nesnášenlivost. Smysl tohoto výtvoru podnikatele Griffita, ve kterém předváděny jsou čtyři děje souběžné, jest trochu nejasný, ale jistě jest, že v něm dostává se důkladné lekce falešným reformátorům a reformátorkám a pokrytcům, kteří by chtěli chudému člověku všechnu radost ze života a všechnu zábavu vzíti. Ve čtyřech dějích, z nichž jeden vzat jest z doby starého Babylonu, druhý z doby Kristovy, třetí z náboženského pronásledování Hugenotů ve Francii a čtvrté z doby nynější, vylíčeno je, kam vede náboženská a kastovní nesnášenlivost.

V tomto filmu zkazcovány jsou mravy ve starém Babylonu ve cit vlastní mravů i náboženského—a tyto mravy, ve kterých nejsou hezké věci ukázány do nejrozličnějších a kuriosních, zvídaly příležitost reformátorům a samozvaným kritikům, aby proti filmu tomu podnítili skutečně mravostní útok.

Výbor za licenci nařídil, aby byl upraven, aby vystoupil, aby byl film tento film zkrácením přetvořil a z něhož strhnul. Tomanův výbor odpovědno na představení "Intolerance", aby se vlastní oči viděl, jak je na obrázku nemravného.

Předpisu výboru tohto byl však radní Toman, který prohlásil, že v hrze "Intolerance" jest nedostatečně podkladem pro zavrení reformátorů a reformátorek, a že tedy doporučí k tomu, aby divadlo, které jej přehrálo, bylo zavřeno na pokrok. Vyvolal tím v novém kraku zdvižení, ve kterém kraku mělo zvednut a zvlnit [illegible] přehnaně [illegible] [illegible]

Exam. Dec. 25

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THREE ORCHESTRAS AND FORTY VOICES
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The Day Book Dec. 26

INTOLERANCE.—I have had the pleasure of seeing the great picture called "Intolerance," now running at the Colonial theater, the author of which is D. W. Griffith.

This picture is well worth seeing and I was particularly impressed by the scene where a party of Pharisees brought in Christ a woman whom they denounced as an adulteress and demanded that she be stoned to death in accordance with the Mosaic law, to which Jesus answered: "Let him that is without sin cast the first stone," and they went away.

This rebuke would apply to the intolerance of the present time, and any party of our present day, should they come into power, would be guilty, no doubt, of the intolerance of those old Pharisees. Mae Rarn, 643 W. Madison St.

Chicago Tribune Pictorial Weekly Dec. 24

AN UNINTENDED COMEDY PICTURE—The legs in the photograph are not Olga Grey's, as you at first suppose, but are those of a slave who helps bear her palanquin in "Intolerance." Miss Grey takes the part of Mary Magdalene in the photoplay.

Am. Dec. 26

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D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

Three Orchestras and Forty Voices
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
Prices: Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00
No phone reservations.
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CHILDREN ADMITTED.

D. W. Griffith wires from Philadelphia: "Merry Christmas, Happy New Year and all the nice things we say to each other at this season. Hope Father Christmas stuffs your stocking full and that 1917 brings many nice things for your enjoyment. Thank you and your city for your kindnesses."

"Merry Christmas and a prosperous New Year," is the greeting from Howard Herrick by wire. He is the man who is more responsible than any other for the successful introduction of "Intolerance" to Chicago at the Colonial. I'm sure the fans of Chicago join in returning best wishes of the season.

Jour. Dec. 26 Post.

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Exam. Dec. 26

Am. Dec. 29

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Herald Dec. 27 Pol. Daily 27

COLONI
TERAZ — DWA RAZY D
włącznie z Niedzielami o 2
i o 8:10 wiecz.
WSTĘP DLA DZI
"Należałoby żałować gdyb
scy chłopcy i dziewczęta z
oraz osoby dorastające, n
sposobności zobaczenia teg
stawienia"—Charles Gray—

D.W. GRIFFIT
INTOLERAN
LOVE'S STRUGGLE THROUGHOUT THE

TRZY ANKIETY—40 ŚPIEW
Pierwszy i jedyny utwór
fith'a po "The Birth of
Nation".
CENY:
Wieczorami i w soboty p. p.
50c., 75c., $1.00, $1.50 i $
Popołudniowe przedstawienia
50c., 75c., i $1.00.

LILLIAN GISH.

Exam. Dec. 26

Am. Dec. 29

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D.W. GRIFFITH'S
INTOLERANCE

Post Dec. 25

Post Dec. 27

Post Dec. 9

Tribune Dec. 25

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Praises Music Of "Intolerance"

By Karleton Hackett.

THE PHILOSOPHY of the moving pictures has hardly as yet crystallized into recognized form, for it is all still too fluid, but certain foci have begun to appear. One of these crystallizing points is that in the "movies" one must hear as well as see. By our very nature the two faculties of seeing and hearing are so complimentary that they almost merge into one function since each so intuitively aids the other. As yet no satisfactory way has been found by which the spoken word can be made effective, and by a kind of process of natural selection music has taken its place.

There are to be sure those who might perhaps be called the purists of the "movies," who rather resent music as an intrusion, but the instinctive feeling of the public has been too strong for them and music of some kind has become recognized as necessary. But music as illustrative of the story in the pictures is something far different from the ceaseless pounding of some strong-armed laborer in the musical vineyard on the defenseless piano. It must be conceived as an essential part of the presentation of the story by a man with wide knowledge of music and sympathy for the special use for which it is intended.

Yesterday afternoon I witnessed the remarkable spectacle of "Intolerance," and while this leaves the brain in something of a whirl, one indelible impression is left on the mind—the power of the music in enhancing the force of the story told upon the screen. After one hearing I should be inclined to say that the music was essential to sustaining the mood of the audience, and that lacking the music the picture would be shorn of a large share of its power over the people. For all the action of the "movies" they seem to attain their greatest power, at least in many instances, when they portray a mood rather than a deed, and it is because of this that music fits so well into the spirit of the thing. Over and over again in "Intolerance" the picture dwells on some small detail where there is no action, but where the full comprehension of the mood is essential to the grasp of the story, or it will be on so big a scale that no detail can be observed. To get at the heart of the matter something more than the picture is needed—and this is found in the music.

"Intolerance" binds together into one assured four stories from Babylon, Judea, France of St. Bartholomew and the life of today. The transitions are constant, yet with an interrelation which must be kept clear in the minds of the audience if they are to follow the meaning of the tale, and the manner in which the music keeps pace with the pictures is extraordinary.

Joseph Stoll was given charge of producing the music for "Intolerance," as he was for "The Birth of a Nation," if my recollection serves, and he has done his task with remarkable skill and genuine feeling. He had at his disposal an orchestra of some thirty men, as well as I could judge, and a chorus of about the same size, with a good soprano to sing the solo parts. With such forces on a stage of the size of the Colonial he could do almost anything he wished and make it effective, because he had people of excellent quality. He has taken freely from a wide range of music, traditional melodies of great antiquity, church chorales, symphonies, operas and the popular tunes of the day have all been laid under contribution, for there were innumerable situations to be met.

Not all the parts came out with equal power, for music cannot adequately illumine every form of human deed and emotion, but the good so greatly outweighed the bad and was of such unquestioned aid to the audience in understanding the meaning of the tale, that one has only admiration for what Mr. Stoll has done.

The philosophy of the moving picture and its eventual place in our civilization are as yet mysteries of the future. But as a fact of today the illuminating power of the music as I heard it yesterday afternoon at the Colonial Theater was an essential aid to the meaning of the picture. We cannot remold this tough old world altogether to our heart's desire, but we can recognize a concrete fact when brought squarely face to face with it. The force of the music in "Intolerance" is a fact.

Norma Talmadge Talks a Bit

By Oma Moody Lawrence.

Norma Talmadge is just as cunning off the screen as she is on it. If you don't believe it, you should have been with us when we interviewed her as she passed thru Chicago last Tuesday. I say "us" advisedly, for she had scarcely arrived at her hotel before she was besieged by a mob of newspaper persons and out-of-town exhibitors. We had to wait a bit while she freshened up after her journey, but rather than keep us waiting too long she appeared in a delectable rose-colored dressing gown and curled up in the nearest chair like a comfy little kitten. And, just to show where her heart is, the first question she asked was directed to the exhibitors, and it was—you'd probably never guess—"What do you think of the open booking policy?" Then there followed a discussion which was finally decided in favor of it, after which she settled down with a sigh of relief. But the settling was not for long. One of those newspaper persons unfolded a black box and a bundle of sticks that sorted itself out into a tripod.

Miss Talmadge gave a little squeal of fright and curled her tiny pink slippers further under the fringes of the rose negligee. "Oh! You're not going to take my picture looking like this?" But he was a horrid person; he kept right on, and he took a lot of pictures from various angles, while the rest of us inserted a leading question now and then and listened to Miss Talmadge talk. She is so enthusiastic about her trip to the coast.

"You know," she said, "I've never been away from mother at Christmas time—we always have the loveliest times; we plan the best surprises for each other and we never, never show them to one another, so we are all just as much surprised over the other presents as we are over our own. We always sleep at home Christmas eve, and then we get up early in the morning and steal downstairs in our kimonos and slippers and have the most wonderful time opening packages. No, I won't tell you what I am planning for mother, she might see it, and then she wouldn't be surprised a bit. I know what I want, but mother won't give me that, because it's a diamond necklace. I just have to be home for Christmas. When I started on "Panthea" I made up my mind it had to be finished in time for me to go home for the holidays, and we just rushed. I was never so tired in my life as when it was all over. I hope it will be a lovely picture. I like it so much. But when I saw Naximova on the screen I just went back to the studio and slumped down in a chair in disgust. I knew there was no hope for me. She is splendid, superb; she is a real actress. It is so much better than seeing her on the stage, you can get all the little shades of expression so much more clearly. I was just spellbound; I couldn't shed a tear, it was all so wonderful."

Then she talked about other things, her sister Constance, for one. "You know, she is just a little daredevil; she's exactly like her character in "Intolerance." Why, she has smashed three cars with her reckless driving. Now Natalie has decided that she will be the chauffeur for the family. Natalie is my other sister. She is not in pictures at all. It keeps her busy with the car. Constance is always wanting to go some place or other, and we just can't have another car ruined.

"My next picture will be 'Poppy,' from a story by Cynthia Stockley; it's a South African story. But I am not going to California for the exteriors; I am going to Nassau or Palm Beach. Why, just think what a long way it is from New York to California, and I love New York. The outdoors in the South is as good as California, I think, at least, I am going to try it.

"I do hope my hats aren't crushed before they get to the coast." Some extravagant newspaper person suggested that she could buy loads of hats in California. "But these are new hats, lovely hats, too; my heart would be broken if they were ruined. I spent so much time selecting them. I just bought and bought."

Then the male newspaper persons thought it was time to depart, the conversation was getting beyond their depth. And after that we had a regular feminine chatter about clothes and husbands and other interesting things, but that is another story. It just goes to show you that Miss Talmadge is a real person with the same interest in things outside herself that we would expect her to have if she were an ordinary person instead of a star who is heading her own production company.

Post Dec. 27

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LOVE'S STRUGGLE THROUGHOUT THE AGES

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Post Dec. 9 — Journal Dec. 28 — Am. Dec. 28

The Devil's Chariot

People of modern times are prone to believe that they are the inventors and originators of many wonderful contrivances, even to methods of wholesale destruction and slaughter. Newspapers and periodicals have been fairly teeming with descriptions of the British "tanks" and their capabilities, as well as the liquid fire that is being used so extensively in the warfare that is now being waged in Europe. The real fact is that neither method is new. New in our period of civilization, yes—but not new.

The fact that Belshazzar of ancient Babylon utilized both of these modes is aptly shown in D. W. Griffith's awesome spectacle "Intolerance," which is thrilling large audiences twice daily at the Colonial Theater.

When Cyrus and his Persian hordes storm Babylon, Belshazzar's "engine of war" is shown in actual use. The "tank" of today appears to have been a copy of Belshazzar's method of repulsing the invaders. The "engine of war" was an armored car, protected in front and on the sides by a series of whirling swords and spears, which prevented the close approach of an enemy. Shaped very much like a tortoise, it moved forward, belching forth its death-dealing flame from cannonlike barrels which protruded from the front and sides and could be aimed in any direction desired by the operatives stationed at their places within the safety of its stone-and-sword-proof covering.

Cyrus sought to gain the walls of Babylon by way of high towers, which were manned with his soldiers and were advanced to the mighty walls, where hand-to-hand conflicts ensued between defender and assailant. When the situation grew critical and the forces of the Persians were slowly gaining the advantage, Belshazzar ordered the huge bronze gates thrown open and the "engine of war" advanced on the enemy. Burning and cutting its way thru masses of Cyrus' men, it reached the foot of the towering structure and, turning its flame on them, reduced the besieging towers and their occupants to ashes. At the sight of this monster of death the Persians beat a hasty and disorderly retreat, leaving Belshazzar and the Babylonians victors. Then, as now, superior intellect proved the victor rather than numbers and strength.

Take the "tank" of our era. It is not vastly different. It has the appearance and accomplishes the same grewsome purpose that did the "engine of war" of Belshazzar's invention. It, too, is a creeping monster, with small towers in which are machine guns. It is manned and manipulated in much the same manner as was the "engine of war." The "Big Willie," as the English call their new creation, advances much as did the Babylonians' contraption—crushing and destroying all that comes in its path.

Belshazzar also used great quantities of "liquid fire" in his defense of Babylon the magnificent. From those mighty walls that surrounded his beloved city he poured down his burning fluid until the Persians were forced to seek shelter from the rain of flame that fell on them, even as the trenches "somewhere in France" today are stormed by an opposing army under the cover of their "liquid fire" and are driven to flight or surrender by the downpour of death.

The methods used and the warfare as depicted in "Intolerance" are absolutely authentic—the result of months of research work and tireless reference to all authority on Babylonian history by Mr. Griffith's corps of archaeologists. Babylon has many times been characterized as "the cradle of civilization." If the degree of civilization is to be estimated by the ability of its people to devise instruments of rapine and murder, Babylon surely retains its place as "the cradle of civilization."

Griffith's "Intolerance" at Colonial.

With its popularity unabated and the line outside the box office as long or longer than ever, "Intolerance" begins its third week on Tuesday. We have not encountered one person who, having seen this splendid production, has not made plans for an immediate return to the Colonial. So well known a personage as Vachel Lindsay has been heard to remark that it was the greatest example of photodramatic art ever conceived, and he has returned to Babylonia, as depicted on the screen, at least five times. If you have not seen it, you should make your plans at once, as it is almost certain that you will want to see it many times.

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INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
THREE ORCHESTRAS—AND FORTY VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES: Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00
No Phone Reservations
Mail orders accompanied by remittance will be given immediate attention.
CHILDREN ADMITTED

LEADING PHOTOPLAY ATTRACTIONS

COLONIAL—"Intolerance".

SWEDISH CLUB CONCERT WELL RECEIVED

Miss Esther Nelson Charming in Her Singing in Saint-Saens' Christmas Oratorio.

BY HERMAN DEVRIES.

It is a great pleasure to record the constantly-growing quality of musical value to our city represented by the Swedish Choral Club, Edgar A. Nelson conductor.

Last year the club made its debut in the artistic life of Chicago and I prophesied its longevity and success. This year I repeat both praise and good wishes for its continuance.

The work of the choral body and the assisting soloists was equally admirable.

Edgar A. Nelson will, I am sure, harbor no feelings of professional jealousy when I write that first honors of the evening must, however, go to Miss Esther Nelson, soprano, his sister.

Her lines in Saint-Saens' Christmas Oratorio were delivered by a voice beautifully schooled, sweet of timbre, yet of such carrying power that it travels over orchestra and chorus and stands out in individual style, revealing indisputable authority and musicianship.

DICTION EXCELLENT.

Her diction, too, is excellent, and in oratorio style Miss Nelson can take rank with the best singers we have heard in this branch of music in Chicago.

One must not murmur petulantly because Miss Nelson came to grief on a high note somewhere in the score. These are mishaps which can fall to the lot of any singer at times.

John B. Miller, the sterling tenor, sang his solos with fine diction and was in very good form.

Joel Mossberg, whom I have not heard for years, was a most agreeable surprise.

His voice is unrecognizable. The organ has gained in tone quality, which, with his perfect enunciation, makes his work a genuine pleasure.

Esther Pearson, soprano, sang her solo, "Patiently Have I Awaited for the Lord," with style and good articulation. Even though the mezzo-soprano music allotted her lies a little too low for her soprano, she sang it well, and the first applause of the evening was bestowed upon her.

I wish I could record only praise for Miss Hazel Huntley, the contralto.

Unhappily, the tremolo in Miss Huntley's voice and breathlessness are present in the time production, together with a rather monotonous interpretation, mar her work.

Harry T. Carlson, clarinet, and the [illegible] deserve the great[illegible] praise for their excellent [illegible].

PRAISE FOR CHORUS

Mr. Nelson conducted the chorus and fifty members of the Chicago Symphony Orchestra with great authority and dignity.

Whether as conductor, accompanist or organist, Mr. Nelson is equally at home in interpreting the compositions of masters and modern artists.

[illegible]

Herald Dec. 9 — Herald Dec. 9

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

COLONIAL Twice Daily
D. W. GRIFFITH'S
INTOLERANCE

Am. Dec. 28

ELMO LINCOLN ISSUES CHALLENGE TO WILLARD

BY ED W. SMITH.

If Jess Willard seriously contemplates a regular fight for the title, here's his chance.

Elmo Lincoln, a motion picture star who has taken parts in several of D. W. Griffith's big productions, is out with a real challenge to the champion.

Lincoln wired a challenge to this city yesterday and asked Lou Houseman, Al Woods' local representative, to act as his agent in the matter. He announces that a New York draft for $5,000 is on the way in support of his offer to Willard.

HERE'S THE CHALLENGE.

I hereby challenge Jess Willard to fight before any club either in this country, Cuba or Mexico for the world's heavyweight championship and a side wager, if necessary, the exact terms of which shall be agreed upon at a meeting later on. I have asked Lou Houseman to act as my representative in this matter and am forwarding him draft for $5,000 as a forfeit to show my good intentions.

I would be willing to box Willard ten rounds, but certainly prefer a finish match. My weight is 221 pounds in very good condition, and I stand 6 feet 1 inch in height. My reach is 77 inches, with a normal chest of 46. I played the part of The Man of Valor in "Intolerance."

ELMO LINCOLN,

Los Angeles, Cal.

The challenge is the outcome of a story I wrote a short time back about the big Griffith picture. He saw Lincoln in the picture and commented on the wonderful physique the Los Angeles man possesses. This evidently gave Lincoln the idea that he might have a chance with the champion, for after some cautious sparring around he sought out a Chicago agent and then addressed his challenge to me.

LINCOLN A HEROIC TYPE.

The picture shows Lincoln to be a man of heroic type and evidently every inch an athlete.

Jess Willard would not express much of an opinion last night about the challenge when it was shown to him.

"It doesn't matter much to me which of them I fight next," he said. "Anybody that can command a purse will suit me all right."

Tom Jones, Willard's manager, is in Hot Springs, Ark., at the present time and was asked last night by wire for an expression of opinion. It is expected he will answer some time to-day.

"I've heard of Lincoln only through friends of mine in Los Angeles, and, believe me, he is entirely sincere in what he says," Lou Houseman said last night. "He certainly shows some fighting qualities in the pictures, and from that alone I wouldn't hesitate to back him liberally against any of them.

ASKS JEFF'S OPINION.

"Of course I am willing to act as his agent here in Chicago and will conduct the negotiations with Jones and Willard. But in the meantime I have wired Jim Jeffries to go and look Lincoln over and see what he thinks of him. Jim is a good judge, and being out of the game now will be without prejudice in the matter. I expect to hear from Jeff in a day or so, and then we will know more about Lincoln."

Dave Griffith is not in the city just now, but it is known that he thinks Lincoln is one of the most wonderfully built men he ever found, and for that reason picked him for parts calling for the heroic type.

Exam. Dec. 29

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
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CHILDREN ADMITTED.

Exam 12/29

CENSORSHIP MEETING.

A MASS meeting is called by Mrs. Florence Butler Blanchard, chairman of the motion picture committee of the Chicago Political Equality League, for 2 o'clock this afternoon at the Congress Hotel to consider methods by which a state film censorship may be obtained. Representatives from several Chicago movie studios will speak.

Exam. 12/29

Griffith Wins "Birth of Nation" Censorship Suit

Superior Court Orders Trial of Appeal From Rule Barring Children.

The moving picture board of censorship has not the final say in what pictures Chicagoans may see, and the rulings of the board may be reviewed by the courts and overruled.

Judge Heard of the Superior Court decided this point yesterday when he overruled the demurrer of the city in the suit of David W. Griffith, owner of the film play, "The Birth of a Nation."

When the play was in Chicago for eight months in 1915 and for four months in 1916, the censor board decided that children must not see the play—though children were admitted in every other city where it had shown. They issued a "limited permit," allowing only adults to see the play.

Griffith sued for a "regular" permit asking the courts to mandamus the board. The city, through Assistant Corporation Counsel Frank Ayers and Louis Anderson, demurred, pleading that Griffith had no cause for action.

Judge Heard's ruling is that Griffith had cause for action, and that the court must hear the case and decide on its merits.

News Dec. 28

HOW BESSIE LOVE GOT A START

Los Angeles Physician's Daughter was an "Extra" Not Long Ago.

How do "movie" stars and "starettes" get their start? Perhaps the best answer to the puzzle is "personality." Many of the big stars had no professional experience before they entered the realms of celluloid and romance.

BESSIE LOVE.
(By The Arts.)

Bessie Love, who portrays the Bride of Cana in D. W. Griffith's spectacle, "Intolerance," is a physician's daughter and her home is in Los Angeles. When Mr. Griffith started producing "Intolerance" Bessie did as many Los Angeles girls do. She went to the Griffith studio and secured a place in the extra list. But there is something "different" about Bessie.

Mr. Griffith quickly noted the unusual poise in her step, a certain graciousness in her expression and a certain indefinable suggestive immaterial beauty in personality. He chose her for a small bit in the modern story, "Intolerance," that of giving an "extra" in a restaurant scene in a gay cafe. Incidentally he so introduced her to the cameraphone. You must look very quickly, however, to see Bessie.

In producing the Judean period Mr. Griffith was at pains for a type to play the Bride of Cana. Again that sweet face came within range of his sharp vision. Here the director departed from a captious rule in his studio. He permitted one person to double in another character.

So true to life was her portrayal of this part that Mr. Griffith recommended her to other directors, and now—she is one of the real reel stars.

COLONIAL TWICE DAILY
Including Sundays, at 2:10 & 8:10 p. m.
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D.W. GRIFFITH'S
INTOLERANCE

Dec. 29 Exam.

Ancient Censors of Bible Delete Tippling of Noah

Prof. Haupt Tells Scholars Proverbs Text Was Changed; Denies Reality of Miracles.

PHILADELPHIA, Dec. 28.—Professor Benjamin W. Bacon, Yale University, to-day told the annual meeting of the Society of Biblical Literature and Exegesis that he personally did not believe the version indicating the miraculous birth of Jesus.

The Gospel of St. Matthew, he argued, is founded on two narratives, one asserting Christ's birth was natural and the other miraculous.

Professor Bacon's paper was based on the Aramaic manuscript, lost for years, found on Mount Sinai by two Englishmen. This tells of Jacob begat Joseph, and Joseph, to whom was espoused Mary, a virgin begat Jesus.

The Aramaic manuscript, which has undergone alterations in the course of four hundred years, is in the Syriac language, and was written in the year 411 A. D. It was discovered in the city of Jerusalem, and was presented to the Cambridge University by the Rev. Mr. Gibson.

Professor Bacon's paper was read by Professor Max L. Margolis, of the Jewish Theological Seminary, who said the Aramaic manuscript was a forgery, and that the Jews never had any such tradition as that of the virgin birth.

Professor Haupt, of Johns Hopkins University, asserted that the Jews never were in Egypt, but that the Edomites, ancestors of the Jews, were.

Among other things, he said, the censors deleted a portion of the twenty-third chapter of Proverbs, probably because they believed it reflected upon Noah as a willful tippler.

The wine used at the wedding in Cana was heavy in alcohol, he asserted, and probably was more like cognac brandy. But the miracle of Christ changing it from water and the miracle of the raising of Lazarus from the dead, he said, should be interpreted allegorically, as there were no real miracles.

Professor Haupt, whose revision of Biblical texts has caused much discussion, said the Israelites never were in Egypt, but that the Edomites, ancestors of the Jews, were.

DOUBTS JOSEPH'S STORY.

The narrative of Joseph, he declared, is an allegorical embellishment.

According to Dr. Haupt, the Jews and the Israelites not in Palestine. The Israelites came from the north in 1200 B. C., while the Jews under King David, succeeded on from the south and conquered the Israelites in Palestine in 1000 B. C.

Professor Max L. Margolis read a letter from the chief authority Professor Bacon, that the Aramaic manuscript was a forgery, and that the Jews never had any such tradition as that of the virgin birth of Jesus.

Dec. 29 Herald Exam.

Lib. Dec. 28

COLONIAL STILL
D.W. GRIFFITH'S
INTOLERANCE

Jour. Dec. 28

COLONIAL STILL
D.W. GRIFFITH'S
INTOLERANCE
Prices: 25c to $1.00

COLONIAL
Twelfth Month
D.W. GRIFFITH'S
INTOLERANCE
Prof. Cridlebar and Marvin Ganger

Lit. Dec. 29

"A BUNDLE OF LOVE"

Am. Dec. 29 Post Dec. 29

Dziennik Ludowy Dec. 27

"INTOLERANCE"

Wśród powodzi głupstw najroz maitszych, wystawianych w kinematografach t. zw. "moving pictures" zasługuje na zaznaczenie wystawienie sztuki pod tytułem "Intolerance" autora Griffitha, ze względu na silne podkreślenie żywotnych kwestji społecznych, walki pracy z kapitałem, i wynikających stąd tak zwanych zagadnień moralnych. Również silnie podkreśla autor w swej sztuce "Intolerance" — fałsz, całą hipokryzję klas posiadających, tak zwaną filantropję i uszczęśliwianie robotników kosztem obcinania im płacy zarobkowej. Warto sztukę zobaczyć.

Abendpost Dec. 8

COLONI
Zweimal tägli
Einschl. Sonntags, 2:10 u. 8:
D.W. GRIFFIT
COLOSSAL 2,000,000 SPEC
INTOLERANC
LOVE'S STRUGGLE THROUGHOUT THE A
Symphonie-Orchester
50 und 40 Stimm
Herrn Griffiths erste u. einzige
fung seit „The Birth of a N
Preise:
Abends und Samstag Matine
25c, 50c, 75c, $1, $1.50 und $
Matinees: 25c, 50c, 75c und

Dziennik Ludowy Dec. 29

"Intolerance"

Coraz częściej słyszy się w mieście o zamiarach skonfiskowania niektórych części wielkiego obrazu filmowego "Intolerance". Rozmaitego gatunku reformatorzy, oburzeni na obraz, który jaskrawo podkreśla głupotę i barbarzyńskie metody postępowania wielu "reformatorów", dążą do nałożenia kagańca na ten obraz. Starania te jednak pozostaną, zapewne, bez skutku, gdyż coraz silniej urabia się opinja bardzo przychylna dla obrazu, który, prócz wysokiej wartości artystycznej, przedstawia jeszcze wielką wartość pedagogiczną, wychowawczą.

JEFFRIES THINKS LINCOLN MAY BE GREAT

BY ED W. SMITH.

Jim Jeffries, former heavyweight champion of the world, believes Abraham Lincoln, the motion picture star who challenged Jess Willard to a finish fighting match for a side wager of $10,000, is a great athlete.

In response to a telegraphic request from this city Jeffries went after from this city Jeffries went after from the Universal City and watched the Lincoln fellow work out. This he did because of the curiosity that had been stirred up in Jim's challenge.

Jim is Jeffries now, in fact, the Jeffries, who has been asked to referee the Willard-Dempsey fight, and he was at Universal City last Saturday to watch Lincoln work out. This he did because of the curiosity that had been stirred up in Jim's challenge.

Jeffries said he was much surprised when he saw the Lincoln fellow work out. He said he was a good athlete, and he was a good boxer, I was surprised, I did not think he was quite so good. He is a good boxer, and he is a good athlete. He is a good boxer, and he is a good athlete. He is a good boxer, and he is a good athlete

The Austinite

Friday, December 22, 1916

DENOUNCE PICTURE

Colossal Moving Picture Drama Criticized by Austin Women—Resent Attack on Reformers

Mrs. C. C. Broomel, chairman of the Austin branch of the Woman's City club, and a committee of members witnessed the picture "Intolerance" at the Colonial theater, which takes such hard raps at reformers and uplifters, ancient and modern. The picture attempts to prove that uplift is largely a sham and results in confusion and unhappiness.

Writing of the picture in a report, the committee said of this picture, which opposes some cherished ideals of communities like Austin:

"Colossal spectacle truly is 'Intolerance.' It is made up of four stories of four different periods of history—the story of Belshazzar, the story of the Nazarene, the story of the time of Catherine di Medici and a modern story.

"The stories are shown in parts, first a part of one, then of another and so on until all of the parts of all of the stories are shown, each story being easily followed.

"The pictures of all of the stories but the modern one are without doubt as historically correct as possible, because four years of active research and more than a million of dollars have been used to make them so. It is probable that 'Intolerance' was designed primarily to be a money maker. It is claimed, however, that it was also designed to teach tolerance. We almost see the 'cloven hoof' of the Manufacturers and Dealers' association, wets, brewers and distillers. We see intolerance where only a matter of opinion of classes and individuals is involved and not a matter of a principle.

"We see the ancient Pharisees walking about the streets praying their 'holier than thou' prayers compared with the modern reformers, pictured with the same sanctimonious, hypocritical makeup, doing more harm than good.

"We see nothing of a lesson of intolerance in the wedding at Cana with the miracle of the turning of the water into wine. We think we are expected to see an argument in favor of liquor.

"In the modern story we see the whiskey bottle and the glass of beer presented as a cause for the intolerance of the so-called reformers and their intolerance the cause of the suffering of the poor little mother. We see our juvenile court held up to ridicule under the name of 'juvenile hall.'

"When we read on the screen 'When women cease to attract men, they go in for reform,' we were enlightened, because so far as we have gone we have not discovered that. In fact, we are ready to deny it most emphatically.

"The whole story of the modern reformers, under the name of 'Jenkins' Foundation,' is too absurd even to refute. We are forced to think that if the only purpose of 'Intolerance' were to teach tolerance, it fails signally. We wonder what was the process of reasoning that persuades children to view 'Intolerance.' The music is good. The picture is magnificent and we think worth our time."

Post Dec. 30

Against "Intolerance."

BLUE ISLAND, Ill., Dec. 26.—To the Editor of THE POST. Sir: With little difficulty I could believe that "Intolerance" is subsidized by the liquor and vice interests. At least they are not grieving over its hysterical emphasis upon that ancient slogan, "Personal Liberty," and that hoary howl, "Let us alone.' This photodrama fails to emphatically condemn the use of red wine, or the profession of the scarlet woman.

The reference to the "committee of seventeen," is cheap and thinly veiled ridicule of the committee of fifteen, which has done such beneficient service of social surgery in removing some of Chicago's moral cancers. Must we understand that Mr. Griffith has championed the cause of the crowd against which the activities of the committee are directed?

His crude and clumsy attempt to hold up to scorn the aims and efforts of those seeking sincerely and efficiently to help the poor and infortunate is contemptible. It is an insult to noble women such as Jane Addams, Harriet Vittum, and Mary Bartelme, Chicago's "Three Graces."

I went to "Intolerance" expecting to see depicted a mighty lesson of broadness and benevolence. Its narrowness and bitterness greatly disappointed me.

E. W. STAHL.

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CHILDREN ADMITTED

Colonial Theater Keeps "Intolerance"

With continued lines at the box office at the Colonial Theater, "Intolerance" enters its sixth week of unprecedented popularity with Chicago playgoers.

Mr. Griffith's marvelous conception of Love's struggle throughout the ages is continuing to attract many. Others are attracted by the musical score which is woven perfectly into the four stories that compose "Intolerance."

It is advisable that seats be reserved well in advance, as hundreds are disappointed daily.

The week for New Years eve is now selling.

The Day Book Dec. 29

CITES AN OUTRAGE.—Speaking of "Intolerance," an incident occurred the other day of which I was a witness, while enroute to Chicago from Norfolk, Va., on the C. & O. R. R.

It is a rule of the company's when a new crew comes on a train for the conductor to pass through to see all tickets. One of my fellow passengers, a mere boy, was on his way to his home in Lewisville, Ark., to spend the holidays, and, as is generally the case with young people, slept soundly. When the conductor came through to see our tickets about 4:50 a. m., he was unable to awaken him, so called a detective, whom it seems is employed by the company to assist the conductor when force is required.

Without a word the detective pounced upon the all unconscious fellow, shaking him as no other human person could, and the fellow, not knowing what was up, pushed him away. Then the detective produced a pair of handcuffs and snapped them onto the fellow and, taking a "blackjack" from his pocket, struck him over the right eye, cutting a terrible gash in his head. He then dragged the fellow, bleeding and unconscious, from the car, and, as I learned from the fellow later, the fresh air brought him to enough so that he heard someone asking to see his ticket, which he produced and they put him back into the car leaving him without any care.

Feeling very sorry for the fellow, I went to him and did what I could to help him. He showed me his ticket (No. A5035) and a purse of money, so you can see he did not deserve the treatment he got. He did not know until I told him what had happened or why before coming to consciousness outside the car. This all happened in a much shorter time than it takes me to write or tell it. Several of the men (myself included) jumped to our feet when we saw the detective strike the boy, but he yelled to us to "Keep your seats," and not knowing just why he handled the fellow the way he did we sat down.

I am writing this so that others may know what to expect if he sleeps to well while traveling over the C. & O. Things come to a pretty pass when one cannot sleep in traveling without being in danger of rough treatment by the company's employes, in this late day and age.

I should like to have the C. & O. tell me through The Day Book whether or not that inhuman detective has been dealt with as he deserves or if they have any more like him in their employ, so that the public may know what to expect if they should happen to sleep soundly while traveling over their road. I have names and addresses of four witnesses to this outrage.—V. G. Jansen.

Nov. 19/30

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE
PRICES:

Am. Dec. 20 News Dec 20 Am. Dec. 20

MAE MARSH in "INTOLERANCE" at the COLONIAL

COLONIAL TWICE DAILY
Including Sundays, at 2:10 & 8:10 p. m.

We Say:
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No phone reservations.
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CHILDREN ADMITTED.

"Intolerance" is hanging out the 'sold out' sign daily at the Colonial for its matinee and evening performances.

OWEN ESCAPES A PROPOSAL

Babylonian Priestess Clutches at Judge, Grabs Associate and Loses Husband.

The Babylonian priestess, who guards the sacred fire in the lobby of the Colonial Theater, gathered her glossy pink trailing robes up with one hand and seized Judge John Courtney by the other.

"Will you marry me?" inquired the priestess, who in her present incarnation is known as Miss Gertrude Jacobs.

She thought she had attached Judge John E. Owens, who had entered with Judge Courtney, and who recently offered a limousine to any leap year girl who would propose to him.

Judge Owens grasped the situation much more rapidly than his colleague and dashed into the theater, thus "passing the buck," as Judge McCourtney, the originator of that phrase, once said.

"Shucks," said the priestess, in Babylonian.

Trib. Dec. 20

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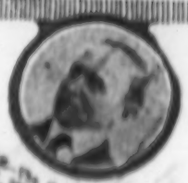
CHILDREN ADMITTED.

COLONIAL Randolph near State
NORMAN E. FIELD, Mgr.

Downtown Films Disclose—

"Intolerance" doing the biggest week since opening at Colonial.

Jewish Daily World Dec 20



COLONIAL THEATRE—The Colonial Theatre is now showing the Griffith production, "Intolerance," which is a gigantic spectacle drama of the world's love struggle throughout the ages. The Colonial Theatre is located at 26 West Randolph street.

Colonial Theatre
26 W. Randolph St.

אינטאלעראנץ

מאראניאל טהעאטער

Dec 21

THE MUSICAL LEADER

"Intolerance" in Chicago.

When in Chicago, see "Intolerance."

To miss seeing the Griffith spectacle drama at the Colonial Theater when spending a day in Chicago is like overlooking the national capitol building in Washington, D. C., writes a correspondent, who continues:

"David Ward Griffith's greatest production is the biggest thing the big city has to offer in the era of moving pictures these days. The drama's four separate stories cover four great periods in the world's history, and the huge, realistic scenes should be seen by all grown-ups and school children. As a big, thrilling, pulsating, three hours' entertainment, "Intolerance" takes first rank. The audience is held in an almost breathless spell of interest and suspense from the beginning to the exciting climax.

"'Intolerance' is a two-dollar entertainment in every sense of the word. The war scenes are greatest drama ever staged, so that they are within the means of every man, woman and child. As more than one highbrow critic in the Colonial Theater has expressed it, 'It is the very best class Broadway attraction to visit Mr. Griffith's Intolerance is worth 100.'

"Intolerance" is indeed one of the wonders of the world. It is not only a triumph of diversity of and stage genius. It is a marvel at big figures and achievements. More than two million dollars are expended in its production, weekly salaries of 1,000 performers, costs of thousands of dollars and of staggering expenses before and after was taken in the box office window.

THE DAILY NEWS, SATURDAY, DECEMBER 30, 1916.

PROMISE OF BETTER "MOVIES" NEXT YEAR

At Present Industry Is in a Chaotic State, but Improvement Is in Sight.

BY W. K. HOLLANDER.

Nineteen-seventeen presages stirring activities in the motion picture industry which give promise to a betterment of conditions generally and improved entertainment for public consumption. At present, on the threshold of the new year, the business borders on chaos, wavering and quivering on the brink of uncertainty. Never has it been so unsettled, nor has it known so much strife internally. Aside from having its own future salvation to work out from a producing standpoint, the competitive struggle for the exhibitors' goodwill, which grows keener with the addition of producers and pictures to the already overcrowded field, necessitates close attention and untold energy. Then a growing dissatisfaction among the exhibitors against the co-ordinate forces of the producers has arrived at the breaking point, and will have to be settled shortly.

Exhibitor Is Restricted.

One of the agitating subjects which is staring producers in the face is the question of "open booking." The practice in vogue forces the exhibitor to accept every picture released by the distributor with whom he does business. He must perforce accept the good with the bad or deprive his patrons of the entire program. This rule is so general that if a single exhibitor attempted to pick pictures from the open field he would be obliged to close his theater after a brief experiment, or return to the current method of booking. He would be confronted by a dearth of good plays and experience difficulty in finding sufficient attractive subjects to fill a week's bookings.

The program system is endangered by the frequent separation of prominent stars from their familiar haunts, a popular sport to-day. Every declaration of independence of those players of prominence means another thorn in the side of the prevailing system. They produce independently and book their plays individually without regard to the exhibitor's future actions. The list of independent stars, however, still is small, but it is growing daily, to the great uneasiness of the rank and file in the industry.

Advance Deposit by Exhibitor.

Another question which will come up for immediate settlement will be the discontinuance of the advance deposit system. Even theater managers who are content with the program arrangement object to what they term the greatest abuse in the business. They complain that the producers have millions of the exhibitors' dollars on deposit which the latter could use to good advantage. Some exhibitors with large circuits of theaters have from $5,000 to $10,000 in the coffers of the producing concerns. The exhibitors suspect some of the producers with using their money for producing purposes without receiving any of the profits accrued from their "investments." This charge is generally denied by the film magnates. However, from only one isolated source, the Kleine-Edison-Selig-Essanay service, does the exhibitor receive interest on his money.

The theater men object to leaving the equivalent of four weeks' service on deposit with the exchange, which is the practice to-day, maintaining that they do not want to be the single exception in the business world who must give monetary evidence of good faith when signing a contract. Producers justify their demands by asserting that they have millions of dollars invested in the business, that they continually plan improvements, and, furthermore, they must protect themselves against the unscrupulous and dishonest exhibitor. But those in the exhibiting field refuse to suffer because of the exceptionally dishonest, and are steadfast in their determination to correct this condition.

More of the Shorter Plays.

Present indications point to a complete change in the producing field. The trend of the studios seems to be for more short subjects. Back to the old system of one, two and three reel playlets seems to be heard everywhere, and the coming year prophesies more short subjects than appeared in the immediate past. Some producers, especially those of the old school, appreciate that the public has been gorged with multiple reel plays which should have been rendered in less footage. The five-reel vogue is doomed. Plays will be rendered in the number of reels they actually require, whether they are taken from long novels or brief stories.

And the trend is toward better and cleaner pictures. The public and competition demand this. Until law or common decency will keep the parasite of the industry from producing salacious subjects without regard to artistry, such performances will be given by exhibitors who jealously guard the box office. But generally speaking, producers aim to improve on their previous efforts to retain existing public interest and add to the prestige of the "movies." Already they have purchased innumerable stories from prominent authors for future visualization. Stage plays also have been acquired for screening. Producers tend to keep the silent drama on the upgrade despite their private differences and the occasional appearance of morbid and sensational dirt.

Operatic Themes and Music.

The future gives promise to pantomimic display of operatic themes with elaborate musical accompaniment. Artistic geniuses have been at work for some time to discover a means of synchronizing harmoniously a complete score with the pictured details of the story, and until the thing is perfected it will be kept from the public. Thomas Edison, inventive wizard of America, has been diligently at work on a moving picture opera which will render the story photographically and the music phonographically at the same time. Thus, shortly, it is expected, pictures will demand $5 admission with the opera.

Of utmost interest will be the larger plays awaiting presentation hereabouts. To-night Annette Kellermann ushers in the new year a bit prematurely with her aquatic spectacle, "A Daughter of the Gods." This play will be followed by Selig's "The Crisis," and "The Garden of Allah," and Lasky's "Joan the Woman" ("Joan of Arc"), with Geraldine Farrar.

Another prominent star of song promised for the coming year is Mary Garden, who is expected to begin her film career under Herbert Brenon in March. E. H. Sothern's series of Shakespearean plays are promised and another spectacle from the Ince studios already is under way. D. W. Griffith is silent about his next production, though secretly he nurses a desire to film the Passion play.

Altogether 1917 looms up brightly for picture devotees. The internal quarrels of the industry must perforce bring about a better understanding among the picture people ultimately. They are striving to obtain a co-operative state and eliminate much of the existing misunderstanding. But the disputants are remotely distant from a satisfactory conclusion. Meanwhile pictures are improving as a natural result of the competition and the public's demand for better plays.

Lit. Dec. 29 1916

COLONIAL THIS DATE
D. W. GRIFFITH'S
INTOLERANCE
PRICES:

COUNTY BOARD GOES CENSORING NEXT WEDNESDAY

Am Dec 9

Motography Nov 6.

Louella Parsons, Chicago *Herald*: "Mae Marsh is the best actress on the screen."

William Hardy, Boston *Post*: "Mae Marsh is a girl of smiles and tears—a remarkable screen figure."

Rob Reel, Chicago *American*: "Mae Marsh is becoming the most popular star in America and deserves to attain that eminence."

R. G. McCoy, Pittsburg *Leader*: "Mae Marsh's ever-changing, mood-adapting face is the most valuable in all the long list of film favorites. She is the girl of a thousand faces."

Life of Mae Marsh

Mae Marsh, the first great star of Goldwyn Pictures, is just twenty years old and David Wark Griffith, who discovered, trained and featured her in all of his greatest pictures, has predicted that she will become the greatest of all screen celebrities.

Miss Marsh is a little "railroad girl" and was born in Madrid, New Mexico. Her father was the auditor of the Santa Fe Railroad, and her earliest recollections are of eating tortillas while seated on the dirt floor of a Mexican cabin.

Mae Marsh was at Sacred Heart convent when the big fire and tremblor hit San Francisco. For three days she and her mother lived in a tent in Golden Gate Park with thousands of other refugees. After the San Francisco disaster the Marsh family moved to Los Angeles and there an older sister went into motion pictures. Soon after this Mae Marsh entered screenland. David Wark Griffith saw an appealing and pathetic little extra girl sitting on a tree stump outside a studio waiting for work and immediately picked her out of more than three hundred other children waiting for the one open job. The very first part she ever played was that of Applepie Mary in "Home Sweet Home."

In screenland Mae Marsh is looked upon with the same sympathetic regard that the intellectual and thoughtful critics bestow upon Maude Adams, Mrs. Fiske or the great Bernhardt.

Mae Marsh is slender and delicately fragile. She is golden-haired and blue-eyed. A matter of great importance is that she has not the faintest trace of "big head." She has little idea of her own importance and by no means realizes the extent of her popularity.

Critics Praise Mae Marsh

Mae Marsh, the first star announced for Goldwyn Pictures, has been universally praised by the critics, on whose opinions hinge the success or failure of a man or woman on the stage or screen.

Ashton Stevens, Chicago *Examiner*: "The most wonderful of Griffith's discoveries, and I'm not boasting at all. She is Mae Marsh and is to march in Marsh time. She is the first actress in my experience to possess a sacred magnetism transferable to screen."

Kate Cameron, Chicago *Tribune*: "Mae Marsh is one of the few who can do more than just pose and look pretty. She can act and do it right from the start."

Charles Dorian, New York *Evening World*: "Mae Marsh is a real theater actress."

"Intolerance" in Two Other Cities

The number of organizations participating in D. W. Griffith's "Intolerance" was increased by two last week, openings in Philadelphia at the Chestnut Street Opera House, in Pittsburgh at the Old Old Colony and in Montreal at the Princess Theater.

This week will be the final one of the Griffith spectacle's long and successful run at the Liberty Theater, New York.

"Intolerance" for Australia

Albany Giles, a New Zealand [illegible] of the Sydney Nation, engaged in the film business in Sydney, Australia, for a period of [illegible] years, has been appointed to the position of general manager, for the production of "Intolerance" throughout the antipodes. A [illegible] schedule has been arranged, and the Great Spectacle will open in Sydney at the beginning of the new year.

Am. Dec. 9

ASK THE FANS WHERE THEY ARE GOING CHRISTMAS WEEK

BY ROB REEL.

The chain is complete—the public, the exhibitor, the film maker and the big newspaper, all working together, have placed "Intolerance" on the Chicago motion picture map where it belongs, as the "Capital City of Films."

Other big "Film Cities" being built, or about to be erected, are: "War Brides" at the Studebaker, "Idle Wives" at the La Salle, "The Great Secret," "The Secret Kingdom," "Patria," "The Crisis" and "The Daughter of the Gods," serials promised in the near future; "Twenty Thousand Leagues Under the Sea," now making the rounds of the big outlying houses after a steady registration of citizenry at the Studebaker over many weeks; "The Unborn," nearing the close of a phenomenal run at the Bandbox and about to be shown in the home districts.

Let there be good healthy rivalry between these "Film Cities," but always remember that a boost for what is too frequently called an "Opposition City" will bring the film world more quickly to its bigger estate than a "knock."

The management of the College Theater out on the North Side has the right idea. The bigger the business of "Intolerance" at the Colonial the bigger will be the 1917 business of the College Theater and all other motion picture houses in Chicago. Action followed this big idea, in the form of an advertisement for "Intolerance" on the wall of this theater without any charge to "Intolerance."

Chicago has had its close-up of the "Griffith way" of success. Chicago is having its close-up of the "Jones-Linick-Schaefer way" of success, which is the welding of the public, the film maker, the exhibitor and the big newspaper into a community chain. Other instances of success which are notable can be seen in the "Hamburger way," in the "Lubliner & Trinz way" and in the "Ascher Brothers way," which have led to the opening of big beautiful theaters.

The "Balaban way" and the "Amalgamated way" are still other specific instances of success. In individual cases there can be mentioned the "De Luxe way" and the "Hyde Park way" and the scores of other single theater owners who have taken a page from the book of David Wark Griffith, fitted it to their individual needs, and are carving out fortunes for themselves.

Trib. Dec. 31

Am. Dec. 9

'INTOLERANCE' SO BIG IT TALKS LOVE OF AGES

BY THE OPTIMIST.

Reprinted from the Chicago Evening American.

Rob Reel was right. He promised the greatest evening of dramatic photoplay Chicago has ever seen and asked: "Would the Optimist be good enough to review the premiere of 'Intolerance' at the Colonial?" For days in his column he has been taking up space more valuable than gold, owing to the scarcity of white paper, to tell the hundreds of thousands of readers of the Evening American that David Wark Griffith has accomplished the seemingly impossible; that Mr. Griffith had surpassed the wonderful "Birth of a Nation" in his love story of the ages.

Students of history, professional men, the general public, and even modest writers of the drama saw the "Birth" picture as often as possible. Just so will they see "Intolerance" just as often, and then a few times more. The spectacle is so big it is not silent drama. It talks, it thunders in its intensity, and beyond doubt the master producer already has been tempted to stage this mighty quadruple message in all its pomp, its grandeur and its simplicity as an outdoor pageant, which in its gorgeousness would outstrip anything ever done in drama just as far as it goes beyond the biggest things yet done before the camera.

Again be it recorded that Rob Reel was right and his prediction of the greatest evening of dramatic protoplay ever seen came true to the full last night at the Colonial.

"THE BIG PLAY."

There are four separate stories woven into one and while it is not in any way based upon the huge struggle now going on in Europe perhaps it is the greatest work yet accomplished toward a restoration of peace, toward proving the futility of strife of sham, of the very thing the spectacle is named—"Intolerance."

Surely a drama of such absolute universal appeal for a love which is more than all, for freedom of thought and action and the human birthright of happiness should go far in the minds of the millions who will see it toward restoring those very things throughout the world.

While producer and playwright have been waiting and expecting "the big play" as a result of the present clash of nations, Mr. Griffith has patiently imagined and built and delved deeply into history and art and produced the very work expected.

The train of thought in the mind which could conceive such mass of detail and weave it into such an harmonious whole beyond doubt has been influenced, consciously or unconsciously, by the historic events of the last few years. A play so great that it must needs be seen to be fully grasped is a play so great that national honor should be done to the author and doubly so when he is the producer and director as well.

Never were there such mob scenes, such massed attacks of humanity, such a display of ancient warfare, such a pictorialization of history past and present merged in so masterly a way with a truly stupendous number of close-ups as well as distance effects.

More can be learned there in three hours than could be absorbed in books during months of study. There may be those who will see there the argument between the war and anti-war, those who may even see in some purposes over the treatment of religion, those who may discuss marriage, art in the nude, those who may believe the film patronizes the gates of spirit, or contrarily, and intolerance, in modern and ancient times, is the theme. There will argument over the contrasting and intolerance in modern and ancient times, is the theme. There will argument over the contrasting and intolerance in modern and ancient times. That is itself will make for argument, the presumption being that men who are trying to be just will be the greatest to be just to this big thing in the public and who thanked the director opening night audience in the foyer where he was seen and noted before the curtain by thousands, approved the profession of Rob Reel's prediction.

Trib. Dec. 31

COLONIAL TWICE DAILY
Including Sundays, at 2:10 & 8:10 P. M.
We Say:
"'INTOLERANCE' IS A GREAT SHOW."
Ashton Stevens Says:
"'INTOLERANCE IS THE WORLD'S GREATEST SHOW."
D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
THREE ORCHESTRAS—AND FORTY VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
Prices: Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00
No phone reservations.
Mail orders accompanied by remittance will be given immediate attention.
CHILDREN ADMITTED.

The gentleman's name is Ralph Lewis. He it is who took the part of Stoneman in "The Birth of a Nation" and has played villainous roles in many other productions. His wife is known professionally as Vera Lewis.

The most hated man in pictures, pictorially speaking, and his wife have just been signed up by William Fox.

Men continue to shrink and women to faint when the tower of Babylon falls in "Intolerance." The other scenes, too, have their dire effects. A woman whose husband was executed at the hangings following the Haymarket riot lost consciousness when Robert Harron in the picture was led to the gallows.

Herald Examiner Dec. 31

COLONIAL
D.W. GRIFFITH'S
INTOLERANCE

Herald Examiner Dec. 31

COLONIAL
INTOLERANCE

Herald Examiner Dec. 31

Colonial

With continued thus at its box office at the Colonial theater "Intolerance" enters its sixth week in competition with Chicago theaters. D. W. Griffith's marvelous production of forty centuries intertwined in a story of love continues to attract immense audiences to the Colonial theater where it is showing to capacity houses every night. Its popularity is world wide.

Chicago has the best theater in the world, and this is the best show in Chicago. Nothing else in the world is like "Intolerance."

It is certainly that which is to be seen with its seven

Herald Examiner Dec. 31

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Gossip of the Screen Favorites

MR. AND MRS. RALPH LEWIS, known all over the States principally because of their work in "The Birth of a Nation" and "Intolerance," the two mammoth spectacles, have been added to the already alluring, bright Fox constellation. Mrs. Lewis is known as Vera Lewis professionally. She acted the part of the philanthropist in "Intolerance" and Mr. Lewis' best work was done in "The Birth of a Nation" as Stoneman. He also appeared in vaudeville and stock in support of Julia Marlowe, Margaret Anglin, Henry Miller and James K. Hackett.

O. HENRY—"Intolerance" cost only $150,000? Why, my dear boy, there are scenes in Griffith's film masterpiece lasting less than fifteen minutes that cost all of that, if not more. Mr. Griffith vowed to me by all that was good and beautiful that "Intolerance" cost him to produce approximately $2,000,000. When you see it you will understand. You lose your bet. You should have known better than to have made such a wager, foolish one.

"Intolerance" has only one regret, and that is that the seating capacity is not greater. Hundreds and hundreds of disappointed people are being turned away each day because they are unable to get seats. "Intolerance" bids fair to outdo the "Birth of a Nation" in popularity. This marvelous Griffith spectacle is now entering its sixth week with unprecedented picture popularity.

"Intolerance," David Wark Griffith's message for life, and something which has converted the most active antagonists into seeing what can accomplished when all to a hand for the producer's skill.

Dec. 9

CHICAGO SUNDAY HERALD

Motion Pictures

Part Sever Eight Pages

DECEMBER 31, 1916.

What if Good Fairy Gave You $500,000?

CHICAGO EXAMINER, SUNDA

Griffith Tells Why He Produced "Intolerance"

By D. W. Griffith.

When I first started work on my new spectacle, "Intolerance," many of my friends urged me to produce another spectacle such as my first one, "The Birth of a Nation," only using a different period and a different story. That was also my own great ambition, for I had a pondering idea of the intolerance of man and the hatred that it has brought through all ages of the world's history. Was it in me and I had to give it expression?

I have tried to show by means of this photoplay that intolerance is one of the weak spots of civilization. I have taken this theme and shown it throughout the development and growth of humanity, using the four great periods in the world's history, the wonders of the Babylonian era, the days of the Nazarene in Palestine, the wicked rule of Catherine de Medici in France and the everyday problems of our modern life. Each story is entirely different, but all are connected through the dominating theme of love in the heart.

I have endeavored to make the photoplay which I have shown on the screen of such a nature that the audience, instead of being a passive spectator, should be a participant in the story. I have tried to make the people on the screen live and breathe and feel and think and love and hate and suffer and sin and repent and be punished for their sins, just as we do in our own lives. I have tried to make them so real that the audience should be able to see and feel and know the characters as they would if they were living in our own city and time. I have tried to make them so real that the audience should be able to see and feel and know the characters as they would if they were living in our own city and time.

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EXTRA

BABY

VOL. XVIII

City Masses Watch

FIVE MILLIONS CHEER AS CONQUERORS OF PERSIANS RETURN

GREATEST FESTIVAL OF AGES!

Prince Belshazzar, in All His Majestic Splendor, at Head of Great Parade—Stirring Scenes Along Line of March—Spearmen Keep Order

CELEBRATION LASTS THROUGH NIGHT

The greatest celebration and home-coming festival in the history of Babylon was held yesterday, by royal command of the great and exalted Prince Belshazzer, and the revered and renowned King Nabonidus.

It was an event which will live long in the memory of every citizen. Never were the streets so thickly crowded, never were the decorations more beautiful, the lights more brilliant—never has mortal eye rested on such splendid spectacles, ballets of victory, parades, gladiatorial conquests and royal feasts.

If the high cost of living is upon us, no citizen of Babylon need let it worry him. There is free feasting for everybody, wine is flowing like water through the streets, the pedestrian wades through showers of roses and sidewalks knee deep in flowers. Everybody is dressed in his—or her—best bib and tucker. 'Tis the day we celebrate, the day that will go down into history as the most joyous in the glorious history of Babylon—the city that defeated Cyrus, the Persian.

Only a few days gone by, death stalked at the city gates, the legions of the foreign invaders were hurled against our bulwarks, we were threatened with being overrun with looting, burning, murdering barbarians. Our valiant troops, under the masterful leadership of the great Prince Belshazzar, inspired to victory by the beauteous Princess Beloved, crushed the foe as it thought victory was in its fiendish grasp. Our forces hurled them back with fire and sword until the last gasp of fighting spirit had departed from the breath of the living, while the dead were piled like faggots before the great Bel's fiery furnace.

It was a defeat that the ruthless Persian "conquerors" will never forget. Nor will it ever be forgotten by the grateful city, which now feasts its brave soldiers, decks them with wreaths of victory, salutes them with pangs of pride and perpetuates their feats of valor in monuments which will raise until the stars have fallen from the heavens and the sun has grown cold.

The great parade of the Babylonian army started promptly at 1 p. m. at Belshazzar Avenue and Bel Street, according to schedule. The reviewing stand in front of the royal palace was crowded at ten forty-four with all the dignitaries of church and state, the judges of the courts and members of the

has demonstrated to the villainous Cyrus that militarism based on greed for territory does not pay. It was many hours in passing a given point.

Long before the heavy tramp of marching men and clatter of arms had subsided, many thousands had adjourned to the concourses, where the brilliant ballets of victory were staged by more than 10,000 of the city's most beautiful and graceful dancing girls. These dances, in honor of the Love Goddess, Ishtar, were of novel design and the costuming, although not ample in some cases, was dazzling. Babylonians will never forget such sights and scenes.

The feast of victory tendered Prince Belshazzar in the royal banquet hall by his nobles was an exclusive affair, and the most lavish in all history. Admission was by invitation only, and the guests were selected from among the city's "400," while celebrations of comparative excellence were given for those of lesser station.

The spirit of mirth and good fellowship was contagious, grouchiness and harsh memories of the great battle were dissipated in the air before the first course had been

Belshazzar's Banquet Hall Is Faithfully Reproduced

MOVING PICTURES | MOVING PICTURES | MOVING PICTURES | MOVING PICTURES

BYLON BUDGET EXTRA

NO. II. TWO TALONS.

ch Triumphant Procession of Victors!

Mel Sees Chi-Kau-Go, "a City by an Inland Sea," as Place of Babylonian Grandeur.

Predicts Belshazzar's Victory to Be Famed Forever; Says Great Wars Will

Mel, priest of the love goddess Ishtar, dropped into the Babylon Budget office yesterday to renew his year's subscription and also to present ye editor with a brand new prophecy. This prophecy was one which Mel says he dreamt during the silent watches of the night, while prostrated before the image of Ishtar in his private temple and chariot garage.

"Mark ye well," said Mel, "many centuries will flow by and all this grandeur will pass away, even as the dust under our feet. New kings will rise to power and majesty, and will fall like the tides. New peoples will overflow the lands, they will rise in wrath and slay each other and their seed will be banished to unknown parts of the earth.

"And in a distant land, yclept Chi-kau-go, a city by an inland sea, the fame and might of Babylon, will rise again. Ishtar and Bel, long since demolished and decried, will again be exalted, and the peerless victory of Belshazzar over Cyrus will be seen with the eyes of the men of that distant time.

"Babylon will there be restored to life and beauty in fast running pictures—pictures which flash with the swiftness of shadows and sunlight between the wind-blown reeds of the rivers. The Great Belshazzar and the Princess Beloved will step forth in flesh-and-blood magnificence from the Death Halls of Allat, to reign over their beloved and valiant people.

"Lo, by the magic of Grif-Ith, a wizard yet unborn, the greatness of Babylon will be upraised from the dead past in the city of Chi-Kau-Go by the inland sea, and in the Temple of Co-lon-i-Al. So be it."

Not Knocking Anybody, But—

When the armies of Cyrus, the Persian, were attacking our fair city last week, trying to reduce us to ashes and slavery, where was the High Prince Belshazzar.

Was he on the firing line, doing his bit to defend our city, or calling upon our brave soldiers for greater efforts as they drove the enemy from the walls? He was NOT!

Wherever he was at the time of the battle, it certainly was not on the firing line. Nor was he even seen offering sacrifices to his favorite god, Bel, the deity he thinks ought to be running this city's affairs instead of our monarch who rules by divine right, the most exalted and glorious Prince Belshazzar.

The High Priest was not in sight of man during the most critical period in the history of the city of Babylon. Perhaps he was toasting his slippers at the Babylon Athletic Club, partaking of spiced wines, confident that his god would save the city without any urging on his part. Perhaps he was composing a song of victory for the choir of priestesses. Perhaps he was eating peach pie or playing solitaire or hiding his head under a bale of hay, like the true hero he is rumored to be by the populace.

Let us be charitable with the High Priest of Bel. At the same time let us be watchful.

There are ugly rumors afloat that this city has not seen or heard the last of Cyrus, the Persian. Badly cut up as was his army in last Thursday's battle, they are now encamped about thirty miles south of our city gates, and new reinforcements and provisions are said to be coming up in caravans, according to our spies and runners.

Cyrus and our own High Priest have been known to be on friendly terms of correspondence in the past. They have sent each other their autographed pictures, and cigars on birthdays, and once, when the High Priest paid a visit to Persia, King Cyrus showed him such a good time that he has never got tired bragging about it. They took in all the good shows, ate at the best places and got home together at the same early (morning) hours.

This state of fraternity between Babylon's implacable enemy and our own High Priest bodes ill for the well-being of this community.

LATER—It has been reported at this office that the High Priest of Bel is again missing from his accustomed haunts and temples of worship. He had taken an intolerant attitude from the first concerning the great feast of victory tendered the army and the public by the great Prince Belshazzar. Intolerance is the guiding rule of the High Priest of Bel, and when he could not have his own way and have a closed town, fasting and sacrifices in honor of Bel, he got peevish and drew himself away from the public eye.

One wild report which has reached us is to the effect that the High Priest was seen dashing away in a chariot toward the Persian camp at an early hour this morning. Just how he might be permitted to make his exit without a permit from the Commanding General to the Captain of the guard is more than man can tell. The gates were ordered locked and guarded for an indefinite period.

This rumor adds one more link to the chain of alarm which is interwoven with Babylon's garlands of victory. We may have traitors in our midst!

While we rejoice because we have beaten Cyrus, the Persian conqueror, let us not abandon our policy of Watchful Waiting!

Facts Worth Knowing

Do You Know That—

the British are now fighting the Turks in Mesopotamia?

right there was the beginning of civilization?

3,000 years ago Babylon, the greatest city the world has ever produced, was there situated?

the most picturesque prince Babylon ever had was Belshazzar—the one talked so much about in the Bible.

the country where Babylon used to be is now a desert?

if the land were irrigated, as it was in the time of Belshazzar, it would support millions of people?

the City of Babylon was encircled by walls 300 feet high to keep out its foes?

these walls were rebuilt in replica for the filming of D. W. Griffith's mighty spectacle, INTOLERANCE, or Love's Struggle Throughout the Ages?

these walls and replicas were broad enough for chariots to pass each other on top?

exact replicas of these chariots that roll swiftly along the top of these walls are in the spectacle INTOLERANCE.

recent discoveries tell us about the greatest treason in all history?

this was the treason which destroyed the city of Babylon?

the traitors who did this deed were religious priests—they worshipped a god called Bel?

these people, instead of writing on paper, as we do, wrote on cylinders or bricks of clay?

recent discoveries have brought these bricks to light?

these sun-dried bricks tell us the history of these people?

astronomy, arithmetic, the arts, the alphabet—all had their beginning in Babylon?

the Babylonian people were the first to divide the hour into sixty minutes?

throughout all ages love has ever [illegible] and that in Babylon Ishtar was the Goddess of Love?

with the Babylonians the art of love and laughter was practiced as a philosophy and a religion?

it seems the worshippers of Bel used Bel merely as a representative of a supreme being?

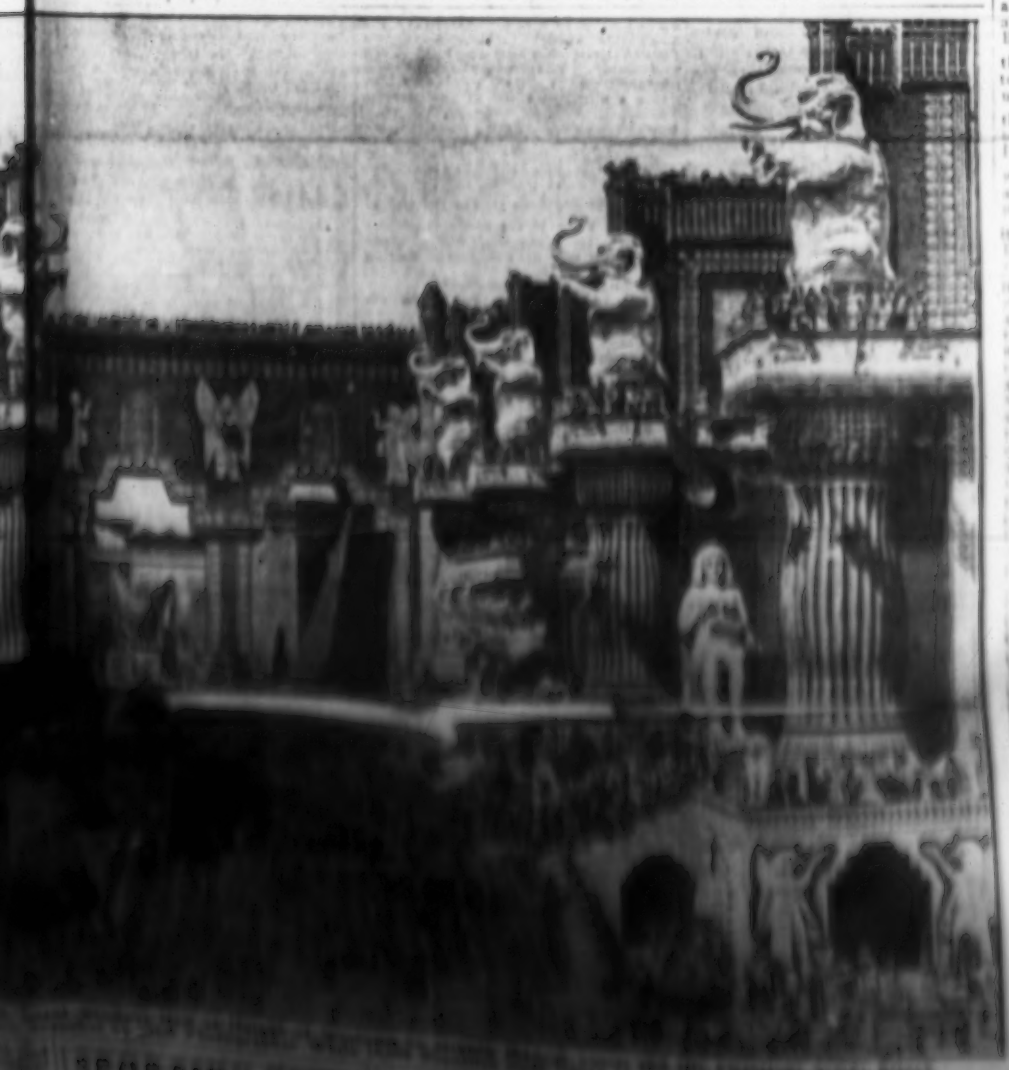
in the siege of Babylon by Cyrus, enormous towers were built as high as the city walls, against which they were moved by elephants and men, and that from the top of these towers the besiegers fought against the defenders of the city? Scenes of these towers are seen in action in the play INTOLERANCE, the soldiers of these days made use of liquid fire, battering rams, bows and arrows and huge catapults or stone throwers?

the Babylonians used a mighty instrument of destruction very much like the tank, all parts of the present European conflict?

[illegible] were harnessed in various ways, [illegible] working from a cable? It took six months to train the monkey horses to work this way in the movies?

the Flood and the building of the Ark, the landing out of the Ark [illegible]

[illegible]



SPORTING NEWS

Charlie Mason

Refuses to Leave Home for $5,000 a Week

By LOUELLA O. PARSONS

IF A GOOD fairy should whisper in your ear, "You have been chosen queen of the realm and will now receive an income of $5,000 a week," what would you do? You would probably rub your eyes and say, "I have been having wonderful dreams. Such a thing could not really be so." When a good fairy named Samuel Goldfish made a special trip to Los Angeles and asked Mae Marsh to make pictures for him and receive in exchange for her services $250,000 a year little Miss Marsh thought she was dreaming. Surely such good fortune did not exist outside of books.

Mr. Goldfish assured her that, far from being a dream, it was a pleasant reality, which would take place just as soon as David W. Griffith's leading lady would affix her important name to a two-year contract. The Marsh family, with five daughters and several sons, had struggled for the necessities for so many years that such an amount of money was dazzling.

Many leading ladies would have become supercilious and proud after being informed that they were worth such a wicked sum of money. Not so with Mae Marsh, who is absolutely unspoiled and unaffected. Being told over and over again that she is the greatest film star in the world has made no impression on this child's mind. She is the simple, sweet girl that she was when Griffith first saw her standing wistfully gazing at his players at the old Biograph studio.

Miss Marsh's only satisfaction with herself is in the knowledge that she can do big things for her family. It is characteristic of her that the first question she asked Samuel Goldfish after the amazing offer was extended to her was:

"But what about my family—how can I leave my mother, my sisters and my little nieces?"

"Take them all to New York," ordered Mr. Goldfish, willing to stop at nothing to get the Bernhardt of the cinema enrolled in a new company. "I will give your brothers and brother-in-law employment in the studio."

Miss Marsh did exactly that. She took fourteen Marshes to New York with her. There was her mother, slight, golden-haired and pretty, young enough to be mistaken for a girl herself; there was Frances, next to Mae in years; Mildred, the pretty schoolgirl of 16, just dying to act, and Marguerite, the beauty of the family.

In addition to these Marshes, Beth, her husband and kiddies; the brother, his wife and kiddies, and several more whose names I cannot recall went along.

"I must get an apartment for mother and the girls, a home for Beth and her babies, and then, of course, somewhere for my brother's family to live," said Mae Marsh to me one day when I had luncheon with her.

"Society bores her," Mr. Griffith told me. "She will not go to social functions." All this, and the society editor for a Chicago newspaper took her for a debutante the opening night at "Intolerance." She looked so dainty and girlish and had such a high-bred air the Social Secretary, nom de plume for a well-known writer, wrote out a description of Miss Marsh's frock, believing that possibly some debutante had entered society without her knowledge.

Mae Marsh's new company will bear the name of "Goldwyn," the first part derived from the name of Samuel Goldfish and the last syllable from the names of Margaret and Edgar Selwyn, who are to be associated with Mr. Goldfish in the new organization.

"Polly of the Circus," the play written by Mrs. Selwyn (Margaret Mayo), will be Miss Marsh's first screen feature. Mr. and Mrs. Selwyn, both of them playwrights of international renown, will furnish the scenarios for their star. It is certain there will be no slip-ups in proper film material with the Selwyns at the helm.

I always want to get a check on myself when I write about Mae Marsh. I dislike intensely to deal in superlatives and to gush and use language that may sound fulsome and wildly extravagant, but I am quite sincere in my admiration for this child, who has a warm spot in my heart. I like her unselfishness; I like her sincerity; I like, above all, her lack of conceit and her sweet consideration for others. There may be other Mae Marshes in the world, but I have never chanced to meet them. Most people wear a mask of conventionality and keep their souls, if they have one, hidden. Mae Marsh gives herself and her goodness unreservedly to those she loves. Her first words to me when we met again during her recent trip East were: "Oh, I am glad to see you. Just think! I have a sealskin coat—a real one, too!" this naive greeting from a famous actress who could buy a dozen sealskins if she wanted to spend her money on herself instead of her family.

[Copyright, 1916, by J. Keeley.]

Her Dec. 31

Staats Zeitung Dec. 31

Westl. Zeitung Dec 31 Exam. Jan. 1 Her. Jan. 1

„Intolerance" im Colonial-Theater.

Das großartige Wandelbild, das vollendetste in der Filmkunst, zieht Massen von Zuschauern.

Einer der eindrucksvollsten Teile des großen Wandelbildes „Intolerance" im Colonial-Theater, der von Herrn D. G. Griffith mit besonderem Kunstverständnis und geschichtlicher Treue behandelt wurde, und in dem Bilde zum Ausdruck kommt, ist die französische Periode, die von den Vorkommnissen in der Bartholmäusnacht handelt.

Wie sich von der entsetzlichen Tragödie die reine und gesunde Liebesgeschichte von Prosper Latour und seiner Geliebten Brown Eyes abhebt, wie bis ins kleinste Detail die Ereignisse der fürchterlichen Nacht beschrieben werden, die in solcher Wahrheitstreue im Bilde erscheinen, daß Geschichtsschreiber sich über dieselbe mit höchstem Lobe aussprechen, erweist Herrn Griffith als einen Meister der Filmproduktion. Aber wie Herr Griffith in „Intolerance" zeigt, war es nicht die Kirche, welche dieses Blutbad anrichtete, sondern Catharina de Medici, die Königin-Mutter Charles IX. Unter dem Deckmantel der Religion, überredete sie ihren Sohn, den König, den Befehl zu unterzeichnen, der den Untergang der Hugenotten, der protestantischen Partei der damaligen Zeit, besiegelte. Daß die Kirche an diesem Trauerspiel nicht beteiligt war, ist genügend dadurch erwiesen, daß der Priester, der Diener der Kirche, das kleine Kind, das erschreckt bei ihm Schutz sucht, in seine Hut nimmt. Er verbirgt es unter seinem weiten Priestergewande und schickt die Schweizergarde, die Catherina nach Frankreich brachte, auf eine aussichtslose Verfolgung.

Diese mittelalterliche Periode ist nur eine der vier in „Intolerance" gezeigten. Das babylonische, das jüdische und das moderne Zeitalter der Prostitution werden gezeigt — alle Jahrhunderte und bis ins kleinste getreu der Geschichte. Die das babylonische, so ist auch das jüdische Zeitalter so schön, wie es beschwend ist.

Tausende der Bewohner Chicagos haben sich „Intolerance" bereits angesehen, und andere Tausende werden, wie es der Andrang zum Millet-Theater annehmen läßt, es sich noch ansehen. Es ist bestimmt gesagt, Eine endlos zu belehren, da in der Tat das Colonial-Theater, in welchem „Intolerance" gezeigt wird, bis [illegible] Zuschauern [illegible] enthält. Der Andrang ist so groß, daß die Leitung sich genötigt sah, [illegible] Reservierungen nicht [illegible] Eine nicht angenehmen, aber alle

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
Prices: Nite and Sat. Mat. 25c to $2.00; Mats., 25c to $1.00
NO PHONE RESERVATIONS.
Mail orders accompanied by remittance will be given immediate attention.
CHILDREN ADMITTED.

NEW ATTENDANCE MARK

The popularity of motion pictures is proved by the fact that the Colonial Theater, showing D. W. Griffith's "Intolerance," last week broke all attendance records since the house was opened twelve years ago. The attendance ran 1,000 over the highest week ever registered by "The Birth of a Nation," which heretofore held the honors for that theater.

DAY, JANUARY 1, 1917. Herald:

Stage and Screen Never in Clash, Says D. W. Griffith

If you once see and hear him at a rehearsal of some gigantic film spectacle like "Intolerance" or "The Birth of a Nation" you will not need to be told that David Wark Griffith is a Kentuckian.

He has the gestures and the voice, the ways and tones that one associates with a state in which men are men and women are women. As he walks into a theater he seems to take possession of the building. Before he praises or rebukes, he draws one's eyes to him.

Imagine, if you can, the face of a stronger and more rough-hewn E. H. Sothern. Add a suggestion of the voice and stalwart frame of James Gordon Bennett, as he was about twenty years ago. Then you will have some notion of the unusual man who created "Intolerance."

Above all one feels that he is keenly in sympathy with humanity, its good and bad sides. As to his own work, he speaks simply, without picking phrases.

"We have to do what our audiences want of us," says Mr. Griffith. "They have their own ideas and quick ways of making us conscious of them.

"The most fatal of mistakes for us would be to confound drama, as it is known on the real stage, with motion picture plays. What we call plays are not, properly speaking, plays, but illustrated narratives. There will never be any rivalry between the two styles of entertainment."

News Jan 2

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
Prices: [illegible]
No phone reservations
Mail orders accompanied by remittance will be given immediate attention.
CHILDREN ADMITTED.

Trib. 1/2/17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
Intolerance
Prices: [illegible]
No phone reservations
Mail orders accompanied by remittance will be given immediate attention.
CHILDREN ADMITTED.

Exam Jan 1

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
Prices: [illegible]
No phone reservations
Mail orders accompanied by remittance will be given immediate attention.
CHILDREN ADMITTED.

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
Prices: [illegible]
No phone reservations
Mail orders accompanied by remittance will be given immediate attention.
CHILDREN ADMITTED.

GIRLS LOSE OUT; COY ONES SAFE

Johnnie and Jacob Free Until 1920 as Wily Maids Can't Find Them.

At 12:01 o'clock this morning former County Judge John E. Owens and Jacob H. Hopkins, former municipal court judge, were declared winners in the first leap year matrimonial steeplechase.

Both reported they had come unscathed through the ordeal, although in the closing hours of nineteen sixteen, special delivery messenger boys were pressed into service by importunate young women determined to woo and win the two former judges, Chicago's coyest bachelors. Written proposals were ruled out.

Bachelor Hopkins succeeded in eluding his pursuers, but Bachelor Owens was finally run to cover at the Colonial Theater, where, in company with Judge John Courtney, he was witnessing the performance of "Intolerance." Here he was compelled to sign for three proposals presented to him by a small but determined messenger.

The narrowest escape occurred when he was recognized by Miss Gertrude Jacobs, one of the girl ushers. Before she could make her way to his box he had fled.

SAMPLE OF PROPOSALS.

The following are some of the proposals received up to last night:

Judge Owens or others concerned:

Dear Sirs—

I read your advertisement in the CHICAGO HERALD for a wife. I think this is rather late in the year to start any such thing. But still I might propose to the right man if I should meet him.

Are you tall and dark? I am considered a good cook and housekeeper, with practical experience. I am a young lady, still in my teens, and live with my parents. I am not tall or too out, and like a good time. I am sure I could enjoy a nice hope and ride in a limousine, and in about two weeks' time I would run it myself, meeting you at your place of business, and thus save you a chauffeur's bill.

Will I do?

Yours truly, A Brave Girl,

[illegible]

SHE POPS THE QUESTION.

Here is another letter:

Judge Owens:

My dear Sir—I take you at your word and humbly ask your hand in marriage and as you promised to say "yes" I suppose you make it.

I will be glad if you will send me your photo and if you are in Chicago I would be more than pleased to have you call. I am 19 years old, [illegible] and weigh one hundred and twenty-seven pounds. Have not had much experience in the world, but would like to get it. I would dearly love to ride in a limousine, especially with you, as I have you as a good friend. If you pick, I hope you are not a prude.

Hoping to receive an immediate reply, I am

Sincerely yours,

[illegible]

Trib. Jan 1

PHOTOPLAYS
By Otis Wood Everson

LEADING PHOTOPLAY ATTRACTIONS

LOVE—Throughou

The Princess Beloved—royal maid
—favorite of Belshazzar—who, wh
betrayed by the intolerant priests of
chooses, by her own hand, the D
Allat with her Golden Prince, r
be a pampered slave of the intole

The Mountai
afar—loving h
Then, in a fu
king from the
—an arrow t
the One Gre

Brown Eyes—the Huguenot lass
France—of Paris in the sixteen
who, rather than suffer the I
the Mercenary, a tool of th
Catherine de Medici, placed her
Prosper, her sweetheart, before

The Dear O
dear ones of
of Intolerance
to love—red
and wonder
of our own

—So, through the ages, Love
Today—even as in ancient Bab
France, through the intolerant r
universal prayer has been for
intolerance of mankind—so aptly

D. W. GR

COLOSSAL $2,000

INTOLE

Daily Matinees Except Saturday:
Twenty-five Cents to One Dollar

TWICE DAILY

COLO

CHILDREN

hout the Ages—LOVE

al maid of Babylonia
who, when Babylon is
riests of Bel Marduk,
the Death Halls of
rince, rather than to
e intolerant Cyrus—

Mountain Girl—loving Belshazzar from
oving him even unto the end of her days—
in a futile, but heroic effort to save her
om the onrushing Persians, she falls dying
rrow through her heart, at the feet of
ne Great Love of all her young life—

not lass of Medieval
sixteenth century—
the Intolerance of
of the intolerant
ed her great love for
before Life itself—

Dear One—prototype of the many little
ones of our own time—today—a pawn
olerance—struggling ever for her freedom
ve—redeemed by an unswerving, pure
wonderful love for The Boy, victim
ir own intolerant modern Pharisees—

Love has struggled against Intolerance.
nt Babylon—as in Judea of old—as in
erant reign of Catherine de Medici—the
n for Peace—for deliverance from the
so aptly and so beautifully depicted in—

GRIFFITH'S
2,000,000 SPECTACLE
LERANCE

OLONIAL 2:10 and 8:10 P. M. Nights and Saturday Matinees: Twenty-five Cents to Two Dollars

EN ADMITTED

Amer. Jan. 2

CUPID'S LAST LEAP YEAR JOKE

Margaret Jones, photographed by the International Film Service, proposing to Judge Courtenay by mistake for former Judge Owens, who stands smilingly by, the bachelor villain.

Judge John Courtney is still wondering what happened—and former County Judge John E. Owens is enjoying a good laugh every time he thinks of it.

"Judge Owens and I went to the

Post Jan. 3

PHOTOPLAYS

By Oma Moody Lawrence

LEADING PHOTOPLAY ATTRACTIONS

COLONIAL—"Intolerance."

Trib. Jan. 3

Comment.

Sponsors for "Intolerance" announce with gleeful rubbing together of hands that gate receipts are smashing all records, including those for "The Birth of a Nation."

Her. Jan. 3

+ + +

Will View "Intolerance"

Cook county's board of commissioners will see "Intolerance" tonight in accordance with a resolution by Commissioner Frank Ragen adopted by the board at a recent meeting to determine whether the picture casts discredit upon the conduct of public charities in the county. The Misses Helen Ketchum, Marie Ehlers and Elizabeth Walters, ushers, dressed in the garb of women of ancient Babylonia, Judea and of the early French court, presented the commissioners with tickets at the board meeting yesterday.

+ + +

Ex. Jan. 4

Exam. Jan. 4

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL MODERN SPECTACLE
INTOLERANCE
Prices:

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL MODERN SPECTACLE
INTOLERANCE
THE WORLD'S GREATEST SHOW
CHILDREN ADMITTED

Trib. 1/4

Post Jan. 4

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL MODERN SPECTACLE
INTOLERANCE
PRICES:
CHILDREN ADMITTED

Amer. Jan. 3

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE
Prices:

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
Intolerance
THE WORLD'S GREATEST SHOW
CHILDREN ADMITTED

Her. 1/5

Exam. Jan. 4

Post Jan. 4

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE
Prices:

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL MODERN SPECTACLE
INTOLERANCE
PRICES:
CHILDREN ADMITTED

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE
THE WORLD'S GREATEST SHOW
CHILDREN ADMITTED

Amer. Jan. 2nd.

Intolerance—the Curse of the Age. D. W. Griffith Has Made a Play of It

His Play of Moving Pictures, "Intolerance," Is One of Those That You MUST SEE. It Is a Historical Education, Compressed Into One Evening's Watching.

Copyright, 1916, Star Company.

We commend and thank D. W. Griffith, the genius of moving pictures, for his photograph play, "INTOLERANCE."

It is not possible to outline even rapidly the panorama of history and of life that Mr. Griffith has concentrated in his marvelous picture play. The greatest pictures, the greatest moments and the greatest intellectual crimes of the world's history are shown in this wonderful picture.

Each reader will have an opportunity to see it, and each reader should SEIZE that opportunity.

The hideous crimes of the world, whether of man against man or class against class, are the crimes of INTOLERANCE.

This war in Europe itself is one of the outgrowths of intolerance. One nation could not stand another's prosperity.

One nation hated and despised another's religion, and was hated in return.

Emperors made conceited by flattery could not tolerate opposition to their wills.

Great merchants, traders of the world, could not and would not tolerate competition.

And, thanks to INTOLERANCE, nations that might have remained at peace and built each other up were put to cutting each other's throats.

D. W. Griffith is a genius in dramatic presentation, and a great deal more than that.

He had the intelligence to know that great things, EARNEST things, dramatically presented, really appeal to the people.

We recommend this picture to you, exactly as we should recommend a great book.

When you see such a picture, sitting quietly, and THINKING YOUR WAY THROUGH IT, you are adding to your education, actually looking back through history with your own eyes, and increasing the working power of your brain.

May there be more such pictures as that "INTOLERANCE" that D. W. Griffith has presented. And may he live many years to work at them and perfect them.

We suggest to him in picture form a book that Ostrogorski, the great Russian writer, says he hopes to WRITE some day.

Namely, a history of MENTAL PROGRESS on this planet.

All histories, even this great play "Intolerance," are histories of man's murders, wars, crimes, shortcomings.

What we need to inspire the youth of the country is a history of man's PROGRESS.

And the best way to present it would be in such a picture as D. W. Griffith could make—a picture that would show the first monkey-shaped man, using an animal's skin as a tail, crossing a stream contrasted with the great steamship of to-day.

A picture that would show a cannibal feast of our ancestors contrasted with the philanthropy of to-day.

In short, a picture that would make vivid the progress of the world, arouse optimism, hope, and wipe out the hideous, depressing effects of the war that is passing.

Once more we congratulate Mr. Griffith on his play "Intolerance" and hope that he may produce many such.

Amer. Jan. 2

A Splendid, Big-Hearted Deed by Chicago Business Men

Examiner Jan 3

Belle of Babylon Lures County Board to 'Intolerance'

Am. Jan 3

Pretty Girl Who Is Not Mad Over Films

Echoes of "Movie-Week"

BY ROB REEL.

The seemingly impossible has been accomplished. A pretty girl has been found who is not anxious to become a second Mae Marsh. She is one of the "lobby" girls at "Intolerance," the Griffith masterpiece at the Colonial.

Standing over by the balcony stairway was a sweet little Judean girl.

"Don't you hope Mr. Griffith takes you back to California to work in pictures?" I asked. And straightway she answered, sweetly and patiently, as though the question was old and thumbmarked, "No."

I managed to gasp, "Why?"

"Why?" she echoed. "Oh, I think much more of my music. I love to see others star in pictures, but I am studying the pipe organ, and I love it. Why should I transfer my talents to something that I know nothing of?"

"But every other girl here is hoping to become a protege of Mr. Griffith," was suggested.

"Yes, I know," and she smiled; "but they haven't the pipe organ like I have, you know." Which to her mind explained everything.

Mr. Beatty, who has charge of this department for Mr. Griffith, was told of this strange discovery.

"That's Marie Ehlers," he said. "Every one here loves Marie. She's 'the baby' to all of us. And she told you the truth when she said she wasn't movie-mad. Marie loves her pipe organ, and she is a little artist, too, I understand. But I'll bet she'd be a real hit if she ever did the movies. Her sweetness alone would assure her success, but the 'Baby' says she prefers the organ, so we'll have to get along without her in the pictures, I'm afraid."

WAS A CAPACITY WEEK.

Reports still arriving on the tremendous success of Chicago's first "Go-to-Movie-Week" as sponsored by the public, the exhibitor, the film manufacturer and the Chicago Evening American. From the Colonial comes the report that "Intolerance" broke all records for a Griffith production in Chicago and close the week with the biggest day's business ever done in the big Randolph street playhouse.

Marie Ehlers, who poses in Judean costume at "Intolerance," but is not anxious to be a player.

Examiner Jan 3

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLONIAL MAMMOTH SPECTACLE
INTOLERANCE
Prices: 25c and 50c Mat. 25c to $1.00
Eve. 25c, 50c, 75c, $1.00
MAT. DAILY EXCEPT SATURDAY
MAIL ORDERS ACCOMPANIED BY STAMPED ADDRESSED ENVELOPE WILL BE FILLED IN ORDER RECEIVED
CHILDREN ADMITTED

Herald Jan 3

COLONIAL TWICE DAILY
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COLONIAL MAMMOTH SPECTACLE
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Tribune Jan 3

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CHILDREN ADMITTED

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE

Post Jan. 3

In Praise of "Annette"

By "R. W. W."

Consigned to the nook which the ticket man sells me,
Where turgid "Intolerance" thriftily reigns,
I feed on the truths that the celluloid tells me
In pictures of nude Babylonian Janes.

And when they have ended the chaste exhibition
I murmur "The time has been piously spent.
It's like a religious revival or mission."
(Belshazzar, I know, was a biblical gent).

But now, that Miss Kellermann hails from the Hudson,
And grants us a glimpse of a tropical beach
With various ladies without any duds on,
She doesn't pretend she's a lesson to teach.

And while they indulge in ecstatic natation,
So niftily nude—so entrancingly bare,
I needn't pretend I'm in quest of salvation—
Dear reader, I know very well why I'm there.

We've numerous Inces and Griffiths and Bradys,
But still I prefer William Fox on the whole;
For while I'm enjoying his sans-culotte ladies
He doesn't pretend to be saving my soul.

Chi. Trib. Jan. 3 1917

"INTOLERANCE."

The suggestion that the county board enter the censorship field and critically consider Mr. Griffith's "Intolerance" will please that producer, we suspect. As a movie maker Mr. Griffith is not opposed to having his works discussed even in a spirit of hostile criticism.

The elder Carter H. Harrison, having been given the silence for a week by the newspapers, summoned the city hall reporters and said: "Call me anything you want to, say anything you want to about me, but say something." We have an idea Mr. Griffith feels much the same way. There is some good in everything except silence.

Censoring Mr. Griffith's production would be a pleasant but not a profitable undertaking. It was his idea in this picture to walk along the street and kick everybody in the shins. "Intolerance" suggests that there is too much intellectual tolerance. Mr. Griffith has a good idea of picture composition and can stage a spectacle. He is a good judge of acrobatics and can hire men to do daring things. The trouble with Mr. Griffith is that he thinks he thinks. That is a damaging illusion.

His new movie is as unreal a piece of pictured rant as ever was put on the screen. It is a bit of extravagant barroom conversation transferred to great pictures.

We censor the movies for moral reasons but do not think it important to criticize them for their outrages against the intelligence. They serve the gross superstition of people and thereby do a real damage to the community common sense.

If the county board were able to say that no pictures ought to shown in Cook county unless it conformed to the realities of life we might accept censorship as a benevolent institution, but it being impossible to obtain a supervision that will keep mental dishonesty from getting into the pictures, the situation simply has to be accepted.

For the present the movies mainly insist upon using book as the source of human action and largely refuse to accept the rationality of cause and consequence. They are debauching the minds of the people who see them. So that reason, and Mr. Griffith has an equal in this art. But the cure is objectionable in principle. That would be a short cut, but it is not which sociologists can use to speak.

Mr. Griffith faces a considerable number of public protests against repeating the outrages of the state. He tries to make the supervisors and cars of the city delusive and offensive, having with a deep knowledge of presenting human nature imposed upon to dance disgusted in right-mindedness.

He has in the public conduct of his pictures to the Mayor this and to Mayor. They are that such good effective counsel.

Post Jan. 4

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens.
Nite and Sat. Mat. 25c to $2; Mats. 25c to $1
No phone reservations. Mail orders, with remittance, receive prompt attention.
CHILDREN ADMITTED

Am Jan 4

COLONIAL TWICE DAILY
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COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
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News Jan. 5

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Exam. Jan 5

AMUSEMENTS

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE

Exam. Jan. 5

'Intolerance O. K.,' Says County Board

Charity begins at home, and County Commissioner Frank Ragen has decided that he won't do those mean things he suggested to David Wark Griffith. Mr. Ragen and other members of the county board investigated the film "Intolerance" last night and came away with a verdict of tolerance—"Not guilty."

Following complaints from various sources that the picture misrepresents public charity, Mr. Ragen introduced a resolution before the board demanding that it be deleted or entirely suppressed. The commissioners were asked to investigate. They did.

"The picture is right. I was wrong," said Mr. Ragen last night.

Jour. Jan. 5

'Persistence' Won Chicago's Most Beautiful Girl as Bride, Says Her Husband

MRS. WALTER H. MOORE

Exam. Jan 5

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE

Evt. Jan. 5

PRIZE BEAUTY WINS HUSBAND

"Mash" Note Extraordinary (Which Means Very Serious) Brings Couple Together.

Mrs Walter H Moore
VALENTA PHOTO

When Beauty rose to dimples, a pretty mouth, a bewitching smile, black eyes, chic hair, and a "perfect thirty-four" figure, it isn't hard to find Romance near-and that is just what happened in this case.

Sylvia Collins was her name before, and now it's Mrs. Walter H. Moore. As Sylvia Collins she was selected by D. W. Griffith as Chicago's most beautiful girl at the time of the opening of the "Birth of a Nation." Last fall at the Rose Festival she was awarded first prize as Oregon's most beautiful young girl.

After her Colonial victory was announced "mash" notes by the bushel were received at the Coliseum and all were thrown aside or returned to the sender—except one—from Mr. Moore. That one was so serious and pleading in its tone that she finally consented to meet him.

Two months elapsed, and then one night last week she walked into the Colonial theatre and announced to the other girls who impersonate the various characters in "Intolerance" that she had a big secret to tell, and, displaying a diamond and a plain gold ring announced, "I'm married."

Mr. Moore is treasurer of a Chicago corporation and spends with Mrs. Moore and other relatives of beauty.

Dziennik Ludowy Jan. 4

Cenzurują "Intolerance"

Cenzura sięgnęła wczoraj po raz pierwszy po niektóre części wielkiego obrazu filmowego "Intolerance", opracowanego pod kierownictwem artystycznym Griffitha. Cenzorowie uczuli się zgorszeni widokiem doskonale zbudowanej, młodej i pięknej kobiety, grającej rolę tancerki w stroju starożytnym. Ludzie ci, którzy zapewne przy każdej nadarzającej się sposobności radzi podglądać przez dziurki od klucza w buduarach niewieścich, nie mogli zgodzić się, by publicznie i najzupełniej bez zabarwienia pornograficznego, można pokazywać piękne kształty ludzkie. Zdaje im się, że każdemu na taki widok muszą koniecznie napływać do mózgu myśli sprośne. Sądzą — może po sobie.

Trudno o bardziej śmieszne pojmowanie obowiązków stróża moralności publicznej. W każdej gazecie amerykańskiej aż roi się od opisów skandalicznych scen z procesów rozwodowych. Tamto uważa się za "wiadomości". Ale niechno ktoś z wysoce artystycznym smakiem ukaże ohyde hypokryzji, natychmiast zrywają się oburzone dewotki i wołają o "cenzurę", jako jedyny środek "ratunku" przed "demoralizacją". Nie przeszkadza im to obojętnie patrzeć na policję, protegującą domy publiczne, nie występują przeciwko pół jawnej prostytucji, uprawianej w tak zwanych "dobrych domach", w rodzinach "szanowanych" i powszechnie ukazywanych za wzór cnoty.

Wycięto z pięknego obrazu naszego bardzo niewielki kawałek filmy. Nie zdołano naruszyć głównej myśli obrazu. Ujęto mu tylko jeden szczegół artystycznie piękny, gołizna zdobzenia, budzący zamiłowanie do piękna, zamiast do... rozpusty, a będący myśli szanowni cenzorowie

Jan. 6. Exam

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Exam. Jan. 6

BABYLON TABLET FOR GRIFFITH

DAVID WARK GRIFFITH yesterday was presented with a tablet excavated from the ruins of Babylon by Professor Morris Jastrow Jr., the noted archaeologist of the University of Pennsylvania. This advice came by wire from Pittsburgh, where Mr. Griffith is supervising the presentation of "Intolerance" at the Pitt Theater.

The gift was made by Professor Jastrow in appreciation of the remarkable fidelity with which David Wark has produced Babylon on the screen. The tablet formed a prized portion of the archaeologist's collection and is valued at several thousands of dollars.

It will be exhibited for a time in the East, then shipped to Chicago for lobby display at the Colonial, where "Intolerance" is still "turning 'em away."

Am. Jan. 6

COLONIAL TWICE DAILY
INCLUDING SUNDAYS, AT 2:10 & 8:10 P. M.
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COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
THREE ORCHESTRAS AND FORTY VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
Prices: Nite and Sat. Mat. 25c to $1.00; Wed. Mat. 25c to $1.00
No Phone Reservations
Mail orders accompanied by remittance will be promptly attended to.
CHILDREN ADMITTED

Exam. Jan. 6

Her. Jan. 5

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Her. Jan 6

A New Yarn

This may be a hoax, as we can after all. It comes from Walter Hampden, who is cast for "Intolerance," and is given with the added assurance that it is a big piece of news. Mr. Hampden, who is one of Degnan's in the Fastnow, and a lot of Degnan's in the rest of his name, has presented David W. Griffith with a tablet which he excavated in that foreign country, designed in "Intolerance." This tablet will go on an exhibition at the Colonial. Professor Jastrow, has the chair of archaeology at the University of Pennsylvania, and has delved into the history of Babylon and knows the facts are in abundance. The tablet is David's work.

Post Jan. 5

COLONIAL TWICE DAILY
Intolerance

Her. Jan 6

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Post Jan. 6

COLONIAL TWICE DAILY
Intolerance

98 Chg. Labor News Jan. 5

The Chg. Telegram
The Woodlawn Gazette
The South Shore News
Burnside Dauphin Pk. Rev.
Dec. 30
The Weekly Reminder
Dec. 29

The Woodlawn Gazette
Burnside Dauphin Pk. Rev.
South Shore News Dec. 23
The Weekly Reminder 12/22

"INTOLERANCE"

Carpenters District Council Endorses Griffith's Spectacular Production at Colonial

Not since "The Birth of a Nation" startled the theater world has there been offered such a sensation as is offered by D. W. Griffith's "Intolerance," which is now showing twice daily at the Colonial Theater.

That Griffith has duplicated the popular success of "The Birth of a Nation" is now an established fact, and the consensus of opinion is enthusiastically in support of the assertion that his last is not only his greatest production, but that it is the most massive and stupendous the world is likely to see in many years.

The marvels of Babylon with its glitter and pomp; the ceremonies of the priests, the orgies of the courts and finally the destruction of Belshazzar's capital by the hosts of Cyrus, are not in the usual nature of motion picture presentations at all, but are more like the visualization of a marvelous imagination. It is now known that the single set which discloses a part of Babylon and which is a mile in length cost $250,000.00 to erect. Not only in the magnificence of its settings is this spectacle unique in the world. It represents a new departure in the art of motion photography. The ordinary and conventional methods of story telling on the stage have been abandoned completely. A new art form has been created. The production tells four stories, each one a complete and historical narrative, and none related to any other, save in that spirit, which in this spectacle, makes war upon intolerance. The religious interest of the Priests of Babylon brings about the destruction of that magnificent city. The persecution and racial hatreds which were engendered in Judea and which have been centuries dying supply the second narrative. The persecutions of the Middle Ages provide the third and the fourth shows the results of intolerance working in the present day to the danger of personal liberty and the pursuit of happiness. These four stories are told simultaneously and the shift with which one episode is stopped at the moment of a climax and the vision is taken to another epoch in history provides a new sensation of suspense in theatrical construction.

RESOULTION

Be it known, That D. W. Griffith is producing in the city of Chicago, in the Colonial Theater, the spectacle, "Intolerance"; and

Whereas, Mr. Griffith employed thousands of mechanics in the production of this spectacle, each one a union workman; and

Whereas, Mr. Griffith's studio is the only strictly union labor studio in the picture center of Southern California; therefore be it

Resolved, That the Carpenters' District Council of Chicago endorse the picture, "Intolerance," and what it purports to be, and urge and invite all union men and their families to attend and boost this great product of union labor. That if they desire an entertainment, let them see "Intolerance" at the Colonial Theater, thereby infusing three gold bars of pure pleasure and leading their fellows toward its excellence; and be it further

Resolved, That copies of this resolution shall be placed, or permitted to be placed, in the various shops of the city, and particularly in all those union shops.

PLAYS and PLAYERS

THE COLONIAL.

Stars, Known and Unknown, in "Intolerance."

There are great stars in D. W. Griffith's "Intolerance," who, if that had been their only appearance before the public, would die "unwept, unhonored and unsung." Did you know that Sir Herbert Beerbohm Tree appears as an "extra" in one brief scene? Did you know that De Wolf Hopper was a part of one of the mobs and that Douglas Fairbanks appeared in some of the scenes? They did just to be in a picture which they knew would be a world-wide sensation. It was just a quiet tribute to the great producer.

On the other hand, there are unknowns who now are revelling in eulogistic criticism. The most remarkable case is that of Constance Talmadge, who before she appeared in "Intolerance" had never been heard of. As the Mountain Girl of Susiana she is second in public favor only to Mae Marsh. Although Bessie Love, "the Bride of Cana," is now well known, she had never been heard of when she was cast by Mr. Griffith for the scene of the Marriage at Cana.

Therein lies one of the innermost secrets of Griffith's success. He does not depend upon stars or upon the ability of skilled actors. By this development of hundreds of individual characters, each with vital significance to the period or scene, he places before the view such a perfect ensemble that it seems as if in truth ancient nations are reborn and again live their joys and sorrows as they once did throughout the different ages of the world's history.

Post Jan 6

Peculiarity of "Intolerance" Does Not Seem to Be an Issue

[illegible]

Herald Jan 6

"A Rationalist's Impressions of 'Intolerance'"

D. W. Griffith's Magnificent Photo-Drama

Lecture by H. Percy Ward

[illegible]

MR. STAR GAZER IS GRIFFITH'S FRIEND.

Maker of "Intolerance" Has Own Weather Chief and He Is Big Factor in Production.

And now comes the professional star gazer to report for duty at the behest of the photoplay industry, which, under the leadership of D. W. Griffith, has commanded all arts and sciences to bend to its royal will.

A star gazer now is a member of the myriad staff of the creator of "Intolerance."

This Mr. Star Gazer broke into the new art world like countless others, by way of an experiment. He was the sole beneficiary of unstable weather conditions in that part of southern California where "Intolerance" and "The Birth of a Nation" were mainly produced. When he was called upon to lend his planetary services to the staging of "Intolerance" his employers believed they were taking a long chance—that it was one chance in a thousand that he would make good. And he made good.

But not by reading the cabalistic symbols of the zodiac, or finding Mr. Griffith's lucky star. Nothing like that.

Mr. Star Gazer was a practical sort. He was able to predict the weather for the following day by studying the skies at midnight. Each evening previous to a working day in the building of "Intolerance" Mr. Star Gazer would go on watch at the Griffith studios. He would scan the blue vault from horizon to horizon. He would examine the complexion of the moon, if it were moon time; he would gaze critically for hours upon the shifting clouds and vapors, which obscured or dimmed the wonderful starlit California sky.

In the early morning, hours before the time set for the company to assemble, Mr. Star Gazer would have ready an accurate weather forecast for the dawning day. If the importance of this scientific process is not clear to the reader, permit one of Mr. Griffith's assistant directors to elucidate:

"Our astronomer has cared many thousands of dollars in the production of 'Intolerance,'" he said. "For a long time we waged an almost hopeless battle with capricious, ever-changing weather. And weather conditions make a mighty factor in a production where about personal are employed in one big scene."

To assemble vast throngs of actors from great distances, to array them in expensive costumes and trappings, and then have the effort nullified by rain or dark clouds is a heart-breaking proposition. Also it means a huge money loss. A loss of as much as $50,000 in a single day. That is why our star gazer is the best friend of Mr. Griffith's financial department. When he promises us a fair day, we get busy by telephone, telegraph, automobile and every means to gather our legions from their trading places, and in a comparatively few hours as much work is accomplished as would consume days if we submitted to the capriciousness of the elements.

Mr. Star Gazer is one of the unsung stars of "Intolerance."

Jewish Labor World Dec. 15

The Free Press Dec. 29

Colonial Theatre

26 W. Randolph St.

אינטאלעראנץ

גרויסע מאונומענט פיקטשור, וועלכע האט געקאסט $2,000,000 צו בעט שאפן, ווערט איצט געצייגט אין

קאלאניאל טהעאטער

צוויי מאל טעגליך

מאטינעע 2:10, אבענד 8:10.

א סימפאני ארקעסטאר און, א כאר פון 40 בעגלייטען די פיקטשור.

אינטאלעראנץ איז מר. גריפיטהס ערשטע פראדוקציאן זינט ער האט פראדוצירט „די בוירט אוו א נייטשן".

פרייזען אבענדען און שבת מאטינעעס: 25, 50, 75, $1.00, $1.50 און 2.00.

מאטינעעס: 25, 50, 75 סענט און $1.00.

News Jan. 6

COLONIAL — TWICE DAILY

Including Sundays at 2:10 & 8:10 P. M.

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LOVE'S STRUGGLE THROUGHOUT THE AGES

THREE ORCHESTRAS AND FORTY VOICES

Mr. Griffith's First and Only Production Since "The Birth of a Nation"

Prices: Night & Sat. Mat., 50c to $2 Matinees, 25c to $1.00.

No phone reservations

CHILDREN ADMITTED

News Jan. 6

Mr. Griffith's spectacle, "Intolerance," continues to draw Chicagoans and out-of-town visitors to the Colonial.

Jour. Jan. 6

LEADING FILM HOUSES RETAIN CURRENT BILLS

The leading motion-picture theaters of Chicago will retain throughout the coming week the highly popular photoplays and spectacles they now have on view. "Intolerance," enjoying great prosperity at the Colonial, where it is shown twice daily, is a David Work Griffith spectacle of unique plan and astounding richness. It relates simultaneously four stories widely different in time and scene, but of the theme. Ancient, mediæval and modern personnages crowd and traverse the screen in a dazzling succession and alternation of episodes picturing their various periods. A large orchestra and a chorus furnish the music.

M. E. Melamed

Ame. Jan. 6

Films on View in the Loop

Intolerance

(דער ראמפף פון ליעבע אין אלע צייטען)

באי מיר איז ווייניג כסדר נים אז איך איבערצע מעדיעגס א נאר בעל פייז אין דער ווערם פון אריזונע, אין דער ווערם פון ציכער בירדער, אין רעגעראישע שאפענגס איין דער ווערם בירגע, אין עס ווייל אנדערער ווי דערד ה. ה. גריפיטה, פאר זיין קונסטערייש ווערק „אינטאלעראנץ", וועלכעס שילדערט דעם ראמפף פון ליעבע אין אלע צייטען איז אזא מעדיטייזער אדם, אז אירד בייכסט אין דער ווערלד עס פעלט איר אסדעס. אשר דאס נים ווייל ווערד מעלר.

מיר ווייסען אלע אז עס איז נים ווייל ליעבע אונטער דער זון, אין מיר פערשטעהען אז געשיכטע ווידערהאלט זיך, דאס דערגעהט מיר געשיכטע, אז מיר דערגעהן כדי צו ווערען קלוגער. איך בין בער געשיכטע איז א טרוגנע ערגע, דאנען מיר ווערען אויגעזעהן צו ווערן „אלע מאראלען" ווערכעס פערבונדען פערזאנלעכייט, געגעזאמט דער ווערלד אין געשיכטע, ווערכע צוגיין פאנטאזיע מיט ווירקליכייט מיט בלגארעגע פערזס, ווארד שפעגיל זיך הויך די בעדיטע צייטען, מיר זעהן דורך די געשיכטע פון מיטעלאלטער, ווארפען א שיין אויף דעם עכזיסטס פון רייסטענטיס, אין ווערען זיך אריין אין דאנע צוויאנ צוכסטען יאהרהונדערט.

די פיער פאראלעלע בילדער ווערכען דער הויפטזעך מאראל אינ, ווענן געשילדערט וואנדערבאר דראמאטיש אין מיזען דאבען א גרויסע ערצעדלעשע ווייזען. פונקט ווי די בלעטער פון דעם ווערק, ווענן אלע אבגעטעמפערט געוואלען מיט דעם וואלד „אינטאלעראנץ" איז בילדען מיר ווערען אויגעבלוט, ווענדיג אז מעאטער, אז די געכטע ליבע פון דער מענשהייט אין אלע צייטען אין דיין אנדער זאך ווי דאס, וואס מעגען דאנען זיך נאר נים אויסגעדענקען צו דענען מאלעדיגען אינער דעם צווייטען.

עס איז אינטערעסאנט אונטערצוגעבען דעם אינהאלט פון „אינטאלעראנץ". עדשטענס, ווייל דאס וואלד געפאלען א נאנץ בוך אנצושרייבען, אין צווייטענס, וואלד דאס נעמען א פערבעגען זיך נען מר. גריפיטה, ווענדער דאס וואלד וואהרשיינליך פערוועגדעט שווערע מיזואכע יאהרען, אויף פראדוצירן אזא מיסטעריעזע, אזוי וואנדערבאר אין דערגאנצע, אזוי מיסטעריעזס אין אינהאלט, אזוי שווער דעגעראיש בעצערבן. אל דיגער טאג זיך נים עריינבען צו ווערען צו אזא ווערק מיט א טאן אין מעטאדע פון א דעצענדענט.

א ווערק געשאפען מיט דער הויף פון גיבריעע געשיכטע, מאר מעריאל ענטנומען פון דער אריטער עגיפטישער אנדערלאנד, באוויזט אויף פראגמענטישער געשיכטע, אין צו אדעם דעם נאר ווענדעבען א בוך פון אינער מארעגער צייט, אין די אבשייליכע פיסטעטע פון „וואהרהייט", טשאריטי, ווי ווערקען פראקטיצירט פון דער אנדער ווייס, א ווערק, ווענדעם דאסס מיזואכע אין בעגעט ליד מיט אינ בעגרענעטע גלוק מעטרע, אין טייזענדער מענשען, אייטסטע, שייזפערער, אום אייסצשפיעלען מאר אינ נאנצע עפיזאדען פון דער ווערלדגעשיכטע. אזא ווערק פערלאנגט מעהר ווי דעצענדיגע צו ווערען.

ווערד אינצווישן דיסס זאל ווען ווערן „אינטאלעראנץ" אין דאס ווען ער מיזען זאגען, אז דאס דיסטינגט פיסטעגעס אין ווייס פון דעם, וואס פיסטס דאס נעפעליגט.

ווערד אינצווישן איז, וואס דאס ווי כי ווייג דאנען, זאל אין ווען דאסיגע בייד „אינטאלעראנץ" אין מיר ווען ווענען אז ווי ווען ווערען א נעפעלד, ווערד אין אינצווישן ווערד אין אין מיזען ווי ווערקען צו ווערען.

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ווערד אינצווישן איז, וואס דאס ווי כי ווייג דאנען, זאל אין ווען דאסיגע בייד „אינטאלעראנץ" אין מיר ווען ווענען אז ווי ווען ווערען א נעפעלד, ווערד אין אינצווישן ווערד אין אין מיזען ווי ווערקען צו ווערען.

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Post Jan. 6 Daily Pelican Register Jan. 9 Exam. Jan. 7

COLONIAL TWICE DAILY
INCLUDING SUNDAYS, AT 2:10 AND 8:10 P. M.

We Say:
"'INTOLERANCE' IS A GREAT SHOW."
Ashton Stevens Says:
"'INTOLERANCE' IS THE WORLD'S GREATEST SHOW."

D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

THREE ORCHESTRAS—
AND FORTY VOICES

Mr. Griffith's First and Only Production Since "The Birth of a Nation"

Prices: Nite and Sat. Mat. 25c to $2; Mats. 25c to $1
No phone reservations

Mail orders accompanied by remittance will be given immediate attention.
CHILDREN ADMITTED

INTOLERANCE.

When in Chicago, it's "Intolerance." To miss seeing the 2,000,000 spectacle drama at the Colonial Theater when spending a day in Chicago is like overlooking the national capitol building in Washington, D. C.

David Wark Griffith's greatest production is the biggest thing the big city has to offer in the way of entertainment these days. The drama's four separate stories cover four vital periods in the world's history, and the huge, realistic scenes should be seen by all grown-ups and school children. As a big, thrilling, pulsating three hours' entertainment, "Intolerance" takes first rank, the spectator is held in an almost breathless spell of interest and suspense from the beginning to the crashing climax.

"Intolerance" is a two-dollar entertainment in every sense of the word. The seat prices are graded downward so that they are within the means of every man, woman and child. As more than one delighted patron at the Colonial Theater has expressed it: "If the average high class Broadway attraction is worth two dollars, then Griffith's 'Intolerance' is worth ten."

"Intolerance" is indeed one of the wonders of the world. It is not only a triumph of dramatic art and stage genius—it is a marvel of big figures and achievements. More than two million dollars were expended on the costumes, massive scenic effects, salaries of 18,000 performers, costs of historical research, and other staggering expenses, before one cent was taken in at the box office window.

Exam. Jan. 7

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CHILDREN ADMITTED

Jour Jan. 6

Staats Zeitung Jan. 7

COLONIAL TWICE DAILY
INCLUDING SUNDAYS, AT 2:10 AND 8:10 P.M.

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CHILDREN ADMITTED.

COLONIAL Zweimal täglich
einschließlich Sonntags, um 2:10 nachm., und 8:10 abends

Wir sagen:
„Intolerance" ist ein großes Schauspiel".
Ashton Stevens sagt:
„Intolerance ist das größte Schauspiel der Welt".

D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVES STRUGGLE THROUGHOUT THE AGES

Zwei Orchester — und vierzig Stimmen

Herr Griffith's erste und einzige Produktion seit „The Birth of a Nation".

Preise: Abends und Samstag Nachm. 25c bis $2.00. Mittwoch 25c bis $1.00.

Keine Telephon-Reservierungen.
Briefbestellungen, begleitet mit Betrag werden sofort berücksichtigt.
Kinder zugelassen.

Post Jan. 6

Exam. Jan. 7

Colonial.

With one new records for attendance, "Intolerance," D. W. Griffith's two-million-dollar spectacle, continues to play to crowded houses twice daily.

The huge studies that comprise "Intolerance" enthrall and thrill as no other production has ever done. The love of ages is beautifully and sympathetically depicted and numerous parallels in all the episodes and scenes of the various periods.

Owing to the demand for seats the management finds it impossible to make reservations by telephone, but mail orders accompanied by remittance are accepted.

Sun Jan. 9

COLONIAL
INTOLERANCE

Sun Sunset Jan. 7

Staats Zeitung Jan. 7

Englische Bühne.

Colonial Theater.

Wenn auch Babylon keine Wolkenkratzer hatte, so hatte es doch wunderbare Tempel, hängende Gärten, Wälle und Paläste von ungeheurer Größe, und was noch mehr ist, sie waren von bestrickender Schönheit. Zwei Königinnen, Semiramis und Nitocris haben, der Geschichte nach zu urteilen, das Meiste dazu beigetragen Babylon zu der mächtigsten Stadt zu machen, die es war. Die die Stadt umgebenden Mauern waren so breit, daß zwei Kriegswagen mit ihren Straßen der Stadt liefen im rechten Winkel, und die Häuser waren aus Stein und Metall erbaut. Wenn auch Herr Griffith in manchen Dingen seiner Phantasie Raum gab, so ist er in dem gewaltige Wandelbilde das seine Schöpfung ist, doch der Wahrheit so nahegekommen, daß Archaeologen ihr Verwundern aussprechen über die Leistung die das Wandelbild demonstriert, indem es Belsazars wunderbare Hauptstadt vor die Augen der Zuschauer zaubert. Die Figur des Mädchens das „The Dear One" ge-

Mae Marsh als „The Dear One" in „Intolerance" im Colonial Theater

Staats Zeitung Jan. 7

COLONIAL TWICE DAILY
INCLUDING SUNDAYS, AT 2:10 AND 8:10 P. M.

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THREE ORCHESTRAS—AND FORTY VOICES
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CHILDREN ADMITTED.

With a record for attendance which is equal to that of "The Birth of a Nation," "Intolerance" continues to play to crowded houses twice daily. The four stories which comprise this wondrous photo-drama enthrall and thrill every one who sees the Griffith masterpiece.

The Princess Beloved, the Dear One, the Friendless One and all the rest of these vivid screen personalities are becoming more popular each week. Every one will want to see them while they are in the limelight—that is, every one who likes to keep up with the times.

* * *

The Girl I Fell in Love With.

OPUS O'FLYNN was deeply impressed by D. W. Griffith's moving picture expose of municipal corruption in the days of Babylon. Like many others, he is opposed to intolerance, his notion of intolerance being any flat dweller who objects to the chorus of steam pipes being drowned out by a piano after midnight. Also Opus O'Flynn was inspired by the play. He was inspired to write a touching and copyrighted ditty, the chorus of which goes like this:

She's the girl I fell in love with when the theater lights were low,
She's the dearie I proposed to at the moving picture show,
On the screen a wondrous romance whizzing pictures did reveal,
But we only saw each other—that's the way love makes you feel.
It's all right, I guess, to tell, for I suppose that you are "on"—
She's the baby that I fell for at the "Fall of Babylon!"

Eve. Jan. 7

COLONIAL TWICE DAILY
INCLUDING SUNDAYS, AT 2:10 AND 8:10 P. M.
We Say:
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D.W. GRIFFITH'S
INTOLERANCE
Prices:

The Jewish Times Dec. 29

COLONIAL
מאלאניאל מעאטער,
ד. ה. גריפיס
„אינטאלעראנץ"

Post Jan. 9

COLONIAL TWICE
D. W. GRIFFITH'S
INTOLERANCE

Herald Jan. 7

This is why Babylon the Mighty fell—for on a night when it abandoned itself to revelry in the Love Temple, which "Intolerance" pictures here, its enemies burst in.

The climax scene in "Intolerance" that never fails to bring a gasp as the Queen, the King of Babylon on his bed and the Queen, sealed by the priestess and a slave to the crumbling Babylonian

The Jewish Times Dec. 29

א סצענע אין גריפיטס פאמא מייסטער ווערק "אונטאָלעראנץ" וואס ווערט יעצט אויפגעפיהרט אין קאָלאָניעל טהעאטער.

Jour. Jan. 9

News Jan. 8

Herald Jan. 8

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens.
Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00
No phone reservations. Mail orders, with remittance, receive prompt attention.
CHILDREN ADMITTED

Exam. Jan. 8

MOTION PICTURES
NEWS OF THE PLAYS AND PLAYERS — GOSSIP OF THE THEATRES

BY "BOB" M'KNIGHT.

THE wall of convention is higher, broader, stouter, more insurmountable than David Griffith's wall of Babylon. Beyond it lies disgrace and sorrow for a girl.

Exam. Jan. 8

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
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CHILDREN ADMITTED

Jan. 9. Daily Herald La Porte, Ind.

White City Menu Jan. 6

AMUSEMENTS.

Attendance records in Chicago's theatrical history are shattered as the result of the bombshell of success which ushered in the long run of D. W. Griffith's colossal spectacle of the ages, "Intolerance," at the Colonial theater. It was announced yesterday that the total paid admissions at the Colonial in Randolph street since "Intolerance" opened Nov. 28 has already passed the 140,000 mark. But this is not the most surprising feature of the achievement. At least 140,000 persons have been turned away in the other words, as many theatregoers have been refused admittance because of packed houses with not a single seat remaining, as have successfully passed through the portals of the Colonial theater. "The line that never ends" is the way Chicagoans term the line of ticket purchasers, which stretches across the spacious foyer of the Colonial theater and often far out into Randolph street. From 9 a.m. to 9:30 p.m. this long line is always in evidence. "The siege of Babylon," depicted with tremendous realism by 18,000 people in Griffith's "Intolerance," is created by the siege of the Colonial theater," remarked a veteran Chicago theatrical man. "Intolerance" is outpacing its mammoth predecessor, "The Birth of a Nation," not only in size and quality, but in the tremendous hold it has secured on the hearts and enthusiasm of the people. Thousands of reservations by mail are being received from theatrical-loating playgoers of the cities outside Chicago, most of whom are planning a trip to Chicago for the express purpose of viewing "Intolerance."

COLONIAL
NOW--TWICE DAILY
Including Sunday at 2:10 & 8:10 P. M.
"The Greatest Show on Earth."
—Ashton Stevens.
D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOUIS A. STRUSSE
THREE ORCHESTRAS AND FORTY VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES:
Nights & Sat. Mats. 50c, 75c, 1.00, $1.50 & $2.00
Mats.—25c, 50c, 75c and $1.00

COLONIAL Twice Daily
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
CHILDREN ADMITTED

Ann Jan. 9

COLONIAL
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE

Trib. Jan. 8

News Jan. 9

Post Jan. 9

COLONIAL
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
Intolerance

COLONIAL Twice Daily
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE

COLONIAL
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE

COLONIAL
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE

Am. Jan. 8

A FLASH AT "INTOLERANCE"—CHARIOT RACE

From the Lobby of the Colonial to the Final Scene There Is Something of Interest Provided by Mr. Griffith in His Big Stage Sensation.

News Jan. 9

D. W. Griffith is having his troubles with "Intolerance" in Philadelphia. There the North American, one of the leading papers, has refused to accept his advertising or otherwise give publicity to his play. The publication opposes the film, alleging that it tends to approve immorality. The producer maintains that the objection is actuated by politics. Previous to its declared opposition to the play, the North American's critic commended it.

Exam. Jan. 9

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
—Dallas Morning News
Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00. No phone reservations. Mail orders, with remittance, receive prompt attention.
CHILDREN ADMITTED

Ex. Jan. 9

Two of the "Intolerance" dancing girls, dressed in the draperies of the Judean period, will sell tickets for the Allied Bazaar tomorrow.

* * *

Jour. Jan. 9

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
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Trib. Jan. 9

COLONIAL
Intolerance

Ex. Jan. 10

COLONIAL
INTOLERANCE

Her. Jan. 10

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Am. Jan. 10

FOR THEATER-GOERS.

At the request of David W. Griffith, producer of "The Birth of a Nation" and "Intolerance," black patterns were placed in the proscenia of "Intolerance" at the Colonial Theater to-day.

"As the theme of 'Intolerance' is peace, it is no more than right that we proceeds with the object in presenting the black pattern in protest against being asked to use his powers to bring 'intolerance' against Mr. Griffith. Every man, woman and child in the country should regard it as his duty to sympathize with him and the pattern."

The great panel which was presented Tuesday by Miss Constance Talmadge will be exhibited at the Colonial during lunch in Lexington and Broadway in Fifty-fourth Street.

From all parts of the country the petitions are still pouring in. Many are sent from Utah to the East and number into thousands.

ROMANCE BEHIND SCENES

WALTER P. LINDLAR, publicity representative of D. W. Griffith, the producer, is advertising in Miss Exhibitor, the trade paper, "Wanted—A wife." It appears in Miss Exhibitor's "Want Ads." Lindlar, who is the author of the "Intolerance" publicity, is now in the East and has taken leave from Chicago.

ESTHER JOHNSON

performance since I began my activities here.

I realize it sounds absurd for me to make this announcement since I have never met you, but—I love you madly. This has become an obsession with me. I must meet you or life has little charm for me long.

Will you meet me this coming Saturday night? I will be at the Colonial Theater with my friend, Miss Esther Johnson, who is a dancer in the production. Please, please, dear, do not disappoint me. I will be waiting for you in the lobby. Please, please, dear, do not disappoint me. I will be waiting for you in the lobby.

Yours, madly,

JOHN DOE.

P.S. Please, please, dear, do not disappoint me. I will be waiting for you in the lobby

Jour. Jan. 10

From chorus girl to star is not an unheard-of leap in the musical comedy world, but a jump from the "500" to star in the cinema world is regarded as something special. Pauline Starke, whose initial attempt before the camera was made in "Intolerance," came to the D. W. Griffith studio as hundreds of other girls have done. Griffith chose her, along with 499 other girls, as one of the keepers of the sacred fires of Ishtar, in the Babylonian scenes in his spectacle. As the production progressed he noted an exceptional aptitude on the part of Miss Starke and kept a close watch on her. When "Intolerance" was completed he recommended her to another director and suggested that she be cast in the leading role of a picture that was about to be produced. Aghast at the suggestion at first, the director considered Griffith's success in selecting types and made what he considered a wild experiment. But Miss Starke came successfully through the experiment and today is a leading woman in the film casts.

Jour. Jan. 10

COLONIAL TWICE DAILY
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—Adolph Zukor.
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Post Jan. 10

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CHILDREN ADMITTED

Post Jan. 10

News Notes.

The board of commissioners of Cook County has passed a unanimous resolution commending "Intolerance" to the consideration of all persons. The document comments upon the Griffith spectacle as "a production that serves to interest the public." The commissioners had formerly resolved to investigate the film, because it was reported to be a libel upon public charities.

News Jan. 10

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CHILDREN ADMITTED

Jan. 6.
The Chgo Tele.
Woodlawn Jay.
Burnside Pk Rev
S. S. News
Weekly Reminder

COLONIAL THEATRE.

The making of a huge spectacle like D. W. Griffith's "Intolerance," now at the Colonial Theatre, is attended by many hazards. During the filming of the big battle scenes on the walls of Babylon, and in the streets and palaces of that great city, it was necessary to have a full corps of surgeons and nurses and a large number of ambulances, to look after the injuries received by those taking part in this mimic but realistic warfare. A field hospital was also erected near the scene of action.

When it is remembered that much of this hand-to-hand fighting took place on walls 300 ft. high, on which scores of chariots were driven madly through the contending throngs it is indeed remarkable that only 67 people were injured, and none of them seriously. From the tops of those walls hundreds of gallons of liquid fire were poured on the besiegers below. Hundreds of men were in the interiors of huge siege towers that topped the battlements of the walls, and which afterwards were overthrown with a crash. In all of this fighting every implement of war known to the ancient world was brought into use. While directing those scenes Mr. Griffith himself took as many chances of injury as did the humblest soldier, for, while he directed much of the action from a balloon, in many other of the scenes he was in the midst of the fighting. Other dangerous scenes were those taken during the massacre of St. Bartholomae in Paris. There the hand to hand fighting was fully as dangerous as that which took place around the walls of Babylon. It is in truth remarkable that in these realistic scenes of carnage so little real damage was done.

Dec. 13
The Baker News

COLONIAL
Ora—2 Volte al Giorno
Cominciando in Dom. 8:10 e 9:10 P.
D. W. GRIFFITH'S
INTOLERANCE
SYMPHONY ORCHESTRA DI 50 STRUMENTI E 40 VOCI
La Prima e Sola Produzione di Mr. Griffith Dopo "The Birth of a Nation."
PREZZI
SERA e SAB. MAT.—25c, 50c, 75c, $1.00, $1.50 e $2.00
MATINEE—25c, 50c, 75c e $1
Di Ammettere I Ragazzi

Hex Jan. 11

COLONIAL
NOW—Twice Daily
Including Sundays
D. W. GRIFFITH'S
INTOLERANCE
SYMPHONY ORCHESTRA OF 50 AND 40 VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES
SEATS NOW

Chgo Daily Farmers
Prom. Jour.

COLONIAL
NOW—Twice Daily
D. W. GRIFFITH'S
INTOLERANCE
SYMPHONY ORCHESTRA OF 50 AND 40 VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES
SEATS NOW

Hex Jan. 11

Chgo Stock Yards
Dec. 12

COLONIAL
NOW—TWICE DAILY
—Including—
Sundays at 2:10 and 8:10 P. M.
D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
Symphony Orchestra of 50 AND 40 VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES:
—Nights and Saturday Matinee—
25c, 50c, 75c, $1, $1.50, $2
Matinees—25c, 50c, 75c and $1

Dec. 9 Chgo Farmers

COLONIAL
NOW-Twice Daily
Including Sundays, at 2:10 and 8:10 p. m.
D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
SYMPHONY ORCHESTRA OF 50 AND 40 VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES
NIGHTS AND SAT. MATS.—25c, 50c, 75c, $1.00, $1.50 and $2.00
MATINEES—25c, 50c, 75c and $1.00
SEATS NOW

Chgo Farmers + Drovers Jour.
Dec. 6

COLONIAL
NOW-Twice Daily
D.W. GRIFFITH'S
INTOLERANCE
SYMPHONY ORCHESTRA OF 50 AND 40 VOICES
Mr. Griffith's First and Only Production Since "The Birth of a Nation"
PRICES
SEATS NOW

Herald Jan. 11

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
CHILDREN ADMITTED

Herald Jan. 11

Abendpost Denver

Day Book Jan 4

Trib Jan. 11

Gefüllte Häuser im

COLONIAL

Zweimal täglich

einschließlich Sonntags, um 2:10 Nachm. und 8:10 Abends.

Wir sagen:

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Ashton Stevens sagt:

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Kinder, zugelassen.

1

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Bei aller Phantasie ist Griffith doch ein nüchtern denkender Amerikaner, der auf die Psychologie der Massen im Interesse des materiellen Erfolges seiner Werke sorgfältig Rücksicht nimmt. Er sagt immer, man muß den Leuten geben, was sie verlangen, erklärt damit den blitzschnellen Szenenwechsel, die Kürze der einzelnen Bilder. Er erfaßt damit aber in Wahrheit nur in ihre vollen Tiefe die Natur des Wandelbildes, das als Kunstform das Drama mit seinem gesprochenen Wort niemals ersetzen, niemals verdrängen können wird. Er bezeichnet Shakespeares Werke um ihres Wortinhalts willen als unmöglich für den Film, für den aber nach seiner Meinung die Schöpfungen Dickens ausgezeichnet verwendbar sind. Tatsächlich allerdings ist es nicht so sehr der Willen der Menge, der ihn leitet, sondern durch seine Fähigkeit, massenhaftpublikumwirksame zu schaffen, macht er seinen Willen zum Willen der Menge. Es muß noch einmal als ein Wunder empfunden werden, daß solche Energien im Bereiche der Vorstellung, Darstellung gegen auf rein Plan erkennen.

Dr. G.

Tag. Anz. Zeitung Jan. 9

Countyrat indossiert „Intolerance".

Differenzen des Griffithschen Bildes und in diesem Zusammenhang erwähnt.

[illegible]

News Jan. 11

COLONIAL Twice Daily
INTOLERANCE

„Intolerance".

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D. W. Griffith.

der solche Männer an der Spitze von Truppen sehen müßte. Vielleicht würden sie dann so überwältigend hinreißend, wie die Truppen bei Corot in ihrem unwiderstehlichen Zuge nach Babylon.

D. W. Griffiths ist ein Mann der Gegenwart. Sie massen [illegible] sinnen, in dem sie Millionen [illegible] Menschen, die Frauen [illegible] Heimat hat [illegible] Mann mit der [illegible] Stimme [illegible] großen Weltbegriffe [illegible] mit der er seine Massen [illegible] [illegible] [illegible]

Giornale Italiano Trib. Jan. 11

Jan. 7

L'"INTOLLERANCE" AL "COLONIAL"

Chicago, 3 Gennaio (N. Riccinti) — E' da circa un mese che l'elegante teatro "Colonial" è affollatissimo, tutte le sere e tutti i dopo pranzi, di un pubblico enorme per assistere alle rappresentazioni del gran lavoro di D. W. Griffth, "Intolerance".

E' un'opera cinematografica il cui concetto è così vasto e così intenso nel campo storico dell'intolleranza umana attraverso secoli e popoli, che lo spettatore non può fare a meno di ammirarne la grandezza e giudicarlo il più gran lavoro del genere esistente.

Non è possibile esporre in breve il gran panorama di storia e di vita che il Sig. Griffth ha concentrato nella sua meravigliosa filma.

I più grandi momenti storici ed i più grandi crimini intellettuali della storia del mondo sono rappresentati in questa straordinaria e sorprendete opera.

Odii di uomini, rivalità di nazioni e di credenze, concorrenze di commerci, intrighi diplomatici, ecc., per cui nazioni e uomini sono caduti nella criminalità dall'epoca più remota dell'umanità fino ai giorni nostri, è quello che il Griffth è riuscito a presentare nella sua filma.

L'opera contiene quattro periodi e luoghi diversi, cioè: Babilonia anno 539 A. C., Gerusalemme, 27 anni D. C., Francia (tempi di Caterina dei Medici) anno 572 D. C., e Tempi Moderni.

In tutte queste parti pare che l'umanità è affogata in un mare di odii e di sangue.

Questo spettacolo colossale, in cui la grandiosità delle scene pareggia con la grandiosità dell'argomento, ha oramai conquistato il favore del pubblico, che vi accorre per ammirare ed educarsi nella storia attraverso il mondo.

Dziennik Ludowy Jan. 11

"Intolerance"

Jest to jedno z najwspanialszych przedstawień życia społecznego, ujęte w formę nadzwyczaj piękną i zajmującą! Nie dziw, że w wielu wielkie mocna zawsze fly wspólczucia z tych scen, jak walka potężna strasznych i następnych straszna — nędza, wyzysk i nikoły. W przeciwstawieniu życia rolniczego z chaosem i życia kapitalistów, bijący obraz ludzi prostych dla nędzy.

I olbrzym przedstawione jest życie ciężkie chłopych, ale i dawnych, prostszych, a zwyczajnie W pięknych obrazach pokazuje życie biedy rzeźbiarzy i przyczyny dla... ciężkie. Cała gama walki i zdarzeń, ale pod wszystkim dzieje nadzwyczaj jasno, i ale jeszcze czasy, ale i dobrze, że i dobrze... w... wielkie Europa, a Paryża, a... wszystko... ale... matka... i... wielkie... wielkie... wielkie

Abendpost Dec 27

Day Book Jan 4

Trib Jan. 11

Gefüllte Häuser im

COLONIAL

Zweimal täglich

einschließlich Sonntags, um 2:10 Nachm. und 8:10 Abends.

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COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

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Fr. B.

Tag. Anz. 7 Jahrg. Jan. 9

Countyrat indossiert „Intolerance".

[illegible]

„Intolerance".

Eine Charakteristik D. W. Griffith's.

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D. W. Griffith.

bei solchen Männer an der Spitze von Truppen leben müßte. Vielleicht würden sie dann so überwältigend hohen Adlern, wie die Truppen des Cäsar in ihrem unaufhaltsamen Zuge nach Sieben.

D. W. Griffith ist ein Mann des Gefühls. Sie merken [illegible] einen, in dem die Wärme [illegible] ist. Sie fühlen [illegible] Tiefe [illegible] Heimat hat dem Gefühlen [illegible] mit der [illegible] Stimme [illegible] große Weltbegeisterung [illegible] mit der er seine Massen [illegible] sie sich zu gegenüber, wie sie [illegible] Führungen in Kriegen [illegible] Gedanken [illegible] Dies [illegible] hat in [illegible] Unabhängigkeit [illegible] Entfaltung [illegible] Gemüt. [illegible] Gemüt. [illegible] Gemüt.

Corriere Italiano Trib. Jan. 11
Jan. 7

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Dziennik Ludowy Jan. 11

"Intolerance"

[illegible]

POULTRY SHOW ATTRACTIONS

Here We Have the Whistling Duck and Some Blue Ribbon Chickens. Can You Find Them?

Miss Frances Bridge — *Miss Helen Ketcham*

PHOTOS BY TRIBUNE PHOTO BUREAU

More than 6,000 exhibits were on display at the fourth annual poultry and pet stock show, which opens at the International amphitheater yesterday and will last one week. Thirty-eight states, as well as Canada, Cuba, England, and Japan, are represented. A trainload of the blue ribbon winners from the New York and Boston shows has arrived.

Many of the breeds in the show are being shown here for the first time. The whistling duck and the fur bearing chicken, one of the Rite-Lee breeds from Japan, arrived last night. An express carload of twenty varieties of rabbits from the estate of William Guggenheim, the copper king, came through from New York. There is also a complete display of water fowl, wild fowl, and tropical birds.

Nine national poultry clubs are holding their annual meetings in connection with the show.

Miss Helen Ketcham and Miss Frances Bridge, employed by the "Intolerance" management, took a [redacted] to the Wills Gardens and River Land Wyandotte.

Jour. Jan. 12

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW." —Ashton Stevens.
Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00. No Phone reservations. Mail orders, with remittance, receive prompt attention.
CHILDREN ADMITTED

Her. Jan. 12

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D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
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CHILDREN ADMITTED

Exam. Jan. 12

Healey's "O.K." on Movie Too Late; Up to Schuettler

"Sins of Sons," Opposed by Censors, Then "Caught in Jam" of Police Chief Change.

A moving picture entitled "Sins of the Sons" met with trouble in the City Hall yesterday.

The center board which viewed the spectacle was divided on it, so Major Funkhouser, the second deputy, was called in. He looked the picture over and said "Nothing doing."

Then Chief Healey was sought, and after a conference with the chief censor he advised the picture, with certain "cut-outs," could be exhibited in again only.

By the time the desired changes were effected Healey was chief no longer, and Schuettler was. The latter will decide whether the picture can be shown.

Exam. Jan. 12

FRENCH "GRIFFITH" CINEMA

[illegible]

Exam. Jan. 12

Trib. Jan. 12

Reformers' Film Play May Not Get Permit

[illegible]

Trib. Jan. 12

COLONIAL
D. W. GRIFFITH'S
Intolerance

Am. Jan. 12

[illegible]

Am. Jan. 12

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

Post. Jan. 12

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

108 Day Book Jan. 11

2c NOON EDITION 2c

THE DAY BOOK

An Adless Newspaper, Daily Except Sunday

VOL. 6, NO. 88 Chicago, Thursday, January 11, 1917 398

CHARITY TRUST TRIES PRESS BOYCOTT ON "INTOLERANCE"

Photo Drama Attacking Harm Done by Professional Uplifters Faces Organized Onslaught—Philadelphia Newspaper Rejects Ads—County Board Praises the Picture.

Not since the investigation of the Curran legislative committee into the workings of organized charity have the professional reformers and social workers of Chicago been so excited as they are now under the powerful lashing being given to them twice daily by David Wark Griffith through the medium of his remarkable photo-drama, "Intolerance."

In newspaper circles the story is running that Julius Rosenwald and Banker Dave Forgan have been induced by the United Charities crowd to use their strong influence with the controlled press for a campaign to take the sting out of "Intolerance."

Quiet efforts have been made to have the license committee of the city council withdraw the amusement permit for "Intolerance" unless the gripping scenes depicting the harm done by paid social meddlers are cut out.

Ald. John Toman and other members of the committee refused the professional reform crowd point-blank. They pointed out that as the photo-play had already stood the censorship test it could not be barred because it hurt the feelings of the paid reformers and charity workers.

At the present time there is said to be under way a scheme to have some of the big members of the newspaper trust, including the Tribune, refuse advertisements of the drama and otherwise bar mention of "Intolerance" in its columns.

This scheme was successful in Philadelphia, where the same crowd of millionaire employers of low-wage laborers and the reform trust that sponsored the Billy Sunday campaign succeeded in inducing the Philadelphia North American to refuse "Intolerance" ads. This action, points out Walter Lindlor, Griffith's western representative, was taken after the dramatic critic of the North American had been wildly extravagant in his praise of the "strength of the picture."

When the reform crowd failed to drive the council license committee into action they next tried the county board, where it was hoped sufficient agitation would be aroused to force the city authorities to cripple the picture.

Commissioner Frank Ragen was prevailed upon to introduce a resolution demanding an investigation of this photo-drama "that is said to so strongly attack our charitable institutions." The resolution was passed. Nothing daunted, Lindlor graciously sent over four girls dressed in Babylonian costumes to invite the county commissioners to visit the theater and watch "Intolerance" grind out its exposure of professional charity.

The day before the county board witnessed the picture the Tribune played its part with an editorial knocking the drama's attack on charity. It was obviously meant to influence the county commissioners in their opinion of "Intolerance."

But the Trib and the United Charities were due for a great shock. Frank Ragen, sponsor of the resolution to investigate, learned a great truth, sitting in the darkened Colonial theater. Something of the heartlessness of professional charity was driven home to him. And when the play was over he announced very simply: "Intolerance is right; I was wrong."

Yesterday he presented a resolution to the county board praising "Intolerance" for its vivid depiction of unpleasant truths. The resolution was passed. The resolution concluded in part as follows:

"Whereas, We find 'Intolerance' is worthy of our commendation and is a production that serves to instruct the public; therefore

"Be it resolved, That the commissioners of the county of Cook recommend 'Intolerance' as a production of merit and portraying certain conditions which this body has sought to eliminate."

Exam. Jan 12

Post Jan 13

Trib Jan. 13

Herald Jan 12

COLONIAL

Intolerance

COLONIAL

INTOLERANCE

COLONIAL

D. W. GRIFFITH'S

INTOLERANCE

Jour. Jan. 12 Jour. Jan 12

MODERN OFFICE DEVICES KNOWN IN OLD BABYLON

Her Business Men Kept Copies of Letters in Vertical Filing Cases

ST. LOUIS, Jan. 12.—Business men who flourished in ancient Babyon from 2600 to 5400 years ago, used many up-to-date business devices, according to Prof. Charles C. Torrey, who holds the chair of Semetic languages in Yale university.

"We pride ourselves that we keep duplicate letters of those we send out, and file the carbon copies away in vertical cabinets," Prof. Torrey remarked. "The Babylonians were doing that hundreds of years before Christ. Their life was like ours in many ways.

"When a business man wrote a letter—it was written on a clay tablet with a stylus—he or his assistant wrote a copy on another tablet, placed the tablet in a clay receptacle, marked on the outside the date and the party to whom the original was sent, and then filed the envelope in a vertical file placed against the wall. Many of these files have been unearthed, and upon breaking open the clay envelopes the letters have been found, and many of them deciphered."

Knew Business Value of Courtesy

He said the Babylonians were extremely courteous in their communications; and so far no letter has been found with these words on it, employed by so many present-day business men, "Dictated, but not read."

On the other hand, they even went to the trouble in sending a letter to wish the recipient long life, happiness and favor of the gods.

"When we ship goods to foreign countries," he continued, "we tie twine around the package, then put a seal on the knot, to insure that it is received without having been opened on the journey.

"They were just as particular in 2700 B. C. They packed their merchandise in strong wicker baskets, tied ropes around them, and placed a ball of clay over the knots, and stamped the clay with a seal. Many of those baskets have been found."

In their business contracts, he said, every legal instrument had to be witnessed by a certain number of persons, then the contract was placed in an envelope, sealed, and principals and witnesses then placed their seals on the outside.

Had Public Debts and Monopolies

Many contracts went into detail as to the guarantees. For instance, tablets have been found telling of the business affairs of a wealthy slave owner about 2500 B. C. Slaves were leased by the day, and the lessor had to guarantee their safe return. In case a slave was killed in a certain manner, a certain indemnity had to be paid, and if another manner there was possibly a higher indemnity.

"It seems that the slaves were extremely susceptible to two modes of death," Prof. Torrey continued. "A great many of the contracts found specified indemnity if the slave was eaten by lions, or if he was put to death for making love to some temple girl. Evidently both deaths were quite common.

"The Babylonians had an open slave market. Their form of government corresponded in many ways to that of some governments today; for instance, they had a public debt and the royal family always claimed a monopoly on the production of salt, which is a necessity."

"In their private life Babylonians were susceptible to human frailties as the men and women are today," he continued.

"Right now at Yale university they are deciphering a tablet, written in about 2700 B. C., which tells of a priest or other high official forgetting his station in life and being ensnared by the wiles of a woman of the Evil One, and being heavily censured for it."

Bald Heads a Sign of Piety

"Bald heads were an index of piety; rulers of the land attended religious rites before the gods bald-headed," he said. "After the ceremonies were over they would wear elaborate wigs for their municipal functions. And the further back we go the more elaborate the coiffure becomes."

Prof. Torrey stated that dressing the hair is even an earlier art than adorning the body with clothes. He said many pictures had been found of persons nude, but with their hair done up in marvelous fashion.

"The oldest style of hair-dressing was the braid, first hung down the back in one row, then later divided," he explained. "Then came the bun, or Grecian knot, which was so popular that it spread down the Nile valley to the Red sea region.

"So far no records of Cleopatra have been found, but we doubt that she had some such form of amusement. Shampoo and tonic has been found, showing the time and money in a society under fruit trees, being entertained by jugglers and musicians. In those days there figure where the nobility were entertained (Hawthe almost similar to the amusement gardens of today."

Publish Daily Jgoda Dec. 22-23-26-27 28-29-30

COLONIAL

TERAZ — DWA RAZY DZIENNIE

wtęznie z Niedzielami o 2:10 p. p. i o 8:10 wiecz.

WSTĘP DLA DZIECI.

"Należałoby zatować gdyby wszyscy chłopcy i dziewczęta z Chicago, oraz osoby dorastające, nie miały sposobności zobaczenia tego przedstawienia"—Charles Grey—Post.

D. W. GRIFFITH'S

INTOLERANCE

TREY ANRITY—SPIEWAKOW Pierwszy i jedyny utwór p. Griffith'a pt. "The Birth of a Nation".

CENY:

Wieczorami i w sobotę p. p. — 25c., 50c., $1.00, $1.50 i $2.00.

Popołudniowe przedstawienia—25c., 50c., $1.00.

POULTRY BREEDERS DISCUSS ELIMINATING COLD STORAGE SHARKS AND MIDDLEMEN

Miss Frances Bridge and her Japanese bantams.

Elimination of the cold storage shark and the middleman was one of the important roles taken up by the Associated Poultry Breeders of America at the opening of their annual meeting, which is being held in connection with the Greater Chicago poultry and pet stock exhibition at the International amphitheater.

Nearly all of the fowl raisers of the country are numbered among the exhibitors at the stock yards show, and the idea advanced by the local breeders of a central selling agency to put the public in direct touch with the poultryman won instant favor, and a plan whereby the consumer can buy direct will be worked out before the close of the show next Tuesday.

More than 4,000 exhibits are on display, including not only chickens of hundreds of different breeds, but also pigeons, guinea pigs, rabbits and turkeys, and there are special exhibits of wild fowl, tropical birds and many novel breeds.

These include the whistling duck, the Japanese fur-bearing chickens, "skunkless" skunks, quackless ducks and many varieties of Japanese poultry, including Japanese bantams, two of which are shown in the picture with Miss Frances Bridge. A carload of rabbits from the estate of William Guggenheim, the copper king, consisting of twenty different varieties, arrived yesterday and were added to the show's many features.

Exam. Jan 3

COLONIAL TWICE DAILY

D. W. GRIFFITH'S

COLOSSAL SUBLIME SPECTACLE

INTOLERANCE

"THE WORLD'S GREATEST SHOW"

Nite and Sat. Mat. 25c to $2.00. Week Day Mat. 25c to $1.00. Sunday concertgram. Mat. orders, with remittance, receive prompt attention. Popular prices. CHILDREN ADMITTED

Ill. Staat Zeitung Jan 8

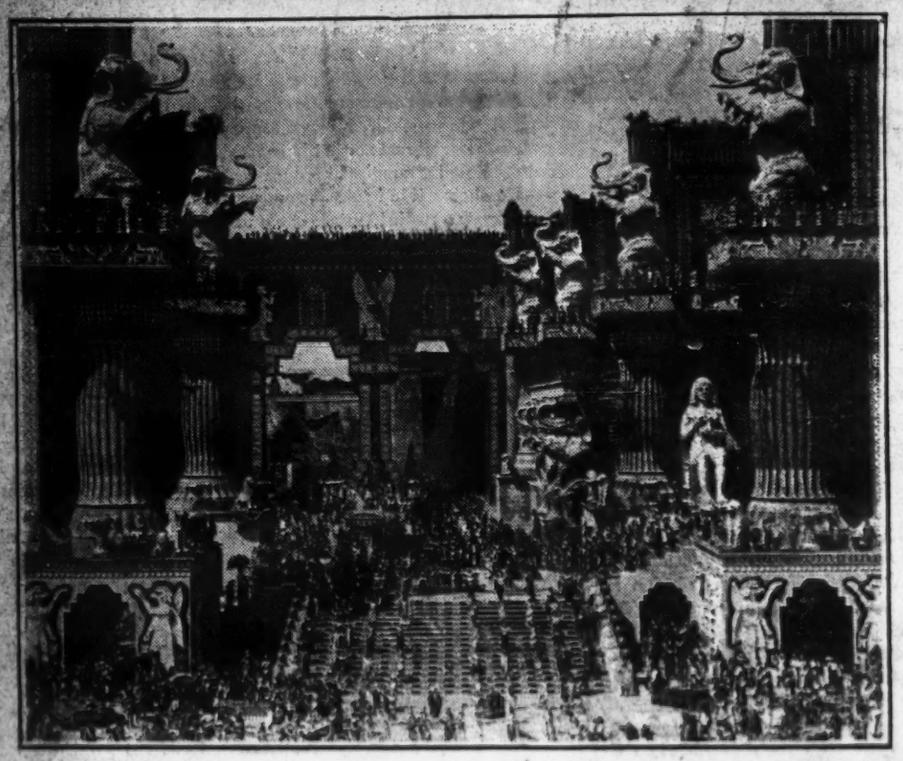
Colonial Theater.

Wenn auch Babylon keine Wolkenkratzer hatte, so hatte es doch wunderbare Tempel, hängende Gärten, Bäder und Paläste von ungeheurer Größe, und was noch mehr ist, sie waren von betrückender Schönheit. Zwei Königinnen, Semiramis und Nitocris haben, der Geschichte nach zu urteilen, das Meiste dazu beigetragen, Babylon zu der mächtigsten Stadt zu machen, die es war. Die die Stadt umgebenden Mauern waren so breit, daß zwei Kriegswagen mit ihren Piergespannen nebeneinander auf ihnen fahren konnten, ohne die Aufhänger zu behelligen. Hundert Metalltore von großer Pracht führten in die innere Stadt durch die der Euphrat floß, über den sich Brücken auf kolossalen Pfeilern spannten. Der Königspalast, von dem man in Griffiths „Intolerance" so viel hört, stand auf einer Seite des Flusses, und ihm gegenüber von Bel's Tempel, der eine Dreiviertelmeile lang war und der ein großer, imposanter Turm überragte. Die Straßen der Stadt liefen im rechten Winkel, und die Häuser waren aus Stein und Metall erbaut. Wenn auch Herr Griffith in manchen Dingen über die Phantasie Raum gab, so ist es ihm gewiß Wahrheitsliebe bei seiner Schöpfung in hohem Maße zu bewundern, daß er wenigstens die Grundzüge der Wahrheit treu wiedergab. Es ist nicht unwahrscheinlich, daß er Anregungen für die Türme der Babylonier gefunden. Die Figur des Babylonier Jungen, „The Cry" genannt, hat, ich bin mir sicher, in Griffiths Gedanken eine gewisse Rolle gespielt. Was Griffith in seinem Werke zeigt, ist, daß es in den geistigen Wechselfällen der Menschheit, bei ihrer Schöpfung in hohem Maße der Wahrheit in erhabener Form, daß er wenigstens die Grundzüge der Wahrheit treu wiedergab. Es ist nicht unwahrscheinlich, daß er Anregungen für die Türme der Babylonier gefunden. Die Figur des Babylonier Jungen, „The Cry" genannt, hat, ich bin mir sicher, in Griffiths Gedanken eine gewisse Rolle gespielt. Was Griffith in seinem Werke zeigt, ist, daß es in den geistigen Wechselfällen der Menschheit, bei ihrer Schöpfung in hohem Maße

DZIENNIK LUDOWY, PIĄTEK, 12-go STYCZNIA, (JANUARY), 1917

The La Porte Daily Herald Jan. 9

Sala uczt w pałacu Balthazara w Babilonie, z obrazu filmowego "Intolerance".



AMUSEMENTS.

Attendance records in Chicago's theatrical history are shattered as the result of the bombshell of success which ushered in the long run of D. W. Griffith's colossal spectacle of the ages, "Intollerance," at the Colonial theater. It was announced yesterday that the total paid admissions at the Colonial in Randolph street since "Intolerance" opened Nov. 28 has already passed the 140,000 mark. But this is not the most surprisng feature of the achievement. At least 140,000 persons have been turned away in the other words, as many theatregoers have been refused admittance because of packed houses with not a single seat remaining, as have successfully passed through the portals of the Colonial theater. "The line that never ends" is the way Chicagoans term the line of ticket purchasers, which stretches across the spacious foyer of the Colonial theater and often far out into Randolph street. From 9 a.m. to 9:30 p.m. this long line is always in evidence. "The siege of Babylon," depicted with tremendous realism by 18,000 people in Griffith's "Intolerance," is rivaled by the siege of the Colonial theatre," remarked a veteran Chicago theatrical man. "Intolerance," is outclassing its Griffithian predecessor, "The Birth of a Nation", not only in size and quality, but in the tremendous hold it has secured on the hearts and enthusiasm of the people. Thousands of reservations by mail are being received from discriminating playgoers of the cities outside Chicago, most of whom are planning a trip to Chicago for the express purpose of viewing "Intolerance."

News Jan 13

"Intolerance"

Wielki obraz Griffitha "Intolerance" ściąga bez przerwy tłumy publiczności, która ciekawą jest poznania treści. Wszyscy wychodzą zadowoleni, gdyż nakład wielki pieniężny i zaangażowanie pierwszorzędnych sił aktorskich wywołały końcowy rezultat artystyczny bardzo wielki.

Przepiękne są sceny, rozgrywające się w starożytnym Babilonie. Olbrzymia sala, na milę długa, w której ucztuje przeszło osiemnaście tysięcy osób przy tysiącu stołów, wspaniała, przez artystów i znawców odtworzona architektura tego wielkiego ośrodka cywilizacji starożytnej — wywołują wielkie wrażenie.

Powyżej zamieszczamy fotografię tej wielkiej sali uczt babilońskich z widocznym w niej mnóstwem judzkich aktorów. O monumentalności tego obrazu świadczą wymiary dekoracji. Widoczne na obrazku wielkie kolumny, zakończone figurami słoniów, są trzysta stóp wysokie. Budowa tej jednej sali — dla użytku tego jednego obrazu tylko — zajęła osiemnaście miesięcy!

Równie starannie odtworzone są masy ze wszystkich innych narodów.

Obraz ten zastawiony jest w teatrze Colonial. Przedstawienie odbywa się dwa razy dziennie: o drugiej popołudniu i o ósmej wieczorem.

Jan. 12 & 13
The Chgo Telegram
Waukegan Gazette
Burnside-Danielson Pk Rev
South Shore News
Weekly Reminder

COLONIAL THEATRE.

There are great stars in D. W. Griffith's "Intolerance" who, if that had been their only appearance before the public, would die "unwept, unhonored and unsung!" Did you know that Sir Herbert Beerbohm Tree appears as an "extra" in one brief scene? Did you know that Dr Wolf Hopper was a part of one of the mobs and that Douglas Fairbanks appeared in some of the scenes? They did this just to be in a picture which they knew would be a world-wide sensation. It was just a quiet tribute to the great producer.

On the other hand, there are unknowns who now are revelling in notoriety attributed. The most remarkable case is that of Constance Talmadge, who before she appeared in "Intolerance" had never been heard of. As the Mountain Girl of Sussana she is second in public favor only to Mae Marsh. Although Miss Talmadge, "The Bride of Cana," is now well known, she had never been heard of when she was cast by Mr. Griffith for the scene of the Marriage at Cana.

Then there are numbers of people who played "bits" that either bring forth peals of laughter or rounds of applause.

Therein lies one of the innermost secrets of Griffith's success. He does not depend upon stars or upon the ability of skilled actors. By this development of hundreds of individual characters, each with vital significance to the period or scene, he places before the view such a perfect ensemble that it seems as if in truth ancient nations are reborn and again live their joys and sorrows as they once did throughout the different ages of the world's history.

Jan. Jan 13

COLONIAL TWICE DAILY
SOLD OUT EVERY DAY. SO BUY EARLY OR USE THE MAILS—
D.W. GRIFFITH'S
COLOSSAL LEGOOOD SPECTACLE
INTOLERANCE
THE WORLD'S GREATEST SHOW
CHILDREN ADMITTED

Jan. Jan 13

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SOLD OUT EVERY DAY. SO BUY EARLY OR USE THE MAILS
D.W. GRIFFITH'S
COLOSSAL LEGOOOD SPECTACLE
INTOLERANCE
WORLD'S GREATEST SHOW
CHILDREN ADMITTED

News Jan 13

Post Jan 13

Trib Jan. 13

JUDGE REBUKES SOCIAL WORKER WHO 'OBSERVED'

She Watched Family Starving and Did Nothing, Stelk Asserts.

Social workers who officially "observe" cases of poverty, disease, misfortune, and general wretchedness and are content to make reports on such conditions without lifting a finger in relief met the severe disapproval of Judge Stelk in the Court of Domestic Relations yesterday.

The matter came to judicial attention in the arraignment of Frank Brashko, accused by his wife on a charge of non-support.

"Mrs. Brashko fell ill," said Judge Stelk. "She was taken to a tuberculosis institution, the husband was out of work, and there are four children, the oldest a girl of 15 and the youngest 1 year old. Brashko became discouraged and drank."

Social Worker in Court.

A woman representative of the Elisabeth McCormick Memorial fund, with headquarters at 315 Plymouth court, came to court to provide a description of the conditions of the family.

"The wife can't leave the hospital, the children are all tubercular, they are ragged and haven't sufficient food. Something ought to be done——"

"What have YOU done?" demanded the judge.

"Why, nothing——" replied the surprised surveyor.

"It would be better," said Judge Stelk, "if you had used a little from your fund to buy food and clothes and thought about prosecuting the father afterwards. The family needs help. It doesn't need a social survey. This girl of 15 has been mother to the family. She isn't able."

Kingsley's Explanation.

Last night Sherman P. Kingsley, director of the McCormick fund, said his institution is not a charitable institution, but provides open air facilities for frail children, and is not engaged in ameliorating the condition of parents.

"Any child is admitted to our schools that needs attention."

Judge Stelk replied by saying he had no argument with particular institutions.

"Perhaps this one institution is not a charitable one," he said. "But the young woman who came in court said she had been observing the Brashko family starving for several weeks. In this time there was an opportunity to bring the case to the attention of some charity.

Young Women Incompetent.

"Young women should not be sent out on these cases. They are not mature enough. I believe an older woman should be placed in charge, and if this had been done the suffering in this particular family would have been relieved.

"It is my conclusion that money spent in surveys and observing conditions could better be used for food and clothing. The Brashko case is one in point. They need nothing in the world more than a nurse. This cannot be at all a report. And there are several more cases of a similar character in our court."

Brashko's case was continued until the mother is able to appear.

Trib Jan. 13

'TRIANGLE' MAY LOSE TWO OF ITS SUPPORTS

Ince and Sennett Rumored to Have Withdrawn from the Film Combine.

BY W. K. HOLLANDER.

In the current issues of the publications devoted to the motion picture industry two significant paid announcements presage an important move in the film business affecting the Triangle program. The advertisements offer to purchasers of state rights the future productions made by Thomas H. Ince and Mack Sennett, indicating that these film men plan to market their plays independent of their present affiliation.

It is not definitely known that these producers, who with D. W. Griffith comprise the considerably exploited trio in the well known film triangle, have decided to withdraw completely from the Triangle program. The announcements bear the names of the New York Motion Picture corporation, distributors of the Ince plays, and the Keystone Film company, sponsors of Mack Sennett's comedies, which have been associated with Triangle since its inception. Ad Kessel and Charles O. Baumann are president and vice president respectively of both producing concerns and officials of Triangle.

Change Expected by Local Men.

Local film men, however, declare that a rumor dissociating Ince and Sennett from Triangle has been prevalent since the acquisition of the McClure pictures by this concern. It has been repeatedly rumored that Kessel and Baumann wished to operate independently, and, say these prophets, this move is about to be executed.

"It would be poor business," observed a prominent picture man yesterday, "for Kessell and Baumann to produce pictures in opposition to themselves. If they continued to release through Triangle and simultaneously sold other productions to territorial purchasers, you would behold the spectacle of rival exhibitors announcing the newest comedies by Mack Sennett and the latest Ince dramas, to the public's confusion and their own discomfort. Both would be justified in their assertions and both would suffer financial disaster. Such a condition would imperil the producing concern's interests also, for exhibitors soon would cease to book its pictures."

If, as it is conjectured, Ince and Sennett contemplate withdrawing from Triangle, this organization will be without any of its original producing directors. D. W. Griffith announced recently that he had no connection with that organization and that he neither produced nor supervised one share emanating from that source at any time. When the concern was founded Mr. Griffith's name was mentioned prominently as one of the capable men associated with it, the others being Ince and Sennett.

Post Jan. 13

The Adorable She In Great Spectacles

To find that the adorable she is not one girl, but a thousand, would be rather a shock to the average young man who goes a-courting. That, however, is oftimes the experience of the one who seeks his idea in pictureland. The scrutinizing and sometimes impertinent camera eye reveals the myriad personalities often possessed by just one girl. Take Mae Marsh in D. W. Griffith's masterpiece "Intolerance," now showing twice daily at the Colonial Theater, for instance. It would be clever to call Miss Marsh a chameleon, if it had not been done so many times already. The camera never does such startling tricks as when she is before it. At first she is a simple youngster out in a yard with the barnyard pets. A little later she is left alone, a young girl in a great city, and still a little later she is a young mother, fighting frenziedly for the possession of her baby, which intolerant and hate-breeding women take from her. At one moment she radiates the brightest of comedy, and a little later she shows all the dramatic fervor of a Bernhardt. No eminence in the future annals of the stage seems to be too great to prophesy for her, for, like the supreme actors of every generation, she seems to unite in one the personal characteristics of scores and hundreds of different human beings. Off the stage she is, indeed, the roguish child. It was the youthful love of adventure that prompted her one day to visit the Griffith studio to look around to see what was happening. Griffith saw her romping around with the studio kiddies, at once sensed her possibilities and put her to work. She still plays and romps with the studio tads, just as she did the first day she ever saw a motion-picture studio. "A great kid!" that is the way they all speak of her. She likes the simple and human homely sides of life. She grows her own cabbages and sweet peas in her quaint little garden in Hollywood, and she takes her fun out of that and out of her work. Critics pronounce her portrayal of the Dear One in "Intolerance" her best and most appealing role.

Post Jan. 13

Am Jan 13

COLONIAL
SOLD OUT EVERY DAY SO MUCH EARLY SO THE TIME WAITS
D. W. GRIFFITH'S
INTOLERANCE

News Jan. 13

LEFT TO RIGHT—MISIAN HORSES IN "INTOLERANCE" AT THE COLONIAL.

Am Jan 13

Films You See in the Loop

Thomas Meighan appears in "A Pawn of the Law," Charles H. Duell's production, at the Garrick this week.

News Jan. 13

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

112 Dec. 22 The Austinite

Oak Leaves

The Am. Issue Dec 8

DENOUNCE PICTURE

Colossal Moving Picture Drama Criticized by Austin Women—Resent Attack on Reformers

Mrs. C. C. Broomel, chairman of the Austin branch of the Woman's City club, and a committee of members witnessed the picture "Intolerance" at the Colonial theater, which takes such hard raps at reformers and uplifters, ancient and modern. The picture attempts to prove that uplift is largely a sham and results in confusion and unhappiness.

Writing of the picture in a report, the committee said of this picture, which opposes some cherished ideals of communities like Austin:

"Colossal spectacle truly is 'Intolerance.' It is made up of four stories of four different periods of history—the story of Belshazzar, the story of the Nazarene, the story of the time of Catherine di Medici and a modern story.

"The stories are shown in parts, first a part of one, then of another and so on until all of the parts of all of the stories are shown, each story being easily followed.

"The pictures of all of the stories but the modern one are without doubt as historically correct as possible, because four years of active research and more than a million of dollars have been used to make them so. It is probable that 'Intolerance' was designed primarily to be a money maker. It is claimed, however, that it was also designed to teach tolerance. We almost see the 'cloven hoof' of the Manufacturers and Dealers association, wets, brewers and distillers. We see intolerance where only a matter of opinion of classes and individuals is involved and not a matter of a principle.

"We see the ancient Pharisees walking about the streets praying their 'holier than thou' prayers compared with the modern reformers, pictured with the same sanctimonious, hypocritical makeup, doing more harm than good.

"We see nothing of a lesson of intolerance in the wedding at Cana with the miracle of the turning of the water into wine. We think we are expected to see an argument in favor of liquor.

"In the modern story we see the whiskey bottle and the glass of beer presented as a cause for the intolerance of the so-called reformers and their intolerance the cause of the suffering of the poor little mother. We see our juvenile court held up to ridicule under the name of 'juvenile hall.'

"When we read on the screen 'When women cease to attract men, they go in for reform,' we were enlightened, because so far as we have gone we have not discovered that. In fact, we are ready to deny it most emphatically.

"The whole story of the modern reformers, under the name of 'Jenkins' Foundation,' is too absurd even to refute. We are forced to think that if the only mission of 'Intolerance' were to teach tolerance, it fails signally. We wonder what was the process of reasoning that permits children to view 'Intolerance.' The music is good. The picture is marvelous and we think worth our time.

Trib. Jan. 14

SEE "INTOLERANCE"

Oak Park Women of Infant Welfare Society View Griffith's Picture—Magnificent but Unjust to Charity

The Oak Park women of the Infant Welfare society, who witnessed the drama, "Intolerance," at the Colonial theater on Tuesday, with the special purpose of considering that part which deals with modern times and the treatment of destitute mothers and their children, submitted a report on the play, as follows:

"As a great show 'Intolerance' so far exceeds expectation as to leave one dizzy with the effort to follow it. Money, enterprise and California have enabled Mr. Griffith to do what, it is safe to say, would not have been done, and probably could not have been done, anywhere else on earth.

"As a historical pageant of surpassing magnificence and accuracy of detail it is almost beyond criticism. In the judgment of the writer, who found herself one of five invited to view the production, it falls short of being a successful vehicle for the teaching of tolerance and love.

"In the first place, its complexity leaves one bewildered and annoyed. The rocking of the 'cradle of time' by lovely Lillian Gish in no way mitigates this feeling. The fall of Babylon and factory conditions today are too far apart to be seen in the same minute without doing violence to one's idea of what constitutes artistic unity.

"In its arraignment of modern justice and organized charities the writer feels that it is unfair. Everyone concedes that we have a great deal to learn, but who would return, say, to the unorganized charities of even twenty-five years ago? Who would tolerate the prison system, the asylums, the custom of 'binding out' dependent children that prevailed fifty years ago?

"Our charity bureaus make mistakes, and our juvenile courts are far from perfect, but we must concede that they are conscientiously working toward better methods and greater efficiency.

"Possibly, out of the thousand and one pictures presented by 'Intolerance,' might come a clearer understanding of what the world needs. To the writer, however, 'Intolerance' is merely a great show and one likely to attract the public because parts of it are bigger and better than anything hitherto presented in moving pictures."

Trib. Jan. 14

It is estimated that the weekly pay roll for all the "Intolerance" company now playing as well as the executive staff runs well over $50,000.

Trib. Jan. 14

P. S.: If the liquor interests had anything to do with "Intolerance," I have not been told of it. Your letter was interesting.

Exam. Jan. 14

DAVID GRIFFITH'S MOVING PICTURE PLAY "INTOLERANCE"

By E. J. Davis

The play "Intolerance" as shown in moving pictures at the Colonial theater, Chicago, undertakes to show a series of intolerant movements at four different periods in history. These periods are classified as:

Babylon at the time of its overthrow by Cyrus.

Judea at the time of Christ.

France under Catherine de Medici.

The present day.

The intolerant forces are set forth as:

The Babylonian Priests of Bel.

Catherine de Medici,

The assassins of Christ.

That portion of the American people who are against the liquor traffic and white slavery.

The innocent victims of intolerance in the different periods according to the logic are pictures to be:

Babylonia.

Christ.

The Huguenots.

The liquor traffic.

White slavery.

There must be something radically wrong with a play the purpose of which is to link together in the same class the persecutors of the Huguenots, those opposed to the liquor traffic, the assassins of Christ and the fighters of the white slave traffic, or that devises such an elaborate system of deception as to confuse the beholder into the idea that the liquor traffic and Christ, the Huguenots and panderers, are in the same category.

Yet, the whole purpose of the play "Intolerance" is to do 'that very thing. It is an elaborate attempt to link together by analogy things which are not analogous.

That the play has the approval and probably the backing of the liquor interests is apparent from the wide-open statements in the literature handed out to the patrons. On page 14, among other similar sentiments, appears the following:

"Shall man be a free agent in Prohibition?

"It is a grave and serious question.

"A famous Rabbi said, 'While excesses and intemperance are most strongly condemned, merely the use of wine is not frowned upon in the Bible.'"

Another place in bold type:

"A declaration of personal independence—away with meddlers."

From the above quotation there is little doubt but that it is planned for the purpose of bolstering up the waning power of the liquor traffic. The logic would as well apply to ridiculing Abraham Lincoln and the war upon slavery and in fact all attempts at civilization against intrenched wrongs. It misinterprets history and is sacrilegious in the mixing of Christ and His blameless life in such a production.

It is blasphemous in its interpretation of the life of Christ, who was the greatest reformer of all times. It does not see that the reason he was crucified was because of the intolerance of those with whom he interfered to put an end to their ill-gotten gains—the revenue from entrenched wrongs of his day. As he was a victim of the intolerant spirit of those who wanted to hang on to those entrenched wrongs, so to the people of today are the victims of the intolerance of the liquor traffic and the vice lords in their efforts to hang on to the profit flowing out of those atrocious evils.

The whole thing reminds one of the gaudiness of a rich brewer who tries to obscure the meanness of his source of revenue by the glory of his equipage and the grandeur of his place of abode; who, with his ever-present check book, tries to win respectability by lavishly giving to charitable organizations and working to promote a physically beautiful city. So, too, this play has drawn upon the spectacular scenes of history in an attempt to hide behind these physical glories the beastliness of profit from organized traffic in the weaknesses of mankind. It is sacrilegious in drawing the life of Christ into such association, and humanly atrocious in using maternal love and conjugal fidelity in an attempt to bolster up the same idea of profits from pernicious sources unmeddled with, forgetting entirely the multitude of women and children and homes and all that is finest in the life of mankind which is trampled upon in the same mean traffic in humanity's weaknesses.

Exam. Jan. 14

Exam. Jan. 14

Exam. Jan. 14

Colonial

[illegible]

Herald Review
No. Chicago
Jan. 11

"INTOLERANCE" A SUCCESS

Griffith's New Production Outclasses "The Birth of a Nation."

Attendance records in Chicago's theatrical history lie shattered as the result of the bombshell of success which ushered in the long run of D. W. Griffith's colossal spectacle of the ages, "Intolerance," at the Colonial Theatre. It was recently announced that the total of paid admissions at the Colonial in Randolph street since "Intolerance" opened Nov. 28 has already passed the 140,000 mark.

But this is not the most surprising feature of the achievement. At least 140,000 persons have been turned away at the doors since the opening night. In other words, as many theatregoers have been refused admittance because of packed houses with not a single seat remaining, as have successfully passed through the portals of the Colonial Theatre.

"The line that never ends" is the way Chicagoans term the line of ticket purchasers, which stretches across the spacious foyer of the Colonial Theatre and often far out into Randolph street. From 9 a. m. to 9:30 p. m. this long line is always in evidence.

"'The Siege of Babylan,' depicted with tremendous realism by 18,000 people in Griffith's 'Intolerance,' is rivaled by the siege of the Colonial Theatre," remarked a veteran Chicago theatrical man. "'Intolerance' is outclassing its Griffithian predecessor, 'The Birth of a Nation,' not only in size and quality, but in the tremendous hold it has secured on the hearts and enthusiasm of the people."

Thousands of reservations by mail are being received from discriminating playgoers of cities outside Chicago, most of whom are planning a trip to this city for the express purpose of viewing "Intolerance."

Herald Jan. 14

COLONIAL TWICE DAILY

SOLD OUT EVERY DAY— SO BUY EARLY OR USE THE MAILS—

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

"THE WORLD'S GREATEST SHOW."
—Ashton Stevens.

No phone reservations.
Mail orders accompanied by remittance will be given immediate attention.
CHILDREN ADMITTED.

Herald Jan. 14

"Intolerance" has the reformers on its heels. Their objection to this production lies in the satirical method in which their work has been treated by David Wark Griffith. Many of the prominent club women of Chicago have been guests at the theater this past week, their purpose being to get a first-handed opinion of the part intolerance plays in the life of the reformer. Outside of this little flurry, seats have been at a premium, and the management is now gleefully announcing that the seat sale is greater than even that of the historic "Birth of a Nation."

Trib. Jan. 15

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
Intolerance

"THE WO' 'D'S GREATEST SHOW."—Ashton Stevens.

Nite and Sat. Mat., 25c to $2.00; Mats. 25c to $1.00. No phone reservations. Mail orders, with remittance, receive prompt attention.
CHILDREN ADMITTED

Exam. Jan. 15

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE

"THE WORLD'S GREATEST SHOW."
—Ashton Stevens.

Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00
No phone reservations.
Mail orders, with remittance, receive prompt attention.
CHILDREN ADMITTED

Herald Jan.

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A boxer on the stage is just about as impressive as an actor would be in the ring. Can you imagine John Drew and Forbes Robertson in a ten-round bout?

The New Republic
[redacted] Dec. 15

INTOLERANCE

In Chicago and elsewhere, David W. Griffith, the greatest living master of the scenic spectacular, is staging a colossal spectacle under the above name. It is his only creation since the advent of his Birth of a Nation, against which there was such a great and useful furore some time ago.

The whole production is a magnificent protest against "Intolerance," a production in most ways worthy of the theme.

But by a tragedy of perfected genius, he evolves it into a protest against interference with the saloon and against interference with commercialized vice.

According to the portrayal, the Prohibition reform has its inception in a bunch of meddlesome women who have become disgruntled because they have lost or who never had anything in them to attract the attentions of males. These women induce a great manufacturer to finance the enterprise, and in order to finance it, he reduces wages in his establishment 10 per cent. A strike follows, in which good girls are driven into prostitution and good boys made thieves and thugs.

And as a protest against this fictitious situation, he invokes the great outrages of history as testimony against "intolerance."

The Prohibition program is caricatured as an invasion of the home and the persecution of innocent people who happen to be drinking a glass of beer, a thing that any sensible person knows is not and never has been contemplated in any attempt to abolish the saloon.

In fact, everything, it is proclaimed that "The Mohammedan and Hindu are Prohibition religions. Yet they have not brought about perfection." Any high-school boy knows very well that Mohammedan and Hindu countries which have preach total abstinence have been pickaxing the saloon. The whole thing is an [illegible] of Mr. Griffith.

[illegible]

Reformers everywhere and those who attempt better things are mocked and damned as species of "intolerant" meddlers.

The single exception is the case of Christ, the very One who initiated and promoted the greatest reform and "uplift" movement in the history of the world.

Instead of deriding Christ for starting an "uplift" movement, Griffith changes front and caricatures the Pharisees who opposed the reform just as Griffith opposes every reform since and before that time.

While glorifying Christ, Griffith suddenly turns Pharisee himself and ridicules every modern movement, Protestant and Catholic, that is being undertaken by the disciples of Christ.

Because the followers of this same Christ undertake various moves for the betterment of the world, Griffith turns Pharisee and gets up a $2,000,000 orgy of color and art to denounce, malign and ridicule them.

If Mr. Griffith had spent $10,000,000, he could not have gotten up a better spectacular portrayal of his own sublime spirit of cynical intolerance.

New Republic does not agree with some dry critics that this monster production is a subsidized scheme of the brewers. In the first place, the brewers have not sense enough to spend the prodigious amount of money to float such a gigantic project. In the second place, we do not believe for a moment that Mr. Griffith is a man who can be induced for money consideration to pull off such a stunt.

It is merely the perverted genius of a great artist who thinks he is protesting against intolerance and, while doing so, actually gives an exhibition of personal intolerance and dense bigotry that has seldom been equalled since the days of Catherine de Medici.

With splendid vision, Griffith protests, in a $2,000,000 spectacle, against the efforts of those who would save the weak and distressed from the oppression of organized vice and the commercialized debauchery.

Caiaphas was pretty intolerant, but he did not have the gall to pretend to fight intolerance with a $2,000,000 exhibition of priestly intolerance. Griffith has old Caiaphas skinned a mile in the intolerance game.

Whenever you are in a city where intolerance is being staged, it is worth while to spend a dollar to see it. It is the greatest scenic spectacle of its kind ever staged in the history of the world.

Besides that, it is the best possible example of what a ludicrous ass a towering genius can make of himself in really thinking that he is fighting intolerance with the greatest personal exhibition of intolerance that could possibly be imagined.

This is intended as a little free advertisement of Mr. Griffith's latest artistic production.

It cost $2,000,000.

You can see it for a dollar.

Go see it. Study it and see if you can imagine a way of treating it as a sublime portrayal of intolerance.

If you can, you are a bigger genius than is Mr. Griffith himself.

Herald Jan. 13 — Staats-Zeitung Jan. 14 — Exam. Jan. 14

Mae Marsh in "Intolerance" Colonial.

Colonial Theater.

Wenn auch Babylon keine Wolkenkratzer hatte, so hatte es doch wunderbare Tempel, hängende Gärten, Wälle und Paläste von ungeheuerer Größe, und was noch mehr ist, sie waren von bestrickender Schönheit. Zwei Königinnen, Semiramis und Nitocris haben, der Geschichte nach zu urteilen, das Meiste dazu beigetragen Babylon zu der mächtigsten Stadt zu machen, die es war. Die die Stadt umgebenden Mauern waren so breit, daß zwei Kriegswagen mit ihren Viergespannen nebeneinander auf ihr fahren konnten, ohne die Fußgänger zu bedrängen. Hundert Metalltore von großer Pracht führten in die innere Stadt durch die der Euphrat floß, über den sich Brücken auf steinernen Pfeilern spannten. Der Königspalast, von dem man in Griffiths „Intolerance" so viel sieht, stand auf einer Seite des Flusses, und ihm gegenüber den Bel's Tempel, der drei Fuß lang war und den die großen, gewaltigen Türme überragte. Die Straßen der Stadt liefen in rechten Winkel, und die Stadt waren mit Stein und Metall erbaut. Man muß Herr Griffith in manchen Singen bei der Phantasie Raum gab, ist ihm in dem gewaltigen Maßstabe, bei seine Fähigkeiten, daß der Wahrheit in nahekommen, daß Schauspiele der Dimensionen gefunden oder die Ideen, die das Wunderbarste bedeuten, indem es Schauspiel mehr, daß Geschlecht der Zeiten bei Schauspiel aufbaut. Die Figur des Richard Ed. Fox, der „Cor" dem einen sich, daß die Stadt in Schönheit und Architektur, daß sich ist und sehr Stadt, die sich aus dem Sand und Steinen erhebt, ohne daß sie Gegen der Kulturen gefunden.

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Herald Jan. 16

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Mae Marsh als „Die Lieb Gott" in „Intolerance" im Colonial Theater.

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Illustrierte Zeitung Jan. 14

Colonial Theater. Bis jetzt hat der Zulauf zu „Intolerance" nicht nachgelassen und es mag wohl der Sommer noch vergehen, ehe alle, die „Intolerance" sehen wollen, im Colonial Theater gewesen sind. Wer seine Eintrittskarte für eine der nächsten Vorstellungen nicht hat, der tut besser, sie heute oder morgen zu kaufen, denn es ist durchaus nicht angenehm, mit der Botschaft nach Hause zu kommen: „Ausverkauft". Aber was will man? Ganz Chicago und die umliegenden Städte sprechen von „Intolerance", dem mächtigsten Wandelbilde der Welt. Mancher Besucher glaubt, daß die Produktionskosten von „Intolerance", geringer sind, als die eines legitimen Theaters. Das ist ein Irrtum. Die Aufführungskosten von „Intolerance" sind höher als die eines Lustspiel- oder Possentheaters. Die Personalkosten schließen einen Leiter und seinen Gehülfen, einen großen Herren- und Damenchor ein, der in den einzelnen Szenen die Gesänge lieferte; ferner die Maschinisten, welche die verschiedenen Effekte, die während der Vorführung des Bildes gehört werden, hervorzubringen haben. Dazu kommen die babylonischen Schönheiten, die in Kostümen verschiedener Zeitperioden in der prachtvollen Vorhalle des Theaters stehen und der Theaterbesuchern einen Vorgeschmack dessen geben, was er in „Intolerance" sieht.

Jede dieser Damen wurde besonders nach den Anforderungen ausgewählt, die für die spezielle Persönlichkeit, die sie darstellt, am passendsten ist. Ferner sind zwei volle Orchester engagiert, Eines, das das Bild begleitet, und ein anderes, das die Zwischenpausen ausfüllt. Man schätzt die wöchentlichen Kosten der Aufführung auf $50,000, ohne die Herstellungskosten des Bildes, die mehr als $2,000,000 betragen. Es gibt wohl keinen Menschen, der ein solch großes Risiko je unternommen hat, als Herr Griffith es tat, als er zu dem Entschluß kam, „Intolerance", das Meisterstück eines Wandelbildes, zu produzieren.

Post Jan. 16

American Jan. 16

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Trib. Jan. 17

SHE LIVED IN A WORLD OF DREAMS

Trib. Jan 17

COLONIAL | TWICE DAILY
Intolerance

Her. Jan. 17

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Will Work Against Movie Censorship

IN THE appointment of D. W. Griffith to the chairmanship of the art committee of the National Association of the Motion Picture Industry it appears that all producers have lined up to present a solid front against censorship. It is understood that all questions of ethics affecting the business will be referred to Mr. Griffith's committee and the entire industry is pledged to abide by its decisions.

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Post Jan. 17

Griffith Fights Battle of Pens.

D. W. Griffith is in the midst of a war with the Philadelphia North American, which has refused to accept any advertising for "Intolerance." In its review of the production the Quaker City sheet commented most favorably on its merits, but the next week the editorial page came out with a double-column editorial condemning the film as propaganda for "Liquor and Lechery!" Mr. Griffith replied to an open letter, which he published in the Philadelphia Evening Ledger, space in the North American having been denied him. The whole text of the letter is too much to print here, but it looks as if the end of the fight is not yet.

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Herald

STRIPPING OFF B
OF INFAMY—Was

How the Newest Researc
Moralists Are Wrong
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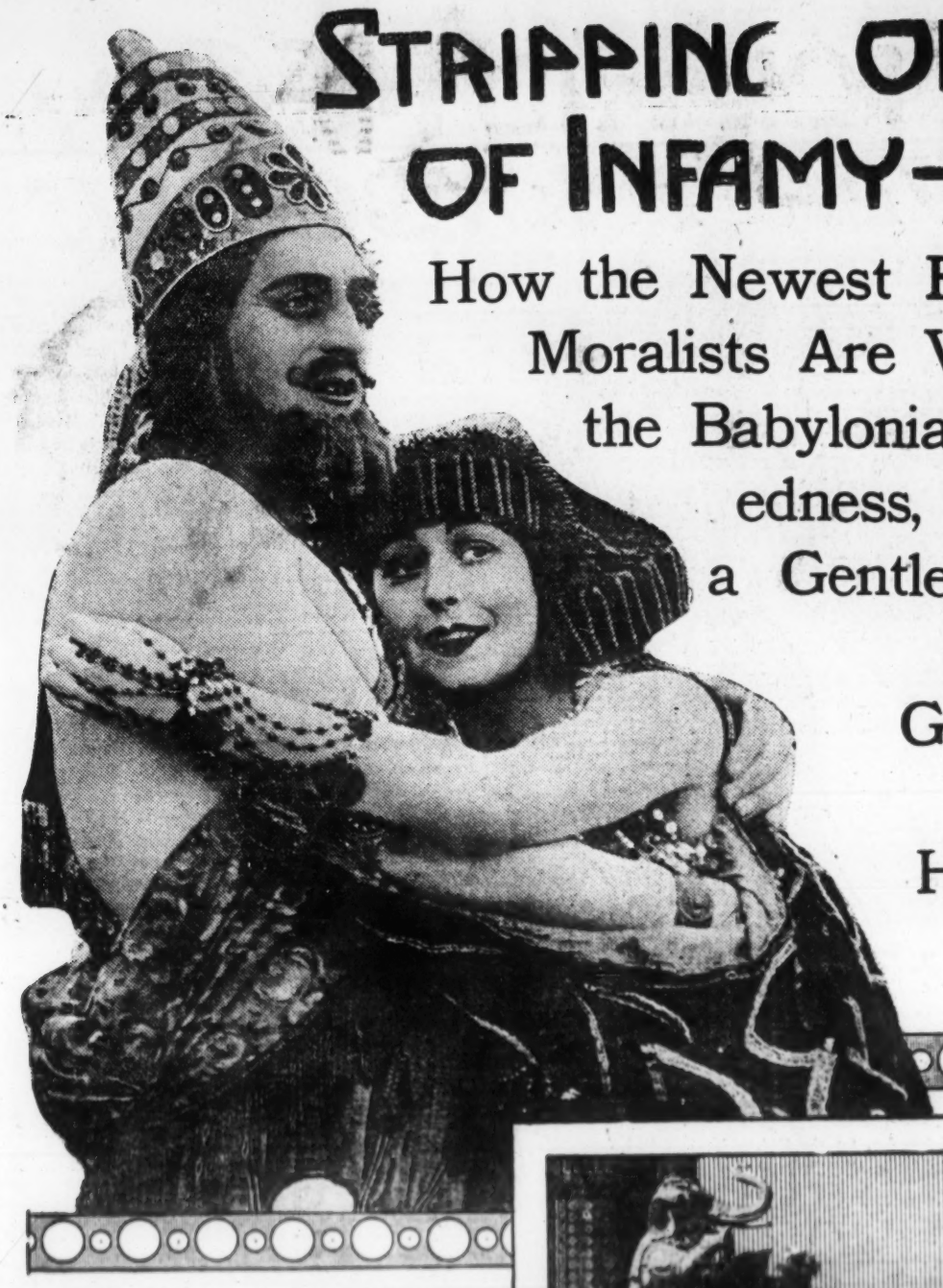


Belshazzar, in the new role that research has cast for him, the great lover of antiquity—gentle, peaceful, tolerant and homeloving. The woman is his "Princess Beloved" and the photo from the filmdrama "Intolerance."

The King's banquet hall in Babylon
a rich, happy and peaceful site. The
fabrics, goddess of love. It was because
popularity and anger at Belshazzar for
"Intolerance," that the patriots betrayed

FOR ages it has been considered good form to rail and storm against Belshazzar, King of Babylon. Moralists and evangelists seeking for a word that would bring to their hearers' minds a picture of wickedness and cruelty and barbarism uttered that one word "Belshazzar." To badger his memory was all very just and righteous. To hold him up as a horrible example to youth was thought necessary.

And now, lo and behold, the world is suddenly informed that Belshazzar was not at all this kind of a man; that instead he was a tolerant, generous, religious young ruler, fighting only when attacked, eager to show the world that the doctrine of peace and love was the ideal.

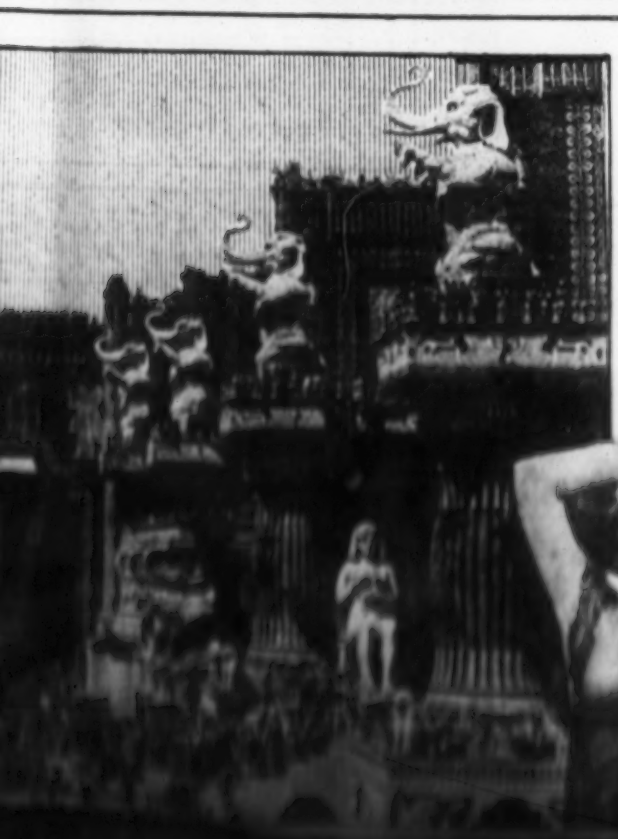
The Old and New Views.

Ruled for His Father.

UARY 14, 1917.

BELSHAZZAR'S CLOAK
Was He Really a Hero?

Researches Show That Modern Wrong When They Attack Ancient King as the Symbol of Wickedness—How He Was, Instead, a Peaceful and Most Tolerant Monarch, a Brave and Highly Gifted Sovereign Whose ONLY WEAKNESS Was That He BELIEVED LOVE WAS ALWAYS RIGHT



The king, surprised by his enemies, who have been admitted by treachery, faces death bravely, not at all like the weak tyrant of tradition.

ornament, performing acts of justice and gentleness to his people and aiding the cause of democracy at every turn. On the whole his rule was devoted to the material progress of his people, a rare thing in 500 B. C.

From what we know of the people of ancient Babylon, this conception of Belshazzar seems to be more nearly correct than the hitherto more prevalent one, for under his administration they practiced the art of love and laughter; they were intensely religious; they were given to long prayers and to sincere repentance; they were steady, and to law forced their civil officials and judges to bathe three times a day.

Beginning of Science.

Astronomy, arithmetic and the alphabet all had their beginning in Babylon. The hour was first divided into sixty minutes there. Babylon had a regular postal system, a passenger system, lending houses, [illegible]

Anniversary of Bogoslof Island

116
118

Jewish Times Jan. 12

א סצענע אין גריפיט'ס סייסטערווערק "אונטאלעראנץ" — די וועלט'ס גרעסטע פאטאפלעי וואס ווערט יעצט אויפגעפירט אין קאלאניעל טעאטער.

וואָרום עקסידענטס פאסירען אויף די באַהן קראַסינגס

עס וואלט בעדאַרפט קאסטען א האלבען ביליאָן דאָלער, צום וועניגסטען, צו בעזייטיגען אלע באַהן קראַסינגס אין איליגאיז סטייט.

דיעזעס געלד וואלט געקומען דורך אַרבעט אינדירעקט פון די פאַקטס פון דעם פובליקום פון איליגאיז.

א סטייט געזעץ זאגט אז א געוויסער טייל פון די הוצאה — וואס דאַרף געטומען ווערען פון די פאבליק וטילי־טיעס קאמפאניען — מוז בעצאהלט ווערען פון די סטייט, קאונטי, שטעטל אדער שטאדט, לויט די אומשטענדען. דאס מיינט דורך דירעקטען טעקסען די פראָפערטי איינגענומהימער.

דער רעסט פון דעם האלבען ביליאָן דאָלער וואלט בעדאַרפט בעצאהלט ווערען דורך דאס פובליקום אין פראכט און פאסאַשיר רעיסס — די איינצינע קוועלע פון איינקינפטע.

דיעזע רעכנונג פון דער טאטאלער קאסט אין בערעכנונג אויף דעם פאקט אז אין איליגאיז אליין זיינען פאראן זיעבצעהן טויזענד גרעיד קראַסינגס. די ריילראָוד קאמפאניען פון קאליפאָרניע האט אויסגעפונען אז אוועקצושאפען אלע גרעיד קראַסינגס אין סטייט וואלט געקאסט, נאך א זעהר קאנסערוואטיוון ציפער, אונגעפעהר נים וועניגער ווי דרייסיג טויזענד דאָלער פאר א קראַסינג.

די געזעטגעבונג פאסט אין איליגאיז וואלט געווען גרעסער ווי אין קאליפאָרניע, ווארום די ריילראָודס פון דיעזען סטייט לאפען דורך פארה שטערט און שמעטליך, און האבען פארה רשבעל אדער עסטרא רעלסען.

די ריילראָודס פון איליגאיז האבען שוין געגעבען הצבער א ביליאָן דאָלער פיר סרעם עלעוויישען און אויך א גרויסע פונט פיר וועגטער, שבעטונגען, אלארמס און אייכענס פון קראַסינגס. פרינסטיטשען איינס דער לעצטער רעפאָרטס פון די איליגאיז פאבליק יוטיליטיעס קאמישען אז אין 1916 הייבט אן פעגען געטיטשט צוזאמען אויף די חיוטי קראַסינגס אין דיעזען סטייט, אין פערליך נים גוט 14 פרעסענטיגען.

דער אטאטאל פון נעגאטיוו פארשטארבענע פיר דיעזע סבות, מיינט, אז די פאבליק יוטיליטיס קאמפאניען האט געזאגט "אטאטאל דיעזע דאָלער פון א טייל".

דיעזע פאקטס האבען אויך אין דער לעצטער צייט אויפגעוועקט אין א גרויסע אנזאמלונג פון אנדערע אמעריקאנישע שטעטס אין אמעריקע אז אין 1916 הייבט אן אין איליגאיז פאסט אין אנדער

Jour. Jan. 18

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Jan. 17
Dziennik Ludowy

"Intolerance"

Wielki obraz filmowy "Intolerance", wystawiany w teatrze Colonial, ciągle gromadzi tłumy publiczności. Wielu chodzi oglądać ten obraz kilkakrotnie. Zainteresowanie budzi zwłaszcza ta część obrazu, w której odtworzone jest, zgodnie z prawdą historyczną, luksusowe życie Babilonu. Kolebka cywilizacji powszechnej przedstawiona jest tam tak plastycznie, że samo obejrzenie obrazu ułatwia człowiekowi niewykształconemu zdanie sobie sprawy z olbrzymich zdobyczy kultury starożytnej, zaginionej częściowo i porównanie ich ze stanem kultury współczesnej.

Ułatwia to jeszcze doskonała gra aktorów tego obrazu. Dla odtworzenia tego obrazu zgromadzono najlepszych aktorów, jakich w Ameryce znaleziono. W obrazach babilońskich wyróżnia się i na plan pierwszy wybija dziewczyna z ludu, góralka, która w Babilonie znalazła się przypadkowo i, pokochawszy władcę Baltazara, oddaje mu szereg znamienitych usług. Na załączonej ilustracji ukazana jest owa góralka w charakterystycznej pozie i kostjumie.

KONSTANCJA TALMADGE JAKO DZIEWCZYNKA Z GÓR W "INTOLERANCE".

Trib. Jan. 19

COLONIAL
Intolerance

Post Jan 18

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

Trib. Jan. 13

VOICE OF THE PEOPLE

COMMERCIALIZING CHILDHOOD.

Chicago, Jan. 11.—[Editor of The Tribune.]—Will you permit a word of surprise at THE TRIBUNE'S editorial "Intolerance"? To me it seems that Griffith and THE TRIBUNE agree. Your paper has recently done Chicago a big service by calling attention to the fact that our police are supervising private morals when they should be preventing public crimes. Griffith has put the same argument on celluloid.

Duplicates of the scene wherein the professional charity workers overpower the young mother and rob her of her child can be seen by any citizen almost any day in the Juvenile court in Chicago. Mothers can be seen there battling for their children until overpowered and their little ones sent away, perhaps never more to be seen by them. It is really frightful, inhuman, monstrous. But the private charity worker who profits by it says "bunk" to those who would protest, and "bunk" has now been the editorial echo of THE TRIBUNE.

THE TRIBUNE seems to me to be slow in discovering that there is money in charity. Childhood can be commercialized, and it has been. It is more profitable for some to engage in "child saving" than in anything else, and there is public notice and approbation for wealthy men and women who engage in "helping the dear little children into good homes," regardless of the rights of the parents or the wishes of the children.

H. Y. HARRISON.

Post Jan 19

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens.
Nite and Sat. Mat. 25c to $2; Mats. 25c to $1.
No phone reservations.
Mail orders, with remittance, receive prompt attention.
CHILDREN ADMITTED

Jour. Jan 19

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News Jan 18

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CHILDREN ADMITTED.

Jan 19 1919
The Chgo Telegram
Woodlawn Gazette
Bureau of Education
Chgo Herald
Chgo News
Weekly Reminder

COLONIAL THEATER.

One of the strong stories threaded through D. W. Griffith's masterpiece, "Intolerance," is that of the French period, involving the Massacre of St. Bartholomew's morn.

Told, with all its tragedy, interwoven with the sweet, pure, wholesome love of Prosper Latour and his sweetheart, Brown Eyes, it depicts that awful morn in all its ghastly detail, and so true to actual history that literature compared its authenticity. But, as Mr. Griffith so thoroughly shows in his presentation, it was not the work of the Church, but an intrigue act of Catherine de Medici, queen mother of Charles IX.

Many thousands of Chicagoans have already witnessed this wonderful production and, from appearances, many more thousands will, as does at the box office window indicate. It is advisable, therefore, to secure seats well in advance as, without doubt, house are the rule at the Colonial Theater, where "Intolerance" is being shown twice daily.

Jour. Jan. 4

Exam. Jan 19

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE

Exam. Jan 19

Women Ask Griffith for Suffrage Film

David Wark Griffith, producer of "Intolerance" and the "Birth of a Nation," will be asked to build his next great spectacle on the struggle by women of this and other countries for equal rights. A committee to confer with him will be appointed to-day by Mrs. Charlotte Rhodus, president of the Woman's Party of Cook County. Mr. Griffith, now in New York, already has telegraphed his consent to the conference.

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CHILDREN ADMITTED

The Sentinel Trib. Jan. 21

Intolerance

The stupendous production of "Intolerance" at the Colonial gives the person seeing it an education in itself. The fact is that while we pretend that we are really civilized, yet we all are in some form or other guilty of "Intolerance." The picture is an extensive one, and the producer spared nothing to make this complete, and the readers of The Sentinel are advised to take it in.

The Herald Jan. 20

Suffragists, representing several Chicago organizations, will be among the delegation which will meet with David Ward Griffith either today or Monday and request that the struggle of women for the ballot be used as the theme for his next big production. Mrs. Charlotte Rhodus, president of the Woman's Party of Cook County, who is chairman of the delegation, has announced the names, which include Mrs. Frank Benson, Mrs. Phoebe Munnecke, Mrs. W. C. Payne and Mrs. J. F. Manock.

The Herald Jan. 20

COLONIAL TWICE DAILY
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CHILDREN ADMITTED

Exam. Jan 20

OUST WHISKY, WETS DECLARE

United Societies Adherents, However, Would Keep Wine and Beer.

SHOW USE OF THE STILL

"Whisky must go."

Such was the message of a group of "wets" last night at a meeting in Schlitz hall, Ashland avenue and Division street. The affair was held under the auspices of the political action committee of the United Societies for German saloonkeepers of the northwest side.

Whisky must go, they said, but their denunciation of the whisky traffic and the divekeeper was no more pronounced than their denunciation of the professional prohibitionist. There was a unanimous sentiment in favor of beer and light wines, and the type of saloon to which the men of the fatherland take their wives and children for what they consider innocent pleasure.

Produces Whisky Still.

There was one interesting ceremony presided over by Prof. R. Wahl of Mayor Thompson's liquor commission. The curtains of the room were drawn, and the professor looked around to see if there were any policemen, sleuths, or government officials present. Being assured that he was with friends, he opened the door to an adjoining room and brought forth a whisky still—the common or kitchen variety of still, he said, if prohibition comes to Chicago.

And before the straining eyes of those present Prof. Wahl made extemporaneous whisky and minute wine. In ten minutes he distilled a glass of amber liquid, which he announced would knock down any man or woman in the room. A few sipped the beverage, but most were content with a sniff.

Easy to Make Strong Drink.

"You never know how easy it is to make strong drink in the household" said Prof. Wahl. "But if prohibition comes every kitchen will have its still. It will bring about such a state of drunkenness, immorality, and degeneration as this country never has seen. I know you people don't want this, so I'll show you how easy it's made.

"Buy a bottle of grape juice at the grocery store and drop a dram of Baker's yeast in it. Tomorrow you've got wine, with 7 or 8 per cent of alcohol, but just twice as strong as beer.

"Some people don't like wine. They'll have to make their drink by distilling. Buy a quart of raw cream whiskey and put a quart of water in it. Let it stand for three days, then pour it into a tub twice and redistill the lot. Then you have a weight of one tube called 100 a per cent proof. Put one part of that into three parts of the tub twice and light the gas."

Please Stand Around.

As he spoke Prof. Wahl took some of the experimental whisky and poured it into a tea strainer and passed the glass.

"Just take a few sips of whisky," said Prof. Wahl, "and then pass the glass around."

Prof. Wahl's demonstration was the signal for a hot discussion of the prohibition question.

Exam. Jan 20

"Intolerance" Music Braves Sea Raiders

MOTION PICTURE NEWS AND REVIEWS

Suffragists Ask Griffith's Aid

New Barrymore Film

Exam. Jan 19

WALTER F. LINDLAR, indefatigable press representative of D. W. Griffith, was rewarded for his labors yesterday by Maestro Alberto Pesce, traveling musical director, and adjuster of Griffith scores. Signor Pesce kissed Walter on both cheeks. This done, he set about seeing that "Intolerance" music was as good as when he left the Colonial shortly after the opening to put on the show in the East.

Trib. Jan 19

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
Intolerance
CHILDREN ADMITTED

Trib. Jan. 19

Suffragists in Photoplay Film

PROMINENT suffragists, representing several Chicago organizations, will be among the delegation which will meet with David Wark Griffith either to-day or Monday and request that the struggle of women for the ballot be used as the theme for his next great masterpiece.

Mrs. Charlotte Rhodus, president of the Woman's Party of Cook County, who is chairman of the delegation, announced the names, which include Mrs. Frank Benson, Mrs. Phoebe Munnecke, Mrs. W. C. Payne and Mrs. J. F. Manock.

Mr. Griffith by telegraph from New York, where he has been engaged for the past few weeks organizing other "Intolerance" companies, consented to the meeting, which will take place on his arrival in Chicago.

Ex. Jan 20

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
CHILDREN ADMITTED

Trib. Jan. 20

COMMENT

Herald Jan 19

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
Intolerance
CHILDREN ADMITTED

Herald Jan 19

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE

Lit. Jan 20 American Jan 20 Journal Jan 20 News Jan 20

Query: What Will the Censors Do?

"KICK IN"

Produced by Astra (Pathe).
Directed by George Fitzmaurice.
Presented—Nowhere.

THE CAST.

Chick Hewes.....William Courtenay
Benny, his partner.....Robert Cruxton
Mollie Hawes.....Mollie King
Charlie, her brother.....Richard Tabor
Myrtle Sylvester.....Susanne Willa
Commissioner Garvey.....John Boyle

BY MAE TINEE.

HAVING thoroughly enjoyed the play "Kick In," and knowing that in the offices of the Pathé company there reposed a copy of the film as yet unchawed by the censors, I asked as a special favor that I be allowed to see it—given a "pre-review," as it were. The request was granted. Therefore, as one not having authority, but a most decided opinion, I would like to say that:

Since the censors passed "Intolerance," they should pass "Kick In."

Since the censors passed "The Little Girl Next Door," they should pass "Kick In."

Since the censors passed "The Truant Soul," they should pass "Kick In."

Since the censors passed "The Wolf Woman," they should pass "Kick In."

It is unnecessary to say, probably, for nearly everybody saw the play, as A. H. Woods production which ran on Broadway two years, that neither vampires nor the unborn figure in the story. You are shown the life of the underworld brought to a focus in an absorbing plot in which crooks and police mingle, and it is difficult to tell which is which, overlooking the uniforms, your honor. The five reels of film are replete with action and considerable of what I thought was mighty good acting. The picture is not one of the seven wonders of the world, but it certainly is one that deserves consideration, and if it is much worried by the judicial fangs the producers might better slip it on the shelf and forget it.

The point is this:

We're old enough to read the newspapers, and nobody comes along and puts blinders on us just as we come to the latest jewel robbery or the last antic of Harry K. Thaw. The censors and all of us go to Mr. Ziegfeld's "Follies," and nobody thinks of saying "when," when they see us headed for a box office flaunting the posters of the newest revue. Our lecturers speak to us right out loud on [illegible] and nobody steps up behind us and film our ears with cotton.

There are plenty of pictures, vaudeville pictures that [illegible] of concerns into shelves. But when along comes a production with plot, good acting, good action, why means the censors slap on one of these little pink permits of theirs and let us see it as it is?

I'm through!

ZASCERY WILSON in INTOLERANCE at the COLONIAL

For Suffrage Film

Names of the delegation of suffragists who will meet with David Ward Griffith on his return from New York and formally request that he base his next spectacle upon the fight of women for equal rights, were announced to-day by Mrs. Charlotte Rhodus, president of the Woman's Party of Cook County. Among them are Mrs. Frank A. Benson, Mrs. Phoebe Munnecke, Mrs. W. C. Payne and Mrs. J. F. Manock. Mrs. Rhodus will act as chairman of the delegation.

It was expected that the visit will take place in the Colonial Theater late to-day or Monday. Mr. Griffith is expected back from New York, where he has been engaged in the past few weeks organizing other "Intolerance" companies, to-day.

"Our discussion will be informal," explained Mrs. Rhodus. "We shall simply ask that he take up suffrage as his next theme and point out the many dramatic situations which have marked the struggle both here and abroad. We will offer our services even in the pictures, if Mr. Griffith desires them."

Post Jan 20

"Intolerance" Not Near End.

So vast are the spectacular dimensions of the Griffith masterpiece and so numerous the heart-interest details that playgoers are repeating their visits to "Intolerance" at the Colonial two and three times. It has proved to be a play which cannot be seen too often. It never palls even for those who have witnessed it time and again. Variety, smashing action, tense suspense and artistic shifting of place and theme occur before the eye of the spectator has reached the outskirts of weariness. This partly accounts for the fact that it may be viewed so many times without ennui.

"Intolerance," the first choice of nearly every playgoer, man, woman and child, is in Chicago to stay. It is not fair to state that it will outlive its competitors, for it has no competitors in any branch of the amusement field. In the belief of many students of the drama, it is the greatest dramatic achievement of the age and will not be surpassed in years to come—if ever. Even Griffith himself would not undertake such a mountainous task. It is believed.

COLONIAL TWICE DAILY
COMPARISONS ARE NOT ONLY ODIOUS— THEY ARE RIDICULOUS—

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

"THE WORLD'S GREATEST SHOW."
—Ashton Stevens.

No phone reservations.
Mail orders accompanied by remittance will be given immediate attention.
CHILDREN ADMITTED.

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CHILDREN ADMITTED

Post Jan 20

Will Griffith Screen a Plea For Cause of Woman Suffrage?

Yesterday the executive committee of the Woman's Party of Cook County, of which Mrs. Charlotte Rhodus is president, appointed a committee to confer with David Wark Griffith when he makes his next long-promised visit to Chicago. The subject of directing a photoplay which will be an argument for suffrage will be presented. Mr. Griffith has consented to receive the ladies of the delegation, but whether he will agree to taking up the propaganda of the feminists is a moot point. Other organizations want him to put an argument for sex hygiene before the public.

Herald Jan 20

The photo-spectacle, "Intolerance," continues its record-breaking career at the Colonial, where the attendance discounts that of "The Birth of a Nation." It is a remarkable picture. Ancient Babylon and Judea, medieval France and modern America are its scenes, and intolerance, religious and social, is the theme. Gorgeous scenes animated by thousands of figures in battle, adventure, rite, work and play, make this a thrilling picture. A large orchestra and a chorus are heard in music that heightens the effect of every scene.

American Jan 20

MOVIEGRAMS

BY ROB REEL

D. W. Griffith heads national committee to fight all censorship.

Films for the Loop

"Intolerance"—No sign of a falling off at the Colonial.

Dramatic Mirror Jan 19 Post Jan 20 Exam Jan 21 Ex. Jan 21

"Intolerance"

COLONIAL TWICE DAILY
COMPARISONS ARE NOT ONLY ODIOUS— THEY ARE RIDICULOUS—

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Jan 20 Post.

Motion Pictures and the Blind

By Oma Moody Lawrence.

How can the blind enjoy the motion pictures? At first blush there seems only one answer to the question. They cannot! When a certain press agent told me that Sergeant Major Middlemiss had come to see Griffith's "Intolerance" as soon as he arrived in Chicago I thought he was trying to see just how credulous I really was. But I started to think along the subject myself and decided that at least it was worth a trip to the allied bazaar to learn the truth first hand. Sergeant Major Middlemiss, as you probably know, was blinded during the early part of the war and is now touring the United States lecturing on the work that is being done for the blind at St. Dunstan's in London. He has some motion pictures of the famous hospital which he is using in the work, but unfortunately they are not now being shown here. Perhaps they will be later, and then we can see for ourselves all the wonderful educational work that is being accomplished for the sufferers in the British Isles.

But I started out to tell you how the blind can enjoy the photoplay. The sergeant major says that there are many factors which make pictures a pleasure to the blind. "Of course," he says, "not every blind person appreciates every picture, and just ordinary films can give very little enjoyment. In America I have seen two pictures, 'The Birth of a Nation' and 'Intolerance.' In both of these productions the music was a wonderful help. But I found more pleasure in 'Intolerance' than in 'The Birth of a Nation' principally because I have lived many years in the far East and know their types and customs. It is not hard to imagine the costumes and trappings of the Babylonian period when one knows the splendors of the Orient and hears the oriental music.

With the entirely American play it was not so simple to reconstruct the settings. One must develop his imagination and teach his mind's eye if he is blind, and that is what we are trying to do at St. Dunstan's; we are making an effort to develop individuality and retain whatever personality the man has. Nothing helps in this so much as being able to read and write; that is why we teach them all to read Braile and give every man who passes his examination a typewriter. There has also been evolved a system of shorthand which is being taught to those who held clerical positions before the war. Whatever will help a man to forget his trouble and take up a new hope is useful. We encourage them to mingle with others and talk with others on terms of equality; that is one use the films have, they bring the man into contact with life. With the help of the subtitles and the music a person with quick wit can make a photoplay very real to a blind man. Of course, it is hard for one to imagine what he has never seen, and we can never tell whether we have correctly visualized the story, but we can at least feel the people around us and make ourselves a part of the crowd. There are, to be sure, many other forms of entertainment that would appeal more strongly to the blind, but many of them are not available to the same extent. Most film theaters have music that meets the popular approval and whenever the music has been especially written for a production it makes everything that much more real.

The falling of the towers in Griffith's photoplay, for instance; that music sounds just as if towers had actually fallen. You know I have been a soldier for eighteen years and I have seen service all over the world, so that I know pretty nearly what any sort of fighting sounds like. Many of the soldiers grow despondent when they learn that they are to be blind, but at St. Dunstan's we try to make them feel that they can still be useful, and one of the first things we teach them is to get about the grounds alone. The corridors all have a narrow strip of carpet down the center, with other strips branching off at right angles to the different rooms. When one comes to the hospital he is taken all over the house, and it is not long before he learns to find his way about. It is the same in the gardens; all the paths have hand-rails, with knobs at the turning to indicate in what direction the intersecting path goes. And there are many other things that are being done to help. Each man can take up a branch of work that interests him. I spoke about the typewriting and stenography. They also learn to make brushes, wicker work, mats and string bags. Some are taught simple forms of market gardening and poultry farming. There are dancing lessons for all and many other forms of entertainment. Who knows but that sometime in the near future there may be a Braile motion picture?

Ex. Jan. 21

Colonial

GRIFFITH'S "Intolerance" has become a Chicago institution; its sponsors say it is here to stay. They say further that it is not fair to state that it will outlive its competitors because it has no competitors in any nook of the amusement field.

Playgoers are repeating their visits to the Colonial. Lobby observers say they come two or three times and enjoy it even better on repeated seeing. Its variety and swift action never pall.

Ex. Jan 22

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
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CHILDREN PERMITTED

(3) Miriam Cooper, in "Intolerance," Colonial.

Ex. Jan. 21

Griffith Monarch of All Plungers

KING of plungers, Colossus of gamblers, champion of the long chance—what contemporary American is this?

That distinguished knight errant in the tourneys of chance is neither stock broker nor horse owner. He has never figured in the grain mart.

D. W. Griffith is the monarch of all plungers.

The world's greatest theatrical producer did not take merely the proverbial "one chance in a million" when he staged "Intolerance" now at the Colonial Theater. He took one chance in [illegible] depending on the production.

According to some historians, Christopher Columbus was the greatest gambler. He ventured upon an uncharted ocean, seeking passage to India. He ran the risk of encounters with ship-overturning dragons and hurricanes that lifted vessels in the clouds.

Many students compared the risks of "Intolerance" at the time it was produced. The war clouds then gathered over the nation seemed to foret disaster for the box office. [illegible] "Intolerance" [illegible] entertainment. Wartime conditions formed barriers to [illegible] success.

"Intolerance" was a gamble greater by a million times than the days of a Columbus. It was not founded upon a well known fact, the post-Griffith [illegible] assumption.

The theatrical world [illegible] the price paid and the risk and now repeat in anticipation the phrase heard when the [illegible] the days of Columbus: "Sailors, the world is long, look to your laurels!" [illegible] "Intolerance" is [illegible] the world's greatest [illegible] the [illegible] was the [illegible] the [illegible] the [illegible]

Lib. Jan. 21

The Logansport Herald

MARJORIE WILSON, who, as "Brown Eyes" in D. W. Griffith's "Intolerance," is one of the distinctive personal hits of the spectacle. (Photograph by Witzel.)

INTOLERANCE.

David Wark Griffith is to the picture world, what Mendelssohn, Liszt, Rubenstein, Wagner and Paganini are to the music world. only these other great men had just one big idea of composition, while Mr. David Wark Griffith has the wizardry of as many marvelous set of brains, which we see in his latest master story, "Intolerance."

Intolerance is a spectacle so vast in its technic and human appeal, a story—or stories. there are four, of such stupendousness, that it would take a Poe—a Shakespeare—a Longfellow and a new Webster together with a few other past masters of English, to write on this dramatic photoplay and the artist who produced it, in order to give readers a true discription.

The modern story is but one of many sad tales we hear about but never see, even not in our midst. yet through the eyes of Mr. Griffith the whole world can see and be (let us hope) made the better for it.

We see the boy and girl. their paths in life diverged more and more, pass through the various grades of antagonism, dislike and hatred. The boy in his last moment on earth in prayer. we see not the mere spontaneous approach of man to God. in the endeavor to appease His wrath. to win His favor, but we see only the boy-man going to his death for a crime he knows (as does the good priest) he had never committed. the boy's tears are not for himself. but for his dear one—the girl wife and his little baby. As in all times Mr. Griffith here places a clever young actor, Bobby Harron. in the role of the boy. and the most clever actress, Mae Marsh. as the girl.

The work of Miss Marsh in the court room scene, is a wonderful and beautiful thing to see and remember, for none save Mae Marsh could bring forth the silent tears from the audience, in the part. in which she tries to encourage her forsaken husband. with smiles and little nods of love and help.

Mr. Griffith has done more to define and to systematize and present in proper form the acts of intolerance from the time of Christ, into the year in which we live. To the world he gives a live flesh-and-blood City of Babylon, and it is in this story. that all the old and young students of history will take true delight.

For years we have only had the doubtful and few incidental notices taken from the Bible and some fragments derived at third hand from the perished writings of Berosus, a Babylonian priest and a few notices of Greek writers, chiefly Herodotus, but the whole was confused and contradictory with history and mythology jumbled together.

But in Intolerance, there we see the High Priest of Bel, Cyrus, Belshazzar, the grave monarch Nit, the City of Babylon in all its wonders of beauty and lust, the lotus worshipping of Isheme, the goddess of love, the betrayal of Belshazzar to Cyrus the Persian, the beautiful banquet scene, then the arrows falling from the walls of Babylon, and the City in ruin. all in this is what the students of the world's history have long thought of but never dreamed to realize and it was just as they saw, and they will never have seen it all, but it was not for this Master mind—David Wark Griffith.

[illegible]

Ind. Jan. 21

Ger. Staats Zeitung Jan. 21

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
THE WORLD'S GREATEST SHOW
CHILDREN PERMITTED

COLONIAL Marble Blackface
Overglide
Glob
Ride
Rar
Cobble
Glo
Glob
Cobble
D.W. GRIFFITH'S
INTOLERANCE

Jaiet Sun Herald News Jan. 21

News Jan. 21

Ann. Jan. 21

COLONIAL Twice Daily
D. W. GRIFFITH'S
INTOLERANCE

COLONIAL Twice Daily
D. W. GRIFFITH'S
INTOLERANCE

Staats Zeitung Jan. 21

Motography Jan 27

Her. Jan 23

Im Colonial-Theater.

Belsazar in „Intolerance".

Der letzte König von Babylon in dem großen Filmdrama „Intolerance" ,Belsazar, erinnert jeden Bibelforscher an dessen Macht und Glanz, sowie an sein tragisches Ende. Man gedenkt seiner als „der Last von Babylon", von der der Prophet Jesaias spricht: „Denn siehe, ich will die Meder über sie erwecken.

Even though it portrays conditions which the commissioners are trying to eliminate, the Cook County (Chicago) Commissioners have made resolutions proclaiming "Intolerance," now running to big crowds at the Colonial, a production of merit. Word had come to them that the film "libelously reflected on the public charities."

Dziennik Ludowy Jan 22

+ + +

David W. Griffith arrived in Chicago yesterday morning and stayed a few hours, returning to New York late in the afternoon. Over the phone he said: "I am greatly interested in the suffrage picture and hope that I can help the cause by doing something for it."

Mr. Griffith said the first weeks of "Intolerance" in Chicago had exceeded "The Birth of a Nation" in paid admissions. "It is also going well in Philadelphia," he added, "despite the fact that we have received some opposition to it on the strength of its being detrimental to the reformers."

Frl. Constance Talmadge als „Mädchen vom Gebirge" in „Intolerance".

Noc Hugonotów w "Intolerance"

Pośród innych okropnych scen, z tragedji życia ludów, najwięcej oburzającą jest rzeź Hugonotów. Przez dziesięć lat, przed pamiętną nocą Hugonotów, toczyła się walka pomiędzy protestanckimi wierzącymi w "religję" i konserwatywnymi katolikami wierzącymi w ojca "świętego". Na czele protestantów-Hugonotów stał sędziwy admirał Coligny a komendantem reakcji była matka króla Karola IX-go, złośliwa bigotka królowa Katarzyna de Medici. W pamiętną noc św. Bartłomieja spiskowcy dali sygnał dzwonami kościoła św. Termainal' Auxerrois, poczym pachołki katolickiej bigotki królowej, rozpoczęli swe mordercze dzieło.

Była to noc Hugonotów. Katolicy mordowali wyznawców "religji". Pierwszy padł ofiarą admirał Coligny a po nim padli wyznawcy reformowanego kościoła obok swych żon, matek i dzieci. Ręka panujących morderców nie szczędziła nawet niemowląt.

Historyczny ten moment, walki reakcji, przeciwko wszelkiej nowej myśli przedstawił David Griffith w swej pięknej sztuce "Intolerance", którą grają obecnie w teatrze Colonial.

Her. Jan 23

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens.
Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00. No phone reservations. Mail orders, with remittance, receive prompt attention.
CHILDREN PERMITTED

Am. 1/23

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CHILDREN PERMITTED

News Jan 23

„Alle soll Tadel, die Liebe der Königsmutter, die Pracht und der Stolz der Chaldäer, unsichtbar werden vom Glanz und Schein und Gemurre."

Und an anderer Stelle im Jesaias: „Denn alle Speichel der Erde ist wie Tinte hin, heute einen Minister, der da Minen und anlegt. Und es liegt Blamage, Spitze bei Tapern, und Minen mit Stirn und Gewerbe. Und es heute Babylon ist gefallen."

Die Geschichte und Prophezie der [illegible] Stadt Babylon ist heute in [illegible] Geschehnissen in Wirklichkeit [illegible] „Intolerance" [illegible]

Dziennik Ludowy Jan 22

News Jan 23

COLONIAL Twice Daily
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
CHILDREN PERMITTED

Ex. Jan 23

COLONIAL
INTOLERANCE

Post Jan 22

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

Motographic Jan 27

CHICAGO, JANUARY 27, 1917

New Campaign Against Censorship

D. W. GRIFFITH HEADS NATIONAL ASSOCIATION COMMITTEE

HERE'S a new drive at hand on the censorship front. David W. Griffith, heading a committee of the National Association of the Motion Picture Industry, has been placed in control of the entire nation-wide campaign against the censorship of motion pictures.

This was authorized by the resolution adopted by the Executive Committee of the National Association placing its power in the hands of a small committee headed by Mr. Griffith, who will handle the situation practically without restrictions. It was decided that in view of the necessity for prompt and concerted action, a small committee was desirable as it would have behind it the united support of the entire industry and could act quickly and definitely. The other members are to be announced in a few days.

This winter is the first time that the entire motion picture industry has presented a solid front on the censorship question, a position which was taken five months ago when the National Association, after thorough deliberation, decided that it would oppose all forms of legalized censorship. Mr. Griffith was active at that time and the campaign of this winter has been turned over to him because of his willingness to see the issue through and because of the need of a strong and small body to arrange for the presentation of the industry's side to congress and to the legislatures which are considering censorship legislation. The procedure of the new committee has not been announced, but Mr. Griffith indicated last night something of what may be expected of it.

Motion Picture Art League

"One of the first things that I think we should do," said Mr. Griffith, "is for our committee to form what we may call a Motion Picture Art League, which shall determine some limit and reach some idea of how far we shall go. The stage has a limit. The stage has never shown a naked woman. And that is about the only thing you hear from people of culture and breadth, that we show in motion pictures what they don't show even on the stage—nakedness. My idea of this Motion Picture Art League, is to form a body to which all questions of ethics shall be submitted and by whose decisions the industry will abide. This can and I think will be done, as one of the first activities of our committee, with the support of the industry as represented completely in the National Association.

"For the appeal which we shall make to the legislature and congress, I can only say that I feel that at this time we are girding ourselves to face such an issue as the printing press faced in the days of John Milton. And we pray for the same success as that given to the author of Paradise Lost who appeared before Parliament when the business of printing was in its infancy, and secured the defeat of a measure to censor the press, a measure so dangerous that had it passed, I doubt very much if the freedom enjoyed by the people of America today would now be possible.

"Our battle today is the same battle that John Milton fought. I believe that the written and printed word has made the human race what it is today; it is that which divides us from the brutes that snarl at our heels. And of all words expressed in pictures or in writing, I believe that the motion picture word is a more wonderful, a more beautiful and a better word than any. It is threatened today by enemies of every sort, not least of them the fanatics and the office-seekers.

"Federal Censorship Greatest Evil"

"I think all other evils are small compared with the threatened blight of censorship, of which the frightful menace of federal censorship is the most terrible. Here is something which would make our business childish, which would soon have us making pictures so innocuous that no one would go to see them. Every prejudice too would have its innings, every political axe would be whetted to a razor edge upon our backs, every suggestion of the truth about the abuses of government and society would be weeded out, by a power greater than the power of the sovereign people. It is to save society as well as ourselves from this blight that we are united in the campaign against censorship. And before we have gone far we shall have a united people behind us, for we are fighting the people's battle."

The following were present at the meeting of the executive committee of the National Association:

W. W. Irwin, general manager of the Vitagraph V. L. S. E. presiding; William L. Sherrill, president of the Frohman Amusement Corporation; P. A. Powers, treasurer of the Universal Film Manufacturing Company; J. E. Brulatour, of Eastman Films; Lee A. Ochs, president of the Motion Picture Exhibitors League of America; Samuel H. Trigger, president of the New York City Exhibitors League; Louis F. Blumenthal, of the Auditorium Theater, Jersey City; Louis L. Levine, of the Regent Theater, Brooklyn; William M. Seabury, general counsel, and Frederick H. Elliott, executive secretary of the National Association, and Mr. Griffith.

Journal Jan 27

Post Jan 23

Dr. Müner's Idea of It.

CHICAGO, Jan. 19.—To the Editor of THE POST. Sir: There appeared in THE POST a display advertisement of the film show "Intolerance," headed "The World's Greatest Educators," as cathedral astic over the exhibition.

David Star Jordan, chancellor of Leland Stanford University, is quoted as saying: "A really amazing piece of work, inherently great and sure to be appreciated with the public."

In reply to an inquiry, Dr. Jordan says: "I was in Riverside last spring when Mr. Griffith brought his cinematograph films over for a preliminary try-out. I did not see it all. It took some six hours for it. I saw the St. Bartholomew massacre, the trial scenes, the Babylon display and the preliminary scene showing the offer of a check for some future work. I told Mr. Griffith that this scene was neither artistic nor instructive nor true. The temperamental course I did not see. He says the printed extract was part of what he wrote and that it was intended especially to the Babylon and other scenes, as photographic is concerned. The film was then called 'The Mother of Mankind and the consuming through present ages.' The title was not my work, but the subject was striking."

It is plain that the moving picture from Mr. Griffith's point did not have the intellectual value of its play, but his photographic talent and skill in the play, and the dramatic value and skill of the film, are very striking.

It is not correct for people interested in the film industry to make the impression that Dr. Jordan's view of the film is that it is a work of art. I have seen it in the drama form, but have found it very disappointing. It is not correct for people interested in the film industry to make the impression that Dr. Jordan's view of the film is that it is a work of art. I have seen it in the drama form, but have found it very disappointing.

Post Jan 23 Ex. Jan 23

Herald Jan 23

News Jan 23

Sun Jan 23

Daily Jewish Press Jan. 21

Colonial

"אינטאלעראנס"

א הונדערט כאראקטערע אין איין פערזאן

Daily Jewish Press Jan 19

COLONIAL

קאלאניאל טהעאטער,

יעצט — צוויי מאל טעגליך

ד. וו. גריפיט'ס

$2,000,000 מוזוויינג פיקטשור פלעי,

„אינטאלעראנץ"

ליעגט'ס מאמפי

דורכאויס די יזהרהונדערטע

סימפאני אורקעסטער

פון 50 אזן 40 שפיטען

מר. גריפיט'ס ערשטע אזן איינציגע

פרעזוקציאן זיין די בעריהמטע מאמפי

מאלשטעלונג "די בוירט פון א נישמה".

פרייזן:

אבענדס אזן שבת מאטיני — 25 ס, 50ס, 75ס, $1.00, $1.50 אזן $2.00,

מאטינים—25ס, 50ס אזן $1.00

Trib. Jan. 24

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
Intolerance
"THE WORLD'S GREATEST SHOW"
—Ashton Stevens
Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.50. No phone reservations. Mail orders, with remittance, receive prompt attention.
CHILDREN PERMITTED.

Post Jan 24

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"THE WORLD'S GREATEST SHOW"
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Oakland Jan 28

Ariz. Jan 23

Herald Jan 24

COLONIAL Twice Daily
D. W. GRIFFITH'S
INTOLERANCE

Ariz. Jan 24

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE

Day Book Jan 24

Am. Jan. 24

VOLUNTEER REFORMERS. — There have been many discussions lately on "reformers." Now, it is my belief that the trouble with reformers is that there are not enough of them. Every one should be a reformer. It is only within recent years that people paid much attention to social evils. Ministers preached sermons on sins and sinners—there it ended.

Now the church is reaching out beyond its four walls to an extent that augers well for the future. It is trying to grasp social and economic problems as well as vice problems and it appears to be groping rather than grasping. It is not surprising that many mismtakes are made, but woe to the one who makes a mistake.

Some one who perhaps has never turned a good deed for his brother stands ready with a cudgel to flay the reformer. During the past year or so Pastor Williams on the North Side took a step out of his pulpit in his efforts to reform. He was assailed so bitterly that he may have crept behind his pulpit again, as I have not heard of him recently.

I do not agree with Pastor Williams in his stool pigeon methods of reforming women, but I feel sympathy with him, because it was a new step to come out from the church and work with his people in battling against the social evils of the city. It is not necessary to be perfect to be a reformer; it does not mean that some people are perfectly good and others are totally bad.

For ages the great mass of people have sat by their warm firesides and cared not a whit how their neighbors fared. Now they are beginning to see a light, over old and ever new, "and thy neighbor as thyself."

Many mistakes will be made, false trails followed, but I hope the brave band will ever take hope and try new trails, for to live is to give service to others.

I have not seen "Intolerance." I hope that reformers and organized charity will be purged of their faults and their systems improved. But I pray that "Intolerance" will not have the effect of driving people back to their warm fireplaces and self-satisfaction as of yore. Rather let every one be a reformer; every precinct in the city have an organization to promote the welfare of its people. Then the kingdom of heaven will be at hand and social evils as we have them today will be no more.—A Working Woman.

Trib. Jan 25

COLONIAL | TWICE DAILY
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Post Jan 25

COLONIAL Twice Daily
INTOLERANCE

Cour Jan 25

COLONIAL
INTOLERANCE

CHICAGO EVENING AMERICAN, JANUARY 24, 191

NEW LIFE LIKE A FAIRY BOOK TO MARJORIE

"Mammy's" Girl as She Looked To-Day in Her New Home

Page after page of the fairy book is opening before little Marjorie Delbridge, and she is shyly unpacking her trunk therein and making herself "t'hum."

In her new home, many steps removed in social strata, from "Mammy" Jackson, she is living the thrills she enjoyed reading about Sara Crewe and Cinderella and the youngest, most beautiful, hence the most abused daughter of the powerful king. Marjorie has a home, temporarily, with

Marjorie Delbridge is now with Mrs. Louis Brock, 5815 Calumet avenue where she will remain for the present. Photo by International Film Service.

Trib Feb

COLONIAL
Intolerance

Trib Feb

Am. Jan 24

KEEPING FIT

by Martin A. Delaney

The Evening American's physical adviser for the City of Chicago.

Watch Acrobatic Movie Actors; Keeping Fit Helps Them Succeed

Did you ever, while attending the "movies," marvel at the break-neck acrobatic antics of your particular film hero or comedian?

Did you ever wonder how he could survive the knockabout requirements of what the movie directors call "action"?

Did you ever sit in a theater secretly admiring the physical condition of some particular actor or actress, wishing you had the same muscular development or the same perfect figure, and wonder why some are so strong and agile, while others are forced to go along from day to day physically weak and suffering?

All this leads to the question: Where does the stage, the circus and the producers of the great "movie" spectacles find all these physically fit people? Where do they all come from? How do they do these "stunts" as part of their everyday life and suffer no ill effects? You no doubt have realized that if the most of you were to try and do likewise it probably would be necessary to go to a hospital for treatment or remain in bed for a week or more to recuperate.

THEY ARE ALL FIT.

The secret of it all is that these people are physically fit. They must be in perfect physical condition or it would be impossible for them to live the lives they do. Another thing is the fact they must be made fit physically for the parts they play. It is all a question of physical training and exercise. It is the keeping everlastingly at it that keeps them in perfect physical condition.

All this gets us right into the subject of gymnastics—the subject of developing the muscles and the subject of retaining a certain muscular development after it once is attained. Just for example, I might refer to the physical fitness of the hundreds of men and women who had a part in the making of "Intolerance," now showing at a local theater.

GYMNASIUM FOR ACTORS.

I am told that in order to make and keep these people physically fit D. W. Griffith has built and equipped a complete gymnasium. In this gymnasium every known appliance is in use, and the men and women are put through a regular course of training.

So you see it will do you no good to simply wish you could be physically fit like these people. You must get busy and put yourself in that condition. Then you must continue to exercise to keep in that condition. The secret of it all is found fist in making up your mind to get physically fit and then in proper living and proper daily exercise to keep physically fit.

Oak Leaves 1/20

SEE "INTOLERANCE"

Oak Park Women of Infant Welfare Society View Griffith's Picture—Magnificent but Unjust to Charity

The Oak Park women of the Infant Welfare society, who witnessed the drama, "Intolerance," at the Colonial theater on Tuesday, with the special purpose of considering that part which deals with modern times and the treatment of dependents, "as mothers and their children, submitted a report on the play, as follows:

"As a great show 'Intolerance' so far exceeds expectation as to leave one dizzy with the effort to follow it. Money, enterprise and California have enabled Mr. Griffith to do what, it is safe to say, would not have been done and probably could not have been done anywhere else on earth.

"As a historical pageant of surpassing magnificence and accuracy of detail it is almost beyond criticism. In the judgment of the writer, who found herself one of the invited to view the production, it falls short of being a successful vehicle for the teaching of tolerance and love.

"In the first place, it completely leaves one bewildered and exhausted. The making of the cradle of time by Lillian Gish is an eye splitter, physically speaking. The fall of Babylon and the prehistoric cradle are too far apart to be seen in the same minute without being subject to eye fatigue. One of the sensations gradually wears off.

"In its attempt to combine heroic and unusual scenes it quite fails. That it is novel, Herman Scheffauer says that he has a great deal to learn, but who would expect him to be the authority on the drama of two thousand years ago? Who would enlarge the group scenes, the cyclopean proportions of Babylon and Jerusalem, and yet preserve the effect of the intimate, human touch?

"The daily lives, the attitudes and the moral conflicts for those who lived in the Babylonian period are not conveyed to us by the director, who seems to have gone to the other extreme. Intolerance is merely a word and the ability to convey its meaning, in human terms, is lacking. Babylon is a great show and the ability to make it live is lacking. Babylon is a great show and the ability to make it live is lacking. Babylon is a great show and the ability to make it live

The Jewish Record.

Picture Play Mag Feb. 1916

The Greek Star Jan 26

די האַרצלאָזע פילאַנטראָפּען

מאַנכע "מאַשיעל וואָרקערס" האָבען שטאַרק פערגעזעלט איבער מר. גריפיטס, דעם פערפאַסער פון "אינטאָלעראַנס," וואָרום ער שטעלט אַוועק די אַמעריקאַנער פילאַנטראָפּיע אויף דעם צעטעל פון אונטאַלערדאַנטע מהאַטען. זיי קאָנען אָבער נים אַפּליקירען דעם פאַקט אַז אין זייער אָרגאַניזירטער פילאַנטראָפּיע נעפינט זיך וועניג עכטע מענשלעכקייט.

נים אַמאַזיטס זיינען בײַן פאַלק אַזוי פערהאַסט די משאַרימי אינסטיטוטשאָנס. פיעלע אַרעמע פאַמיליעס זיינען נעגריים אַריבערצומאַכען די אָרנטע ליידען, אַבי נים די בעליידיגונגען פון די האַרצלאָזע שלוחים פון דער פילאַנטראָפּיע.

מען קאָן ענטשולדיגען די בעצאָהלטע בעאַמטע און אונטערזוכער, וועלכע מהוען די פילאַנטראָפּישע אַרבייט: וואָס מעהר אונטערזוכען. עס איז אָבער נים קיין ענטשולדיגונג פאַר די אַזוי נערופענע פילאַנטראָפּען וועלכע פרעמענדיגען צו געבען אויס ריינע מענשלעכע און בענעהען זיך נים בעסער ווי דער צום בייזען בעזואוסער טיפּ פון די אָנגעשמעלטע אין משאַרימי אינסטיטוטשאָנס.

מיוניסיפּאַל ריכטער, סטעלק, פון דעם שלום־בית נעריכט. האָט דערפאַר נעסהאַן אַ גוטע זאַך וואָס ער האָט אַרונטערגעריסען די מאַסקע פון דעם דאָזיגען סאָרט פילאַנטראָפּיע.

אַ פילאַנטראָפּישע לײדי האָט נעבראַכט פאַר דעם ריכטער סטעלק אַ אַנקלאָגע נעגען אַ מאַן וואָס האָט פערגעלעסטיגט זיין פאַמיליע. דערביי האָט די אַנקלאָגערין געגעבען אַ גנוגים בעריכט וועגען דעם עלענד און נויטה פון דער פערלאָזענער פרוי, וועלכע איז קראַנק און האָט צו ערנעהרען פיער קינדער.

דער ריכטער, נעריהרט פון די לײדען פון דער אַרעמער פאַמיליע, האָט נעפרעגט די פילאַנטראָפּקע וואָס זי האָט נ ע ט ה אַ ן פאַר די אַרעמע פרוי און קינדער צו לינדערן זייער נויטה. די כלל מהוערין האָט נעמוזט מודה זיין אַז אויסער איהר נעגויעס בעריכט און די אַנקלאָגע נעגען מאַן האָט זי קיין זאַך נים גע־מהאַן, הגם זי בעזוכט שוין די עלענדע פאַמיליע זיים וואָכען.

די אָרגאַניזירטע צדקה האָט פיעלע מעלות. איהר גרעסטער חסרון איז אָבער וואָס זי שאַפט אַ דעם נעפיהל פון מענשלעכקייט און סאָלידאַריטעט וואָס דאַרף בעזעעלען דאָס הארץ פון דעם וואָס וויל העלפען זיין מיט־מענשען. צו לאָזען וואָרטען דעם חנגריגען און אַריהרענדען ביז מען וועט אויסשרעען געגען די סבות פון זיין הונגער און קלאָג, איז אכזריות און נים קיין פילאַנטראָפּיע.

דער אמת'ער מענשענפרייער קאָן נים פאַרגעסען קיין ליידען נים הונגעריג ווי צו לעזען. פאַר איהם זיינען אויסער נ"י די שלעכ וועגען: "יעקב אַ חנ־נעריגען — יעקב איהם, נעפרעס אַ נאַקעטען — נע־קלייד איהם."

מעגען דאָס ווערען נים נעריהרט פון פייעטעס פון ליידען, דאָס האָבען שטיינערנע הערצער נעטען ווערען אויפגעשמעלטע און פרייטער קאָנען נים דער־ען קיין פיזיטראָפּען הויך דעם וואָס זיי זעהען אַ נעלעכע סיבה אַ יאָטר פאַר פרעה. נאָך ווייניגער פאַר־ווענען דעם דאָזיגען עהרען־פאַמען די יעניגע פיזיס־שע „מיל מאַטער" וואָס מוטען זיך פון אַן אַרט מיטעל־מען פרוי אויס צו קיינען בײַ אין פרעסיע

Picture Play Mag

GRIFFITH'S LATEST.

In the latest masterpiece to be turned out by D. W. Griffith, there appears a technique which has never been presented on the screen before, and which enables him to present four distinctly different stories at the same time. The picture—"Intolerance"—deals with the intolerance of the world in four periods of history, and is presented in the form of an argument on this subject. Instead of starting one story and going through with it to its end and then taking up the next story and so on until the four are presented, Griffith has succeeded in presenting the four simultaneously by means of using scenes of parallel value from each story in groups—one group of scenes driving an idea home, and then the next group making another point. It is the most daring innovation that even this pioneer inventor of screen technique has attempted, but it is apparently successful as applied to this picture.

We do not doubt but what we will have many promising beginners trying this new invention on their plays shortly, and we fear there will be some sorry "messes" offered to the poor editors. This new angle of technique was not created by Griffith to be used indiscriminately. He is a finished artist, and in a sense follows no technique. He creates his own technique, and because this picture could best be told this way, he used this particular style. Very few stories would lend themselves to this style of development, and to try to put a straight dramatic story into such form would be suicide as far as the author's hopes are concerned. Well and good in the case of a story that is strong enough to warrant this sort of treatment and dramatic enough to excuse it, as is "Intolerance." Otherwise it is an innovation to be admired but not copied.

Post Jan 27

Colonial Retains Griffith Masterpiece for Indefinite Run

We have lost count of how many weeks the great spectacle of "Intolerance" has been in our midst, but the Griffith masterpiece shows no signs of approaching the end of its run. There is always a long line of persons waiting to buy tickets, and next week promises even bigger crowds with all the visitors to the Colonial show in town.

Post Jan 27

COLONIAL Δὶς τῆς ἡμέρας

Κάθε Κυριακὴ, 2:10 καὶ 8:10 μ.μ.

Λέγομεν:

"INTOLERANCE' ΕΙΝΕ ΜΕΓΑ ΕΡΓΟΝ."

Ὁ Ἄστον Σεβάστος λέγει:

"INTOLERANCE' ΕΙΝΕ ΤΟ ΜΕΓΑΛΕΙΤΕΡΟΝ ΕΡΓΟΝ ΤΟΥ ΚΟΣΜΟΥ".

D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

3 ΟΡΧΗΣΤΡΑΙ ΚΑΙ 40 ΦΩΝΑΙ

Τοῦ κ. Γρίφιθ ἡ κρύ·η καὶ μονη παράστασις μετὰ τὴν "Γένεσιν ἑνὸς Ἔθνους"

Τιμαὶ: Νύκτα καὶ Σάββατον ἀπόγευμα 25c. ἕως $2.00
ἀπόγευμα 25c ἕως $1.

Δὲν κρατοῦμεν θέσεις τηλεφ.

Ὡσαύτως ἐνεργοῦμεν ταχυδρομικὰς παραγγελίας μὲ τὸ ἀντίτιμον.

Ἐπιτρέπεται καὶ εἰς τὰ παιδία ἡ εἴσοδος.

Post Jan 27

COLONIAL TWICE DAILY

"TWIN-SIX SUCCESS—" TENTH WEEK AND STILL "IN HIGH"—

D.W. GRIFFITHS
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

"THE WORLD'S GREATEST SHOW"

COLONIAL
INTOLERANCE

COLONIAL
INTOLERANCE

Intolerance

COLONIAL
INTOLERANCE

Am. Jan 24

KEEPING FIT

by Martin A. Delaney

The Evening American's physical adviser for the City of Chicago.

Watch Acrobatic Movie Actors; Keeping Fit Helps Them Succeed

Did you ever, while attending the "movies," marvel at the break-neck acrobatic antics of your particular film hero or comedian?

Did you ever wonder how he could survive the knockabout requirements of what the movie directors call "action"?

Did you ever sit in a theater secretly admiring the physical condition of some particular actor or actress, wishing you had the same muscular development or the same perfect figure, and wonder why some are so strong and agile, while others are forced to go along from day to day physically weak and suffering?

All this leads to the question: Where does the stage, the circus and the producers of the great "movie" spectacles find all these physically fit people? Where do they all come from? How do they do these "stunts" as part of their everyday life and suffer no ill effects? You no doubt have realized that if the most of you were to try and do likewise it probably would be necessary to go to a hospital for treatment or remain in bed for a week or more to recuperate.

THEY ARE ALL FIT.

The secret of it all is that these people are physically fit. They must be in perfect physical condition or it would be impossible for them to live the lives they do. Another thing is the fact they must be made fit physically for the parts they play. It is all a question of physical training and exercise. It is the keeping everlastingly at it that keeps them in perfect physical condition.

All this gets us right into the subject of gymnastics—the subject of developing the muscles and the subject of retaining a certain muscular development after it once is attained. Just for example, I might refer to the physical fitness of the hundreds of men and women who had a part in the making of "Intolerance," now showing at a local theater.

GYMNASIUM FOR ACTORS.

I am told that in order to make and keep these people physically fit D. W. Griffith has built and equipped a complete gymnasium. In this gymnasium every known appliance is in use, and the men and women are put through a regular course of training.

So you see it will do you no good to simply wish you could be physically fit like these people. You must get busy and put yourself in that condition. Then you must continue to exercise to keep in that condition. The secret of it all is found fist in making up your mind to get physically fit and then in proper living and proper daily exercise to keep physically fit.

Herald Jan 26

Oak Leaves 1/20

SEE "INTOLERANCE"

Oak Park Women of Infant Welfare Society View Griffith's Picture—Magnificent but Unjust to Charity

The Oak Park women of the Infant Welfare society, who witnessed the drama, "Intolerance," at the Colonial theater on Tuesday, with the special purpose of considering that part which deals with modern times and the treatment of destitute mothers and their children, submitted a report on the play, as follows:

"As a great show 'Intolerance' so far exceeds expectation as to leave one dizzy with the effort to follow it. Money, enterprise and California have enabled Mr. Griffith to do what, it is safe to say, would not have been done and probably could not have been done, anywhere else on earth.

"As a historical pageant of surpassing magnificence and accuracy of detail it is almost beyond criticism. In the judgment of the writer, who found herself one of the invited to view the production, it falls short of being a successful vehicle for the teaching of tolerance and love.

"In the first place, its complexity leaves one bewildered and confused. The making of the cradle of love by Lillian Gish is, as we are officially told, Babylon. The fall of Babylon and its pre-Christian rulers are so far apart as to seem in the same sense without bearing relation to each other as those of other centuries prior and posterior.

"In the presentation of modern drama and modern characters the artist feels that he is under Protestant control. He knows that a great deal is learned, but who would say that in the marriage and divorce of two twenty-five years ago, or who would say that the person who, for a portion of the evening, has been a gambler and dissolute, believes that prevailing in the years ago.

"The family, unless one minister and no people, seem to be from the feet of an and seems that the [illegible] is unfortunately acting toward her husband and family. Patient, [illegible] and, [illegible] 'Intolerance' [illegible] what the world needs. In the other 'episodes' 'Intolerance' is merely a great show and one feels, in spite of himself, its lessons partly at least. Hence and [illegible] the painting [illegible] in making [illegible]

Dziennik Ludowy Jan. 25

COLONIAL DWA RAZY DZIENNIE

Także w niedzielę o godz. 2:10 i 8:10.

Mówimy, że "INTOLERANCE" TO WIELKA RZECZ.

Ashton Stevens mówi: "INTOLERANCE" JEST NAJWIĘKSZĄ SZTUKĄ NA ŚWIECIE".

Trzy orkiestry i czterdzieści głosów.

Jedyna produkcja Griffith'a po "The Birth of a Nation".

CENY: Wieczór i soboty mat. 25c do $2.00. Mat. 25c do $1.00.

Zamówień przez telefon nie przyjmujemy.

Zamówienia pocztowe płatne załatwiamy natychmiast.

WSTĘP DLA DZIECI.

Ex Jan. 26

COLONIAL TWICE DAILY

D. W. GRIFFITH'S

COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

"THE WORLD'S GREATEST SHOW." —Ashton Stevens

Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00. Mail orders, with remittance, receive prompt attention.

CHILDREN PERMITTED

Post Jan 26

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CHILDREN PERMITTED

Dziennik Ludowy — Jan. 25

Bunyip - Daily Pic
Weekly Reminder
Jan. 27-26

COLONIAL THEATRE.

D. W. Griffith's "Intolerance" has become a Chicago institution, and the attendance records for its engagement at the Colonial Theater are consistently battering down every high mark attained by past dramatic successes.

So vast are the spectacular dimensions of the Griffith masterpiece, and so numerous the heart-interest details, that playgoers are repeating their visits to "Intolerance" two and three times. "Intolerance" has proved to be a play which cannot be seen too often. It never palls even for those who have witnessed it time and again. Variety, smashing action, tense suspense and artistic shifting of place and theme occur before the eye of the spectator has reached the outskirts of weariness. This partly accounts for the fact that it may be viewed so many times without ennui.

And there is the central idea of the four big stories—the vital problem which grips our minds and is ever new because it is always being weighed in different aspects.

Am. Jan 26

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CHILDREN PERMITTED

News 1/26

COLONIAL Twice Daily

D. W. GRIFFITH'S

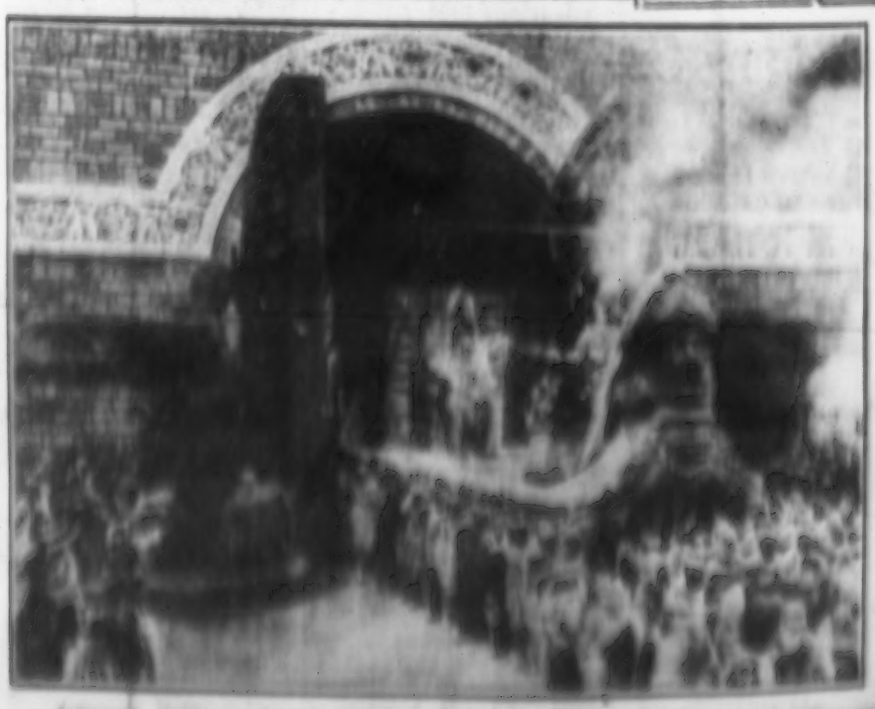
COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

"THE WORLD'S GREATEST SHOW." —Ashton Stevens

Nite and Sat. Mat. 25c to $2; Mats. 25c to $1. Mail orders, with remittance, receive prompt attention.

CHILDREN PERMITTED



Zdjęcie reżysera przedstawia wielki bogini miłości Babylonu. Pomiędzy wielkimi murami Babylonu walczą bitwy, zabijają się ludzie. Na ekranie pokazuje się Kilkanaście wielkich epoch historii, w "Intolerance" jest aż pięć epoch. Wielkie mury Babylonu, Chrystus, Gwałt, Miłość i Nienawiść i Sprawiedliwość w wielkich bitwach na ulicach, gdzie tysiące ludzi walczą, giną, giną

The Jewish Record

Picture Play Mag Feb. 1916

The Greek Star Jan 26

די הארצלאזע פילאנטראפען

טאגבע "סאשיעל וואָרקערס" האבען שטארק פער־איבעל אויף מר. גריפיטה, דעם פערפאסער פון "אינ־טאלעראנס," ווארום ער שטעלט אזעלכע דיר אמעריקא־נער פילאנטראפיע אויף דעם צעטעל פון אונטאלע־ראנטע מהאמען. זיי קאנען אבער נים אצליקענען דעם פאקט אז אין זייער ארגאניזירטער פילאנטראפיע נעפינט זיך הערנינ עכטע מענשענליעבע.

נים־אומזיסט זיינען ביין פאלק אזוי פערהאסט די משאריטי אינסטיטוטשאנס. פיעלע ארעמע פאמיליעס זיינען נעגריים אריבערצוטראגען די ערנסטע ליידען, אבי נים די בעליידיגונגען פון די הארצלאזע שלוחים פון דער פילאנטראפיע.

מען קאן ענטשולדיגען די בעצאהלטע בעאמטע און ארגעזוכער, וועלכע טהוען די פילאנטראפישע ער־בייט: וואס מעהר אונטערזוכען. עס איז אבער נימא קיין ענטשולדיגונג פאר די אזוי גערופענע פילאנטרא־פען וועלכע פרעסענירען צו געבען אויס ריינע מעג־שען־ליעבע אין בעגעהען זיך נים בעסער ווי דער צום בייזען בעוואוסטער טיפ פון די אנגעשטעלטע אין משא־ריטי אינסטיטוטשאנס.

מיוניסיפאל ריכטער, טטעלק, פון דעם שלום־בית־נערינכם. האט דערפאר געטהאן א גוטע זאך וואס ער האט ארונטערגעריסען די מאסקע פון דעם דאזיגען טארט פילאנטראפיע.

א פילאנטראפישע ליידי האט געבראכט פאר דעם ריכטער טטעלק א אנקלאגע געגען א מאן וואס האט פערגאנגענע זיין פאמיליע. דערביי האט די אנ־קלעגערין געגעבען א גענויעס בעריכט וועגען דעם עלענד און נויטה פון דער פערלאזענער פרוי, וועלכע איז קראנק און האט צו ערנעהרען פיער קינדער.

דער ריכטער, נעריהרט פון די ליידען פון דער ארעטער פאמיליע, האט געטרעטן די פילאנטראפקע וואס זי האט ג ע ט ה א ן פאר די ארעטע פרוי און קינדער צו לינדערן זייער נויטה. די כלל מהערין האט געטוהן מודה זיין אז אויסער איהר געוויס בעריכט און די אנקלאגע געגען מאן האט זי קיין זאך נים נע־טהאן, הגם זי בעזוכט שוין די עלענדע פאמיליע זיים וואכען.

די ארגאניזירטע צדקה האט פיעלע מעלות. איהר נרעסטער חסרון איז אבער וואס זי שטעט אז דעם געפיהל פון מענשענליעבע און פאליטיקעס וואס דארף בעזעעלען דאס הארץ פון דעם וואס וויל העלפען זיין מיט־מענשען. צו לעזען ווארטען דעם חתגריינען און פריהרעגדען ביז מען וועט אויסארטען געגען די סבות פון זיין תוגער און קלאם. איז אכזריות אין נים קיין פילאנטראפיע.

דער אמתער מענשענפריינד קאן נים פארנייגען קיין ליידען נים וועגען זיי צו לינדערן. פאר איהם זיינען אויסער נ"י די שלעכטע וועגען "יעלפען א חב־נעריען — לעזען איהם, נעזונט א נעקעמען — נע־קליידט איהם."

מעגען האט וועגען נים נעריהרט פון צייטנס פון ליידען. דאס האבען שטיינערנע הערצער נעגען ליידען אינגאנצען אינעשטעלטע אין אויסער קאנען נים הע־רען קיין אויסגעשריען ווארט דעם וואס זי זאגען א נעלייטע מיטע א ווארט פאר ארמע. דאן וועלען מע־ליעבען דעם דאזיגען עהרען־נאמען די יעניגע פרעסע־מען "גוטע פרוי" וואס מוטען זיך אין אין אויסגעטו־מען פרוי אים אז קיינען בגדי אין קעמטיים

GRIFFITH'S LATEST.

In the latest masterpiece to be turned out by D. W. Griffith, there appears a technique which has never been presented on the screen before, and which enables him to present four distinctly different stories at the same time. The picture—"Intolerance"—deals with the intolerance of the world in four periods of history, and is presented in the form of an argument on this subject. Instead of starting one story and going through with it to its end and then taking up the next story and so on until the four are presented, Griffith has succeeded in presenting the four simultaneously by means of using scenes of parallel value from each story in groups--one group of scenes driving an idea home, and then the next group making another point. It is the most daring innovation that even this pioneer inventor of screen technique has attempted, but it is apparently successful as applied to this picture.

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Post Jan 27

Colonial Retains Griffith Masterpiece for Indefinite Run

We have lost count of how many weeks the great spectacle of "Intolerance" has been in our midst but the management announces no signs of relinquishing the grip of its run. There is always a long line of patrons waiting to buy tickets, and next week promises to be a busy one as all the rumors going about concerning the coming of the Jerusalem show is true.

Post Jan 27

COLONIAL Δὶς τῆς ἡμέρας
Καὶ τὰς Κυριακὰς, 2:10 καὶ 8:10 μ.μ.
Λέγομεν:
"INTOLERANCE' ΕΙΝΕ ΜΕΓΑ ΕΡΓΟΝ."
Ὁ Ἄδων Σταθὰς λέγει:
"INTOLERANCE' ΕΙΝΕ ΤΟ ΜΕΓΑΛΕΙΤΕΡΟΝ ΕΡΓΟΝ ΤΟΥ ΚΟΣΜΟΥ".

D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

3 ΟΡΧΗΣΤΡΑΙ ΚΑΙ 40 ΦΩΝΑΙ
Τοῦ κ. Γρίφιθ ἡ κρώ·η καὶ μονη παράστασις μετὰ τὴν "Γένησιν ἐνὸς Ἔθνους"
Τιμαὶ: Νύκτα καὶ Σάββατον ἀπόγευμα 25c. ἕως $2.00
ἀπόγευμα 25c ἕως $1.
Δὲν κρατοῦμεν θέσεις τηλεφῶν.
Ὡσαύτως ἐνεργοῦμεν ταχυδρομικὰς παραγγελίας μὲ τὸ ἀντίτιμον.
Ἐπιτρέπεται καὶ εἰς τὰ παιδία ἡ εἴσοδος.

Post Jan 27

COLONIAL TWICE DAILY
"TWIN-SIX SUCCESS—" TENTH WEEK AND STILL "IN HIGH"—
D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
"THE WORLD'S GREATEST SHOW"
CHILDREN PERMITTED

COLONIAL
D.W. GRIFFITH'S
INTOLERANCE
THE WORLD'S GREATEST SHOW
CHILDREN PERMITTED

Post Jan 27

COLONIAL
D.W. GRIFFITH'S
INTOLERANCE
THE WORLD'S GREATEST SHOW
CHILDREN PERMITTED

Post Jan 27

COLONIAL
D.W. GRIFFITH'S
Intolerance

COLONIAL
D.W. GRIFFITH'S
INTOLERANCE

Ex. Jan 27

Love Laughs at Film Fame

Clara Pines Prefers a Home

Breaks a Griffith Contract

SCREEN CAREER WAITS—CHOOSES MARRIAGE

Chicago Girl Offered Chance of Career on Screen Announces Engagement.

Miss Clara Pines, whom D. W. Griffith chose because of her beauty to take a part in the Griffith picture plays, has "jumped" her verbal contract.

Instead she will sign a life contract with Dr. Lester T. Ofner of 5145 Prairie avenue. They will be married in June.

Miss Pines applied for a place when "Intolerance" was on the screen at the Colonial Theater. R. Ellis Wales, whom the baseball writers would call a "Griffith scout," arranged that Mr. Griffith should see her and at once it was decided that in the Spring she would enter the studio.

But Dr. Ofner made hay while the sun shone, or made love while the moon shone, or something equally effective, and the screen career has been abandoned.

Miss Pines is the daughter of Mr. and Mrs. Jacob Pines, 1241 Fowler avenue.

Miss Clara Pines, whose beauty impelled D. W. Griffith to offer a contract for an appearance in his photo-plays, has decided that after all she rather likes a home of her own. Photo by International Film Service.

Jour. Jan 27

COLONIAL TWICE DAILY
"TWIN-SIX SUCCESS—" TENTH WEEK AND STILL "IN HIGH"
D.W. GRIFFITH'S COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens.
Mail orders accompanied by remittance will be given immediate attention.
CHILDREN PERMITTED

Jour. 1/27

"Intolerance," David Wark Griffith's mighty film spectacle, continues at the Colonial, where it has long been shown twice daily to as many people as could get into the theater. It still flourishes, ever growing in favor. It is unique in its employment of four distinctly different stories dealing with the theme of intolerance in its religious, social and economic aspects. Figures ancient, medieval and modern animate the screen. Many of the scenes are of unequaled magnificence. Music points every incident.

News 1/27

"MOVIES" [illegible] NEXT WEEK

"Intolerance," Kellermann, Sothern and Others Will Hold Over.

Few changes are scheduled next week at the prominent theaters devoted to the silent drama. "Intolerance" continues to attract Chicagoans to the Colonial.

News Jan 27

"The Intolerance of the Photo Play 'Intolerance.'"
DR. PRESTON BRADLEY
PEOPLE'S CHURCH
WILBUR ATWOOD THEATER, 11 A. M.

News 1/27

COLONIAL Twice Daily
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW"
MAIL ORDERS ACCOMPANIED BY REMITTANCE WILL BE GIVEN IMMEDIATE ATTENTION
CHILDREN PERMITTED

News Jan 27

COLONIAL TWICE DAILY
"TWIN-SIX SUCCESS—" TENTH WEEK AND STILL "IN HIGH"
D.W. GRIFFITH'S
INTOLERANCE
THE WORLD'S GREATEST SHOW

Ex. 1/28

"Automovie" Attractions in the Loop

Part of the [illegible] "automovie" prices is gone in [illegible]

COLONIAL

[illegible]

Am. Jan. 27

The Greek Star Jan. 26

INTOLERANCE

Λαμπρότατον καὶ δεῖνα κτικώτατον ἔργον κινηματογράφου.

Ἐπὶ τὸν ἄνω τίτλον εἰς τὸ μεγαλοπρεπὲς θέατρον τῆς πόλεώς μας Colonial ἤρχισε παιζόμενον κινηματογραφικὸν λαμπρότατον, θεαματικώτατον καὶ διδακτικώτατον ἔργον ὀφειλόμενον εἰς τὸν κλάδον τοῦ γνωστοτάτου συγγραφέως D. W. Griffith, εἰς ὃν ὀφείλεται καὶ τὸ κρότον παραγαγὸν ἔργον „γένεσις ἐθνῶν". Μολις τὸ ἔργον τοῦτο ἤρχισε παρελαβὼν διὰ τῆς ὀθόνης τοῦ κινηματογράφου, οἱ θεαταὶ κριτικοὶ τῶν δραμάτων καὶ λοιπὸν πρὸς ψυχαγωγίαν τοῦ κοινοῦ ἔργων ἐπεφάνθησαν ὁπὶρ τούτου εὐνοϊκώτατα.

Διὰ τῆς παραστάσεως ταύτης ἀπεικονίζονται διάφορα ἱστορικὰ γεγονότα ἀπὸ τῆς ἐποχῆς τῆς Βαβυλῶνος μέχρι σήμερον, ἐντεῦθεν δὲ ἐμφαίνεται ὅτι συμπίπτει νὰ ἐπαναλαμβάνωνται διάφορα ἱστορικὰ γεγονότα διὰ μέσου τῶν αἰώνων, ἐξ οὗ καὶ τὸ „οἱ αἰῶνες ἀντιγράφουν ἀλλήλους".

Τὸ ρητὸν „ὀφθαλμὸν ἀντὶ ὀφθαλμοῦ καὶ ὀδόντα ἀντὶ ὀδόντος" τοῦ Ἑβραϊκοῦ νόμου καὶ σήμερον ἐπαναλαμβάνεται μὲ πάσαν ἐπιμονήν. Ὡς τότε τὸ κῦρ τοῦ ἔρωτος φλέγον διατρέπει εἰς τὰς καρδίας ἀνδρῶν καὶ γυναικῶν, οὕτω καὶ σήμερον. Ἡ μωλοβόνος καὶ κακόβουλος τῆς ἐποχῆς ἀνοιμία καὶ τὰ διάφορα ἤθη καὶ ἔθιμα συγκινοῦσα τρόπον τῶν σημερινῶν ἐποχῶν διαφέρουν μόνον κατὰ τὸν χρόνον, ἀλλὰ ἀφετα δὲ διὰ τὴν ἐποχὴν τοῦ τρόπου.

Διὰ τῆς παραστάσεως ταύτης ἀπεικονίζονται καὶ τῆς ἀθλιότητος τοῦ σημερινοῦ ἀνθρώπου κατὰ γεγονότα. Ἄτινα τόσον ἀποτελεσματικῶς παρέχουν ὅτι καὶ ἐπιπόνως ἡ συγγραφεὺς τοῦ δράματος τούτου, εἰς ἡ ἀθανασία τῆς ἀδικοπαθοῦς τοῦ Ἰησοῦ, τὴν ἐκφρασιν τοῦ Ἑλληνικοῦ τοῦ Θεοῦ μετὰ τῆς ἀγάπης τοῦ ἐπὶ τὴν ἐν τῇ Βιβλῳ τῆς Ἑλλάδος τόσον, τὴν Ἐνεκρωμένη αἰτίαν, ἡ ἀφιερωμένη ἡ κοσμοκράτειρα μὲ τοιοῦτον γεγονότα δυνάμενα τὴν ἀπόλυτον ἀδικίαν ἀδικίαν ἀνεπιστήμων καὶ ἀνεπιστήμων ἀνεφεύνητοι, ἐν οἷς ἡ ἀλήθεια ὅτι ἡ κοσμοκράτεια καὶ τὰ ἄτινα ἀπὸ τὴν ἀνεφεύνητον τοῦ ἀνθρώπου.

Ἡ ἀδικοπαθοῦς καὶ ἡ κακία τῆς ἀνθρωπότητος ἐπιτίθεται ἀμφότερα τὴν ἐποχὴν τῆς ἀνθρωπότητος ἐπὶ τὴν ἐποχὴν τῆς ἀνθρωπότητος. Ἄτινα ἡ ἀνάγκη τῆς ἀνθρωπότητος.

BELSHAZZAR AND THE PRINCESS BELOVED" FROM THE "INTOLERANCE" SCREEN AT THE COLONIAL ARE "AUTOMOVIE" BOOSTERS RIDING IN A CHALMERS (Photo by BURKE & ATHWELL)

Ex. 1/28

Post 1/27

MARGERY WILSON IN "INTOLERANCE" AT THE COLONIAL

Herald 1/28

Colonial Theater.

Belshazzar and his Princess beloved continue in favor at the Colonial. The management of this theater blithely announces that up to date the most sale on "Intolerance" exceeds that of "The Birth of a Nation." While people continue to enjoy their fear that God The Son and the historical features of this great spectacle, there will be no abatement in the box office receipts. "Intolerance" proves many things in favor of the artistic achievement of pictures and we are glad for its success.

ἀθῶοι τῆς ἄλωσις τῆς Ἀκβάρας καὶ τῆς καταστροφῆς τῶν ἄλλων κλεῖ καὶ τοῦ Βαβύλου καὶ τῆς Ἑλλάδος. Θὰ ἴδωμεν ὅτι ἡ ἀκρόασις τῶν θεωρεῖ ἀπόφασιν καὶ ἀφόσον, ἐκφράζει μόνον ὅτι ἔχει ὅτι οἱ ἐμπόροι ἄδω ἡ κοσμοκράτεια ἀλλὰ ἔχει ἀλλὰ ἄλλοι καὶ ὅτι ἡ ἀκρόασις ἀπὸ τὴν ἀρχὴν τῆς ἀνθρωπότητος ἔνεκα ἀλφαβητικῆς κρεῖσσον ἄλλος.

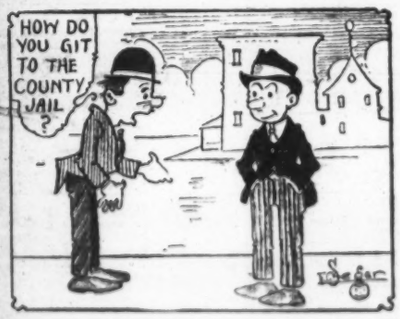
Ἡ κινηματογράφος κατόπιν ἀρχῆς! ἀν, ἄν ἀνάγκη ἄν ἡ φύσις, τοῦ ἄν ἡ ἀδικοπαθεῖα εἰς τὰ τὰ ἀρχῆς καὶ τὰ ἀφόρητα θὰ γίνεται ὅτι ἐκ τὰ ἀλλόκοτα ἄλλα τοῦ κινηματογράφου. Ἄτινα ἄν τὰ ἄλλοτρα ἄλλα, ὅτι φαίνεται, ἀνάγκη τῆς ἐνεργείας ἐκφράζουν ἀφόρητα ἀφόρητα ἀφόρητα

5¢ Jitney Jim 5¢

I NEVER did have much use for eddicational movies," observed Jitney Jim, the world's champion movie fan. "An' I never shelled out my good money to see a fillum what was guarunteed to eddicate me or uplift me or half-sole my morals."

"No, I don't suppose nothin' could ever make any improvement in you," said Myrtle sweetly.

"Nope," agreed Jitney Jim. "I know when I got enough of anything, whether it's pie or oysters or suds or eddication. I know when it's time to lay off. That's why I don't want no eddicational stuff when I go to the dime opera. I got all the eddication anybody needs, an' it was piped into my system when I was a mere child. I went clear through sixth grade without whistlin' at the cronsin's, an' as for honors in scholarship—my, you can ask anybody back home an' they'll tell you that I contracted the best case of measles what was ever developed.



+ + +

"Well, what I was goin' to say was, I didn't b'lieve in eddicational movies till I seen that big downtown show, D. W. Grifferth's 'Intoleranst.' Then I changed my mind a bit. For that show learned me a lot of things that I never dreamed of before. I come out o' that show like a new man. I come out wiser than I went in; I felt wise an' I looked wise, 'cause a guy comes up an' asks me if I knew how to git to the county jail. Yeah, right away he asks me—but—

"Well, I wanta tell you why Mr. Grifferth's 'Intoleranst' was an eddication. In the first place, the King o' Persia is one o' the leadin' villians in the play—an' he's a major league villain, take it from me. The King o' Persia has his whole army with him when he attacks the City of Babylon. Now, I read a article in a magazine the other day which was all about spinach, an' it went on to say that spinach comes from Persia. I didn't b'lieve no such thing till I seen 'Intoleranst.'

"An' then I knew that it was straight dope. Spinach does come from Persia after all. Spinach is the national dish of Persia. Spinach is the national fringe. They grow it on their Persian rugs an' on the chins of their Persian kings an' their Persian plumbers an' professors an' truck drivers an' everything. Cyrus is the Kink of Persia, an' when you see him in 'Intolernst' you think he is a human spinach vine, an' judgin' by his noble, walrus features, he broke the barbers' trust when he was a mere infant.

"That old Kink Cyrus was a wise guy, even if he did have raisin' hair on his brain. He got an awful lickin' the first time he fought the Kink of Babylon, mainly, I guess, because his spinach got tangled up with his trusty sword an' all his spinach-sprouting spearmen was in the same fix. But after the battle the Kink of Babylon went home for the first square meal in weeks, an' while he was bein' overfed by the trained nurses of the Babylon army in their bathin' suits old Kink Cyrus came back at him with a rush. The sight o' that Persian army on the dead run, trailin' their whiskers, is a fearsome sight. An' the chariot drivers! They sure put the spin in spinach.

"An' I used ter think the British tanks, like what they're usin' in Europe, was an absolutely new idear. Of course, I've known a lot of American tanks in my time, but they never got praised or wrote up in the papers even when they got pinched on the charge of disorderly conduct. The British tanks, I thought, was a brand-new idear of our civilized era. But 'Intoleranst' showed me I was wrong.

"The Babylon army had a tank, what they drove through the ranks o' the enemy, shootin' fire an' smoke an' pizen gas. It kept on throwin' pizen gas, an' the farther it got into the ranks o' the enemy the ranker it got. The fire it tossed overboard singed the Persians, an' they ran away before their whole army was turned into boiled spinach.

"I tell you, them ancient Babylonians wasn't so much behind the times. They lived in a nice, live town, an' all the travelin' men used to make it over Sundays. They used ter buy their wives in the matrimony market, an' with every wife went a lifetime guarantee of a sweet disposition. Oh, life wasn't so rottissimo in the olden days, Myrtle!"

Ex. 1/28

Swinging Cradle as Fate's Symbol

D. W. GRIFFITH in his film masterpiece at the Colonial poetically portrays intolerance as the chief curse and most deadly pest of humanity through the ages.

The eternal nature of the curse is symbolized in a weird, amazing vision. The scenes map drift from Babylon to Paris. They may take you from Jerusalem to America, but wherever you go, the good, righteous souls that struggle against the devils motive are human.

Intolerance is the pitiful mother of hate. The opening title brings out the theme.

There is continuous pathos and drama in the short history of two humble mothers, one in Babylon, the other Paris, mothers who have lost their sons through hatred.

The picture of Babylon, that tragic civilization, that fall of a great empire, intolerance, carries home the idea of the perils and fears that lurk in every human breast, ready to destroy the happiness of their fellowmen.

As the priests, called the mighty, carry their sacrificial victim to the altar, so the lowly take it up and carry it to the altar of hate, and the victim is the innocent and helpless.

In the Babylonian picture, the priests of the Babylonian God, the priests of the Mardukian God, the Persian and the Mardukian are in strife, intolerance and hate. The Persian, the Babylonian, the Mardukian, the Persian, the Babylonian, the Mardukian, the Persian, the Babylonian, the Mardukian, the

Trib. Jan 28 Trib 1/28 133

HAVE YOU SEEN HER?

This Is Marjorie. She Disappeared from Her New Home with a White Family as the Negro "Mammy" with Whom She Lived Since Babyhood Was Saying Goodby to Her. No Trace of the Girl Has Been Found.

DESCRIPTION

How Marjorie Delbridge Looks, Talks, and Was Dressed When She Disappeared from the Brock Home.

MARJORIE DELBRIDGE, the girl who vanished from the home of Mr. and Mrs. Louis Brock on Friday after her Negro "Mammy" who had brought her up since she was a baby had visited her, wore no hat when she left, Mrs. Brock was sure.

"The only hat she had was a Tam O'Shanter of mine, which I loaned her, and she didn't wear that," Mrs. Brock said.

The girl is 14 years old, five feet two inches tall, and weighs 117 pounds. In her speech there is practically no hint of association with Negroes. She has black curly hair, which reaches to her shoulders, rosy cheeks, and black, shining eyes. When she smiles, a frequent occurrence, she half closes her eyes.

of her association with her Negro mammy. She has black curly hair, which reaches to her shoulders. She has rosy cheeks and black, shining eyes. When she smiles, a frequent occurrence, she half closes her eyes.

She was clothed as follows:

Dress—Blue serge with white lawn collar and cuffs and black sailor necktie.

Coat—Gray blue with dark gray fur collar and cuffs. There were two silver pins in the cuffs.

Stockings—White.

Shoes—Black with low heels.

Jewelry—Seal ring, worn on little finger.

Her 1/28

ALFRED CORTOT, who accompanied in a piano recital at Orchestra Hall.

Trib 1/28 The Tribune 1/28 Post 1/28 Herald 1/28

COLONIAL
"TWIN SIX SUCCESS LAST WEEK AND STILL IN HIGH"
D.W. GRIFFITH'S INTOLERANCE

COLONIAL
We Say, "INTOLERANCE" IS A GREAT SHOW."
Ashton Stevens says "INTOLERANCE" IS THE WORLD'S GREATEST SHOW."
D.W. GRIFFITH'S INTOLERANCE
Prices:
CHILDREN ADMITTED

COLONIAL
D.W. GRIFFITH'S
INTOLERANCE
THE WORLD'S GREATEST SHOW
CHILDREN ADMITTED

COLONIAL
D.W. GRIFFITH'S
INTOLERANCE
THE WORLD'S GREATEST SHOW
CHILDREN ADMITTED

COLONIAL
INTOLERANCE

News and Gossip Of the Musicians

Tel. 1/28 Her. 1/28 Jewish Daily News Jan. 26

FINAL EDITION

PRICE FIVE CENTS.

SER

WIDE SEARCH FOR MARJORIE UNAVAILING

Mammy's Girl, Kidnaped or Runaway, Center of Stirring Mystery.

"Mammy's baby," Marjorie Delbridge, is still missing. Thirty hours of painstaking search have only intensified the mystery that envelops the fate of the strangely starred little girl since she stepped from the home of Mrs. Louis Brock, 6826 Cornell avenue, for a last farewell to "Mammy" Camilla Jackson.

The police hold the threads of a dozen theories, the most important of which are the following:

That Marjorie, her happiness temporarily destroyed by her separation from "Mammy" Camilla, ran away. This theory, while not given serious weight, is not ruled beyond the pale of possibility.

That "Mammy" Camilla herself kidnaped and secreted the child among friends, and that her great love for her little white ward has inspired her with the art of an actress to play the heart broken rôle which she has presented to the police.

That some person embittered by the action of the courts in taking the child from her faithful "mammy" has stolen her with the idea of later restoring her to her Negro foster parent.

"MAMMY" HAS THEORY, TOO.

"Mammy" herself suggested that some Southern woman's club members had taken the child, but authorities take no stock in this theory. The club had opposed Mrs. Brock's possession of the girl.

The girl's disappearance has stimulated a search from more angles probably than could that of any other children save except from a family of great wealth. The police, the men in charge, the child actually missing, the Southern Women's club, the United Daughters of the Confederacy, the "Mammy" and her relatives and friends have worked in harmony in the case without as much as giving a glimpse of the light one has on nothing as to her whereabouts.

The old story of Marjorie's actual departure from the drug stores here and the appearance of her, and her in a Chicago reports in the thousand [illegible]

Prefers Marriage To Film Career

Miss Clara Pines.

CUPID cheated the film world out of a possible star in the announcement of the engagement of Clara Pines, daughter of Mr. and Mrs. J. Pines, 1941 Fowler street, to Dr. Lester I. Ofner, son of Mr. and Mrs. L. W. Ofner, 5145 Prairie avenue. When David Griffith, the producer of "Intolerance," was here a few weeks ago he offered Miss Pines a position in his California studios. She preferred wedding bells and Chicago.

מארגרט ווילסאן, אלס די שעהנע מיידעל מיט די "ברוינע אויגען" — א מענע אין צריטים'ס מייסטערווערק "אונטשלעראנץ" — די וועלט'ס גרעסטע מאסעראלעי וואס ווערט יעצטאוויסנעסיהרט אין קאלאניעל טעאטער.

Tel. 1/29 Forward 1/26 Feb. 24-27 & 2-21-28

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL SEASON SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW"
CHILDREN PERMITTED

Her. 1/29

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL SEASON SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW"
CHILDREN PERMITTED

Tel. 1/29

COLONIAL
D. W. GRIFFITH'S
Intolerance
CHILDREN PERMITTED

Her. 1/30

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL SEASON SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW"
CHILDREN PERMITTED

קאָלאָניאַל
INTOLERANCE

Ex. Jan. 30

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens
Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00 Mail orders, with remittance, receive prompt attention.
CHILDREN PERMITTED

Trib. Jan 30

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
Intolerance
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CHILDREN PERMITTED

News Jan 30

Local reform heads of women's organizations have come to D. W. Griffith's assistance in the way of suggesting his next play following "Intolerance." Mr. Griffith will be met on his return trip to California from New York by delegations of women, who will urge him to espouse the cause of suffrage when he again sets the camera to grinding. Meanwhile rival organizations are bidding for the producer's attention.

News 1/30

COLONIAL Twice Daily
D. W. GRIFFITH'S
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CHILDREN PERMITTED

Jour. 1/30

COLONIAL TWICE DAILY
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Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00.
Mail orders, with remittance, receive prompt attention.
CHILDREN PERMITTED

Jour. 1/30

"Intolerance," the David Wark Griffith spectacle at the Colonial, keeps its firm hold on public favor. The extensive patronage this huge spectacle has enjoyed twice daily since it was put on view here has been, and continues, a topic of discussion among theater men from coast to coast.

Post 1/30

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
Mail orders, with remittance, receive prompt attention.
CHILDREN PERMITTED

Trib. 1/31

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
Intolerance

Post 1/30

Cheer Up, Sir; the World Is Getting Better.

CHICAGO, Jan. 24.—To the Editor of THE POST. Sir: We read in history of the curse of intolerance in mediaeval times very much as if it had long since ceased to be. There is still much intolerance in this country—and every other country, for that matter. What was in earlier times the intolerance of ecclesiastical authority is today the intolerance of civil or constituted authority with respect to the rights of the people. It is today as much the oppressing of the governed by those who govern as it ever was in those earlier days.

The passion for the exercise of power is as predominating today as it ever was. In this great land of ours it is obvious on every hand. Public officials everywhere, whether of high or low degree, are beset with this wanting to exercise the extreme of their power at all times. It is evident in the acts of the higher executives as well as the constabulary of a town. It is apparent in the acts of prosecuting officers as well as judges on the bench. They are all imbued with the spirit of intolerance. The idea that they are there to wield their authority is pre-eminent, and not there to mellorate or to forgive. And yet they wish to be known as humanitarians actuated by an altruistic spirit and not by a desire to exercise extreme authority.

The spirit of intolerance which superabounds in the breasts of those clothed with authority makes public prosecutors into persecutors and judges into relentless disciplinarians. Social reformers, with their vice and morals commissions, are forever at it trying to reform people in their views and aspects of life as well as in their ways of living. Charity workers and social settlement workers are constantly prying into the affairs of men and women, largely from morbid curiosity, but also to make trouble if they can.

CHARLES F. SUNT [illegible]

Her. 1/31

Notes of the Screen

David W. Griffith has been appointed chairman of the National Association of Film Industry. He is now devoting his entire time to the abolishment of censorship, and will, he says, refuse to make another picture until there is some change in the present form of picture censorship.

At the meeting of the association last week two resolutions were passed. The first was that no manufacturer would be allowed to produce obscene pictures or others to debase the morals of a community. The second resolution was for levying a tax of ½ cent a foot on all film manufactured. This money is to be given to the Eastman Company, which in turn will give it to Mr. Griffith and his committee to aid his work.

Am. 1/31

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens
Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00. Mail orders, with remittance, receive prompt attention.
CHILDREN PERMITTED

Jour. 1/31

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News 1/31

COLONIAL Twice Daily
D. W. GRIFFITH'S
INTOLERANCE

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Mrs. Brock "Just Sick" of Pursuit by What May Be Press Agents.

Attorneys and Juvenile court attaches, club women, and press agents resumed the trail yesterday in the circle chasing hunt for Marjorie Delbridge, the 14 year old willing ward of a Negro "mammy" and the unwilling charge of white humanitarians.

While warrants were issued, on which the hunt for the girl will be pushed, and petitions and interrogatories were directed against the Negro "mammy" and her attorneys speculation over the present whereabouts of the girl, who disappeared or was kidnaped Friday night, grew apace.

In the realm of possibilities discussed by agents of the private and public interests seeking the girl was the theory that the missing ward was secreted in some Negro home in the "black belt" where her every movement was known to Mrs. Camilla Jackson, the "mammy."

Mrs. Louis Brock "Just Sick."

Mrs. Louis Brock, who was given temporary custody of the white girl by the Juvenile court, is "just sick over the whole business," and says that her husband has worried so about it that he is minus fifteen pounds of what he weighed before Marjorie came to the Brock home.

"I didn't push myself into the case in the first place," said Mrs. Brock, in her home, at 6826 Cornell avenue. "I was interested in the girl, but I didn't think that the whole thing would be 'wished onto' me. All this publicity is most distasteful. I have had Marjorie's pictures reproduced on slides which are now showing in the moving picture houses with the printed request that any one knowing of her whereabouts will communicate with me.

Mysterious Persons.

"If there is any press agent work in this matter, I am not aware of it. I did take Marjorie to see a moving picture last week. I am beginning to wonder whether some of the men who have interested themselves in the case were only press agents."

Mrs. Helen Norten, probation officer, who originally investigated the case, signed the warrant for Marjorie's arrest, issued by Judge Charles H. Bowles at the application of Assistant State's Attorney Robert E. Hogan. The warrant, which charges Marjorie with leaving her place of abode contrary to the instructions of the court, empowers the police to bring her into court if the hunt for her is successful.

Questions for "Mammy."

Judge Bowles permitted Attorney Hogan to file a petition in which "Mammy" Jackson, through her Negro attorneys, James G. Cutler and Charles De Armond, will be given until Friday to answer the following questions:

Give name, residence, and occupation.

How long have you known Marjorie Delbridge?

Did you ever live in Harvesten, Tex.?

Did you know a family by the name of Delbridge who lived in Harvesten?

Did you see Marjorie on Jan. 20th or 21st, this year?

Did you, with William Powell go to the residence of Mrs. Louis Brock on Friday, or did you go there in company with any one?

Did you have a conversation with Marjorie on that day at the Brock home, and if so what was the conversation?

Did you have the money of Mrs. Brock with Marjorie and then leaving the apartment go to some Western State, taking Marjorie from the city?

Did you and Marjorie stay in court the morning of Jan. 27?

Judge Bowles is called on requesting the court that somebody board shall be put in and that he should bring [illegible]

Ex. 1/31

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CHILDREN PERMITTED

Post 1/31

Pike County Ballad Makes Thrilling Screen Play

"JIM BLUDSO."

Produced by Fine Arts. From the poem by John Hay. Directed by Tod Browning and Wilfred Lucas. Presented at the Orpheum.

The cast of characters:

Jim Bludso.....Wilfred Lucas
Gabrielle, his wife.....Olga Grey
Breeches, his 6-year-old son.....George Stone
Tom Tagart.....Charles Lee
Kate, his daughter.....Winifred Westover
Jim Merrill.....Sam de Grasse
Dusty Jim.....James O'Shea
Joe Bowers.....Monte Blue

By Oma Moody Lawrence.

With the possible exceptions of Tom Sawyer and Huckleberry Finn, there is no better-known hero of American literature than Jim Bludso. He is beloved because he is truly American, a plain middle westerner, with no frills or furbelows—just all man. And such a type Wilfred Lucas has made him in the screen version of the ballad, a characterization that has so much dramatic strength that it should live as a cinematerpiece. The story is filled with pathos, for Jim Bludso's fiery-tempered wife (Olga Grey) takes her baby son with her to the South when Jim volunteers for the cause of the North. While Jim is fighting, a notorious gambler wins his Gabrielle, and she elopes, leaving the boy with her mother. After the great struggle is over Jim takes the boy back to the little river town of Odessa, the former home, where Kate Tagart (Winfred Westover) helps to mother the little fellow. As unexpectedly as ever, when everyone instinctively thinks, comes to the town to build a boat. He is, in fact, the gambler who ran away with Gabrielle, but for his present purpose he is using an alias which conceals his identity from Jim's friends. After some hesitation he comes back to Jim; the food he-[illegible] keep and the [illegible] Jim's River, and drowning [illegible] follow one another with [illegible] rapidity.

The gambler finally confessed his sin [illegible] in the morning of the [illegible] Jim's wife was dead [illegible] Jim's son [illegible] Jim's [illegible] Jim's [illegible] Jim's

Lit. 1/28 Her. 1/28 Jewish Times Jan. 26

FINAL EDITION

PRICE FIVE CENTS.

SER

WIDE SEARCH FOR MARJORIE UNAVAILING

Mammy's Girl, Kidnaped or Runaway, Center of Stirring Mystery

Prefers Marriage To Film Career

Miss Clara Pinn

CUPID closed the film world out of a movie star in the announcement of the engagement of Clara Pinn, daughter of Mr. and Mrs. J. Pinn (of Pinn's Book), to Dr. Lester L. Oliver, son of Mr. and Mrs. E. W. Oliver, the Pinns announce. When David Griffith, the producer of "Intolerance," was here a few weeks ago he offered Miss Pinn a position in his California studios. She preferred wedding bells and Chicago.

Her. 1/29

COLONIAL THEATRE
D. W. GRIFFITH'S
INTOLERANCE
THE WORLD'S GREATEST MOTION PICTURE
THURSDAY FEBRUARY 1

Her. 1/30

COLONIAL THEATRE
D. W. GRIFFITH'S
INTOLERANCE
THE WORLD'S GREATEST MOTION PICTURE
THURSDAY FEBRUARY 1

Lit. 1/29

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COLONIAL THEATRE
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Intolerance
THE WORLD'S GREATEST MOTION PICTURE
THURSDAY FEBRUARY 1

Jewish Times 1/28

קולוניאל
INTOLERANCE

Ed. Jan. 30

COLONIAL TWICE DAILY
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Trib. Jan 30

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News Jan 30

Local reform heads of women's organizations have come to D. W. Griffith's assistance in the way of suggesting his next play following "Intolerance." Mr. Griffith will be met on his return trip to California from New York by delegations of women, who will urge him to espouse the cause of suffrage when he again sets the camera to grinding. Meanwhile rival organizations are bidding for the producer's attention.

News 1/30

COLONIAL Twice Daily
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Journ. 1/30

COLONIAL TWICE DAILY
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Journ. 1/30

Post 1/30

COLONIAL TWICE DAILY
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CHILDREN PERMITTED

Journ. 1/31

COLONIAL TWICE DAILY
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COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
CHILDREN PERMITTED

Intolerance

COLONIAL Twice Daily
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COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE

Post 1/30

Cheer Up, Sir; the World Is Getting Better.

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CHARLES F. BOSE

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In the realm of possibilities discussed by agents of the private and public interests seeking the girl was the theory that the missing ward was secreted in some Negro home in the "black belt" where her every movement was known to Mrs. Camilla Jackson, the "mammy."

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Mrs. Louis Brock, who was given temporary custody of the white girl by the Juvenile court, is "just sick over the whole business" and says that her husband has worried so about it that he is minus fifteen pounds of what he weighed before Marjorie came to the Brock home.

"I didn't push myself into the case in the first place," said Mrs. Brock, in her home, at 3608 Cherrell avenue. "I was interested in the girl, but I didn't think that the whole thing would be wicked and, oh, all the publicity is most distressful. I have had Marjorie's picture reproduced on photo sheets and now showing in the moving picture houses with the printed legend that she was stealing of the automobile and committed arson, etc.

Mysterious Person.

"If there is any more talk about such in this matter I am not going to do it. I am not going to take Marjorie to see a moving picture show. I am trying to keep the whole name of the man who have interested themselves in the case out of the press reports.

Mrs. Helen Hunter, probation officer, who originally investigated the case, said yesterday the charges by Marjorie's attorneys that the probation officers in Philadelphia are in the employ of the Anti-Saloon League of America, which causes Marjorie and her mammy to be chased by a press company, is "absolutely false."

Mrs. Hunter said that the Anti-Saloon League of America had no connection with the case, and that the Anti-Saloon League is not interested in the prohibition part of the case.

Questions for "Mammy."

Judge Monaghan yesterday signed the petition of Attorney Joseph Ginsburg, Jr., for the appearance of Mrs. Jackson, through her attorneys, Frank Ellis and Walter Ashton, and to grant such further questions as may be necessary.

Here are some of the questions:

Did you know that Marjorie was in Philadelphia?

Did you know that Marjorie was in Philadelphia on Friday night?

Did you know that Marjorie was in Philadelphia on Friday night, and that she was in the company of a man?

Did you know that Marjorie was in Philadelphia on Friday night, and that she was in the company of a man, and that she was in the company of a man?

Did you know that Marjorie was in Philadelphia on Friday night, and that she was in the company of a man, and that she was in the company of a man, and that she was in the company of a man?

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Did you know that Marjorie was in Philadelphia on Friday night, and that she was in the company of a man, and that she was in the company of a man, and that she was in the company of a man, and that she was in the company of a man, and that she was in the company of a man?

Did you know that Marjorie was in Philadelphia on Friday night, and that she was in the company of a man, and that she was in the company of a man, and that she was in the company of a man, and that she was in the company of a man, and that she was in the company of a man, and that she was in the company of a man?

Did you know that Marjorie was in Philadelphia on Friday night, and that she was in the company of a man, and that she was in the company of a man, and that she was in the company of a man, and that she was in the company of a man, and that she was in the company of a man, and that she was in the company of a man, and that she was in the company of a man?

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Post 1/31

Pike County Ballad Maker Thrilling Screen Play

"THE DEVIL."

Produced by Fine Arts. From the poem by John Hay. Directed by Tod Browning and Wilfred Lucas. Presented at the Gaiety.

The cast of characters:

[illegible]

By Ima Moody Lawrence.

With the gentle idealism of Pike County and Hoosiery Fine, there is a Saint-Gaudens bust of Abraham Lincoln. Not the Mother. It is the Lincoln of Lincoln, the Lincoln of the Civil War, the Lincoln of the Gettysburg address, the Lincoln of the Second Inaugural, the Lincoln of the Lincoln Memorial, the Lincoln of the Lincoln Memorial, the Lincoln of the Lincoln Memorial

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The Stentor 1/12/17

INTOLERANCE

When in Chicago, it's "Intolerance". To miss seeing the $2,000,000 spectacle drama at the Colonial Theatre when spending a day in Chicago is like overlooking the national capitol building in Washington, D. C.

David Wark Griffith's greatest production is the biggest thing the big city has to offer in the way of entertainment these days. The drama's four separate stories cover four vital periods in the world's history, and the huge, realistic scenes should be seen by all grown-ups and school children. As a big, thrilling, pulsating three hours' entertainment, "Intolerance" takes first rank, the spectator is held in an almost breathless spell of interest and suspense from the beginning to the crashing climax.

"Intolerance" is a two-dollar entertainment in every sense of the word. The seat prices are graded downward so that they are within the means of every man, woman and child. As more than one delighted patron at the Colonial theatre has expressed it; "If the average high class Broadway attraction is worth two dollars, then Griffith's "Intolerance" is worth ten."

"Intolerance" is indeed one of the wonders of the world. It is not only a triumph of dramatic art and stage genius—it is a marvel of big figures and achievements. More then two million dollars was expended on the costumes, massive scenic effects, salaries of 18,00 performers, costs of historical research, and other staggering expenses, before one cent was taken in at the box window.

Post 1/31

David Wark Griffith's film production, "Intolerance," is doing an enormous business at the Colonial theater, Chicago, where, according to present signs, it is destined to remain for many weeks to come. "Intolerance" is proclaimed as the most gigantic screen production ever made in the world. As in "The Birth of a Nation," the accompanying music is a great feature of the performance. The success of "Intolerance" in Chicago is away beyond expectations.

Ex. Feb. 1

BY "BOB" M'KNIGHT.

AARON JONES commuted back from Broadway yesterday with a contract for "Joan the Woman" in his traveling bag. The purchase includes the territorial rights for the states of Illinois and Indiana.

He announced Clara Kimball Young in "The Price She Paid" would follow "The Argyle Case" at the La Salle, which opens Saturday for a fortnight's engagement.

"Joan the Woman" was purchased for Jones, Linick & Schaefer. It is Jesse Lasky's most pretentious feature picture. Geraldine Farrar played the leading role.

The Colonial Theater will shelter the Chicago premiere in late Spring or early Summer, when the run of "Intolerance" probably will end.

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Herr. 2/1

ALICE BRADY

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

Herr. Feb. 1

Concerning Joan of Arc

Herr. Feb. 1

COLONIAL
Intolerance

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

Post Feb. 1

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Herald Feb. 2

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CHILDREN PERMITTED

Greek Newspaper Feb. 2

COLONIAL Δις τῆς ἡμέρας
Καὶ τὰς Κυριακὰς, 2:10 καὶ 8:10 μ.μ.
Λέγομεν:
"INTOLERANCE' ΕΙΝΕ ΜΕΓΑ ΕΡΓ Ν."
Ὁ Ἄθων Στήβενς λέγει:
"INTOLERANCE' ΕΙΝΕ ΤΟ ΜΕΓΑΛΕΙΤΕΡΟΝ ΕΡΓΟΝ ΤΟΥ ΚΟΣΜΟΥ".
D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
3 ΟΡΧΗΣΤΡΑΙ ΚΑΙ 40 ΦΩΝΑΙ
Τοῦ κ. Γρίβιθς ἡ πρώτη καὶ μόνη παράστασις μετὰ τὴν "Γέννησιν ἑνὸς Ἔθνους"
Τιμαὶ: Νύκτα καὶ Σάββατον ἀπόγευμα 25c. ἕως $2.00
ἀπόγευμα 25c ἕως $1.
Δὲν πρανοῦμεν θέσεις ἐπιλεφῶν.
Ὁμαύτως ἐνεργοῦμεν ταχυδρομικὰς παραγγελίας μὲ τὸ ἀνείτιμον.
Ἐπιτρέπεται καὶ εἰς τὰ παιδία εἴδοδος.

Amer. 7/3

SEENA OWEN in "INTOLERANCE" at the COLONIAL

Jour. Feb. 1

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Post 2/2

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Am. Feb. 1

Helps Blind Soldiers Enjoy Moving Pictures

LONDON, Feb. 2.—Soldiers who have lost their eyesight are enthusiastic over moving pictures. Lady Waterlow frequently conducts small parties of blinded soldiers from St. Duntan's Hotel to cinemas, where she describes rapidly and clearly the various pictures as they come on the screen. The men are especially fond of illustrated lectures.

Am. 2/2

Lit. Feb. 3

Post 2-17

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CHILDREN PERMITTED

Am. Jan. 27

Aaron J. Jones has announced the purchase by his firm, Jones, Linick & Schaefer, of the gigantic spectacle, "Joan the Woman," in which Geraldine Farrar is the star, which will give the firm the exclusive rights for this feature for Illinois and Indiana. The price paid for these two states is said to exceed $100,000. Mr. Jones announces that "Joan the Woman" will follow "Intolerance" at the Colonial Theater next Summer or early in the Fall. "The Price She Paid," the third of the Cecil Blackwell Young series, will follow Robert Warwick in "The Argyle Case" at the La Salle.

Am. 2/2

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
Intolerance
CHILDREN PERMITTED

Lit. 2/3

It seems that the letters "S. P. C. A." on that Sanctorium standard stand for "Small Pigeon Quick Returns."

Ex. 2/3

Cupid Breaks Film Contract of Beauty

Lit. Feb. 2

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
CHILDREN PERMITTED

Am. 2/2

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE

Ex. 2/3

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
Intolerance
CHILDREN PERMITTED

Ex. Feb. 2

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE

Post 2/2

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PERMITTED

Post 2/2

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PERMITTED

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PERMITTED

Illinois Staat Zeitung Jan 29 Staats Zeitung 1/29

Elmo Lincoln als „The Mighty Man of Valor" in „Intolerance" im Colonial-Theater.

COLONIAL Zweimal täglich
D. W. Griffith's
kolossales $2.000.000-Schauspiel
INTOLERANCE
Preise: Abends und Sonn. Mat. 25c bis $2.00; Matinee 25c—$1.00.
Keine Telephon-Anträge.
Postaufträge mit Einlage des Eintrittspreises finden prompte Beachtung.
Kinder zugelassen.

News 1/3

COLONIAL Twice Daily
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW." —Austin Stevens.
Night and Sat. Mat., 25c to $2.00; Mats., 25c to $1.00.
Mail Orders, with Remittance, receive prompt attention.
CHILDREN PERMITTED

News 1/3

Though no definite date has been set for the withdrawal of "Intolerance" owing to its continued success, its successor already has been decided upon. "Joan the Woman," featuring Geraldine Farrar, which Aaron Jones has purchased for his firm for this territory, follows Mr. Griffith's film at the Colonial.

News 1/3

"Intolerance" appears to be at the height of its successful career at the Colonial. Interest in Mr. Griffith's spectacle seems to be as intense as when the film opened several months ago.

Post 1/3

"Intolerance" Continues at Colonial.

The success of the latest Griffith production has been so long continued and so phenomenal that we have run out of adjectives to describe it. The end of the run is not yet in sight, but it will pay you to make your reservations as soon as possible, for you are sure to want to see it more than once.

Colonial-Theater.

Noch ist der Andrang zu „Intolerance", unerschöpfen, und niemand sieht, alles an Kunst und Dichtung übertreffende Wunderbild, von jeherzuzu besucht zu werden.

* * *

News 1/3

SOUTH SIDE GIRL NOT FOR THE MOVIES.

Maria Gibara Prefers Her Music to Chance for Place as Screen Favorite.

The seemingly impossible has been accomplished. A pretty girl has been found who is not at all anxious to become a movie star. Maria Gibara, "the pretty girl," you say. So did I until I attended "Intolerance," the Griffith masterpiece, at the Colonial Theatre, and it all happened accidentally, that is, during the time she was out [illegible]

As I passed into the lobby of the Colonial Theatre, I was confronted by [illegible] days and one of [illegible] Mr. [illegible] was interesting. I had not [illegible] Finally, I [illegible] pretty girl, a small little [illegible] A [illegible] atmosphere of [illegible] as I have not seen in many, many moons, permeated her. I remarked this [illegible] and was rewarded with the [illegible] of [illegible]

[illegible] Mr. Griffith [illegible] to take a [illegible]

[illegible] the [illegible] and [illegible] I [illegible] "Why?"

[illegible] I [illegible] Mr. [illegible] I [illegible] I [illegible] I

Amer. 2/3

SCREENED IN THE LOOP

BY ROB REEL.

"The Girl Philippa" opens at Ziegfeld to-day. Anita Stewart stars. "The Argyle Case"—Initial showing at the La Salle, with Robert Warwick. "Intolerance"—Colonial attraction continues to big houses.

Post 2/3

(3) the Princess Beloved and Belshazzar, "Intolerance," at the Colonial;

Jour 2/3

Ex. Feb. 4

MAE MARSH IN INTOLERANCE AT THE COLONIAL

Ex. 2/4

Her. 2/4

COLONIAL TWICE DAILY

175,628 PEOPLE IN CHICAGO HAVE SEEN

D.W. GRIFFITH'S COLOSSAL 2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

"THE WORLD'S GREATEST SHOW."—Ashton Stevens

HAVE YOU?

Her. 2/4

Colonial.

A portion of the great spectacle "Intolerance" which arouses great enthusiasm these nights at the Colonial is that section which is devoted to the birth of universal peace. A pretty conception in "Intolerance" is a 42-centimeter gun, grown rusty and useless, surrounded by children in a battle of flowers. A party of gay young folks are shown on a pleasure excursion in a bomb-dropping Zeppelin. The triumph of peace in the drama is one thing which brings the big audiences into the Colonial daily to see Griffith's spectacle.

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INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

"THE WORLD'S GREATEST SHOW."—Ashton Stevens

HAVE YOU?

Jour. 2/3

Colonial

ANTITHETICAL with Germany's new belligerent situation are the closing scenes of "Intolerance" at the Colonial. These scenes suggest the future sentiment of thoughtful Chicagoans.

Angels of peace descend upon battlefields, disarming bayonets, thundering cannon harmless and falling war planes. The bloodstained sod bear flowers in which children and adults frolic. The healthy neighbor sentiment rolls the earth.

No portion of the great spectacle arouses greater sentiment among the masses than do these allegories relating to the birth of universal peace. Chicago hails a triumph of peace in the drama more enthusiastically than the most brilliant victory of war.

Ex. 2/4

Why Did Griffith Dodge the Suffragists?

Tribune 2/4

Her. 2/3

COLONIAL TWICE DAILY

D.W. GRIFFITH'S

INTOLERANCE

THE WORLD'S GREATEST SHOW

THURSDAY EXHIBITION

COLONIAL TWICE DAILY

175,628 PEOPLE IN CHICAGO HAVE SEEN

D.W. GRIFFITH'S COLOSSAL 2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

"THE WORLD'S GREATEST SHOW."—Ashton Stevens

HAVE YOU!

Sun 2/4

COLONIAL TWICE DAILY

175,628 PEOPLE IN CHICAGO HAVE SEEN

D.W. GRIFFITH'S COLOSSAL 2,000,000 SPECTACLE

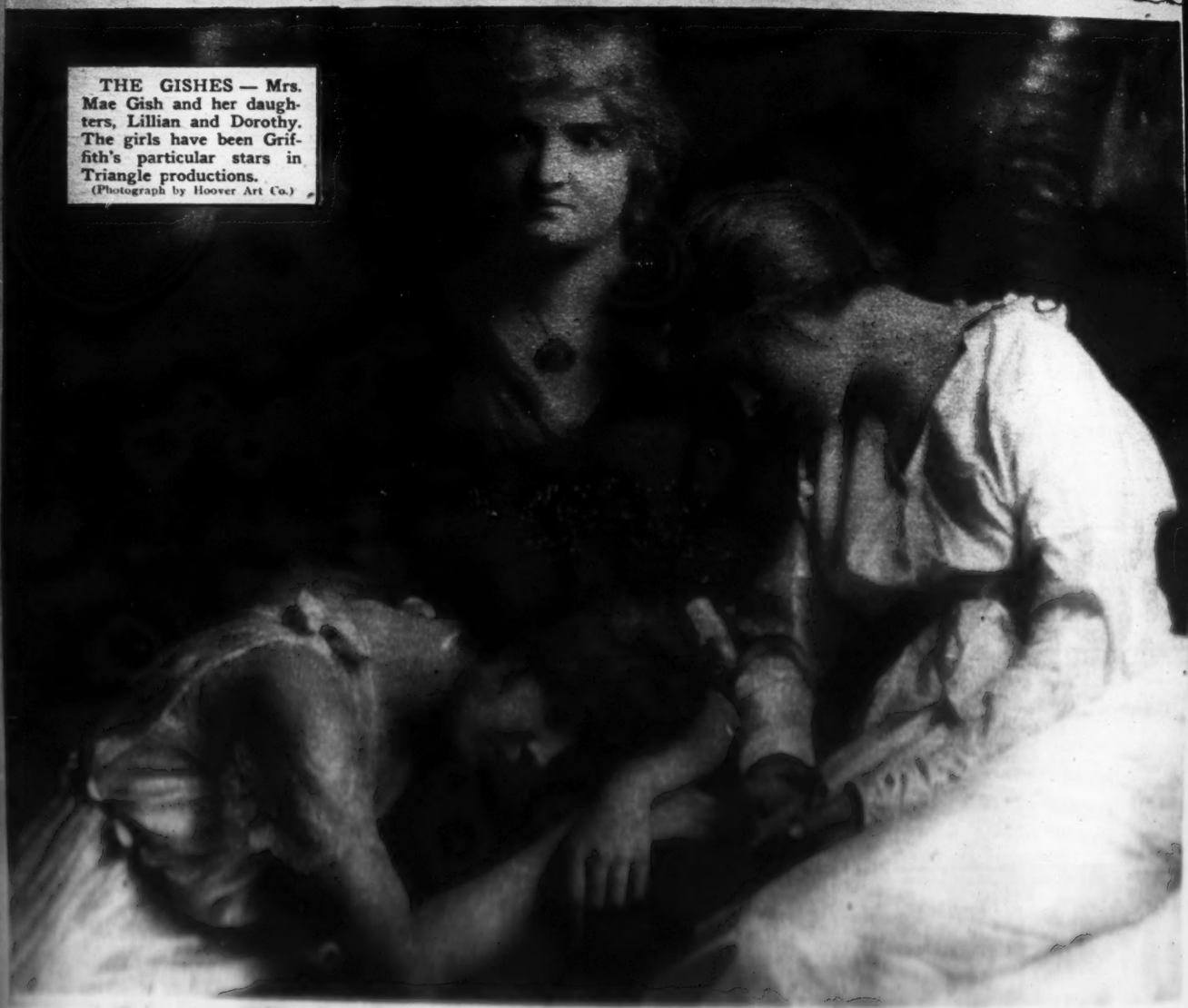
INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

HAVE YOU?

Feb. 4

Chicago Tribune Pictorial Weekly



THE GISHES — Mrs. Mae Gish and her daughters, Lillian and Dorothy. The girls have been Griffith's particular stars in Triangle productions.
(Photograph by Hoover Art Co.)

Hew 2/4

Hew 2/4

Sayings of a Cynic

We get more out daughters, but with demands.

Ex. 2/5

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

Feb. 4/5

COLONIAL THEATRE
D. W. GRIFFITH'S
Intolerance

Hew 2/4

How Could They Do It?

"A musical comedy [illegible] in New York [illegible] and has produced, in other words, [illegible] in the Palmerston. The [illegible] of the [illegible] and the [illegible] [illegible] the [illegible] [illegible] the [illegible] [illegible]

Her. Feb 4

Big Time Stuff

WE ARE used to getting a lot for our money in all branches of the theater. When we are told that Mr. Griffith dug $2,000,000 out of his vest pocket to produce "Intolerance" we take it as a matter of course. If we didn't have men like Griffith to get rid of the nation's surplus then you and I would have to spend it, and that would be very hard indeed. We read about the cost of producing "Neptune's Daughter," which, if memory serves us right, was $1,000,000.28—the 28 cents representing Miss Kellermann's wardrobe in the climax splash. We read about the Hippodrome with its 500 people and its marvelous costumes and its real horses and its lake of ice; not to mention Mr. Sousa's bullet-proof chest protector of medals.

But the biggest show, the costliest show, the attraction which is bound to stun us by its sheer immensity and extravagant audacity, is still to chase these pikers off the pike. About one year from now we will gaze with glazed optics and bated breath upon the following sensational announcement on the signboards:

"WAY DOWN EAST."

The Most Stupendous Production Ever Staged in the History of Mankind.
Produced at the Gigantic Cost of $00,0&0,0f0.&&0.00!!!
Positively No Expense Spared to Make This the
Colossus of Plays in Every Respect.
STOP! LOOK!! LISTEN!!
Twenty People!
Two Horses!
Three Sets of Scenery!
—and—

A GLITTERING GALAXY OF GENUINE FARM PRODUCTS, INCLUDING A FLOCK OF CHICKENS, SIX TURKEYS, FOUR DUCKS, TWO PECKS OF POTATOES, SIXTEEN HEAD OF CABBAGE, A PECK OF TURNIPS and ONE DOZEN EGGS!

SEEN POSITIVELY AT EVERY PERFORMANCE!

Post 2/5

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
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Nite and Sat. Mat. 25c to $2; Mats. 25c to $1. Mail orders with remittance receive prompt attention.
CHILDREN PERMITTED

Jour 2/5

Jour 2/5

Three leading cinema theaters in the central district keep on view this week pictures of determined popularity. "Intolerance," David Wark Griffith's huge spectacle, remains at the Colonial, where it is shown twice daily.

Jour 2/5

The state of Ohio has removed the ban from "The Birth of a Nation" and that great picture may now be shown there after being kept out for two years.

Jour 2/5

Jour. 2/5

Constance Talmadge
"INTOLERANCE" (PHOTO-SPECTACLE) "COLONIAL"

Her. 2/5

COLONIAL TWICE DAILY
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CHILDREN PERMITTED

Am 2/5

News 2/6

Am 2/6

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CHILDREN PERMITTED

Jour 2/6

Her Noble Fiance Killed in Battle

TWO years ago Miss Frances Roeder was "invited" to leave France by the military authorities. She was suspected of being a German spy.

Her marriage to Comte Guillaume de Bourg, son of one of the most aristocratic families of France, was postponed at the outbreak of the war and she came to America. Comte de Bourg enlisted as a private in the army of France.

Months passed and Miss Roeder received no word from her soldier sweetheart. At last came a letter in which the soldier declared his intention of deserting a furlough and marrying her in London next April.

Last night Miss Roeder received a letter at the Colonial Theater, where for the last four months she has been singing in "Intolerance." It was from Comte de Bourg, Guillaume's father. It told of Guillaume's death in a battle on the Somme six weeks ago, should give his promotion to a captaincy.

This theater was crowded and packed to the last night. This is a part of Jean de Bourg and is well known in London where she was at Covent Garden before the outbreak of the war.

Ex 2/6

Dziennik Ludowy Feb 5

Unja robotników budowlanych o "Intolerance"

Chrzęstaliśmy rozdrażnieni, u-chwalony przez Unję Robotników Budowlanych, w której zwierzchnictwo, to wszystkie prace budowlane, wykonane zaczęcym bardzo Nowym dla umożliwienia ofiary chrzęstnego, chrzęst filmowego "Intolerance", wykonano zostały przez robotników unjowych. Pod kierunkiem tym przegrał tym chrzęst, to z podkreech prędkie wszystkich części wykonanie chrzęstnego filmu przez robotników unjowych, nie chrzęst robotników zaczęto nowy, zatem przeciwko ceni ich ciężkie kosztowne.

Nowoczesnie chrzęstliwy to wykonanie, to wykonał i wyszedł. Nowe wykonanie ten wielki obraz, przez wykonał to z wszystkie to robotników unjowych.

Ex 2/6

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE

Sat 2/6

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
Intolerance

Ženské Listy Jan. 25

The Bakers Journal & Central Feb. 10

Intolerance — nesnášelivost.

V zdejším divadle Colonial předvádí se již druhý měsíc nádherná, nákladem dvou milionů dolarů pořízená fotohra "Intolerance", jejíž tvůrcem jest genius ve fotoherním oboru, D. W. Griffith. Byly jsme na hru tuto podívati se onehdy a doznáváme, že působí hlubokým, ba otřásajícím dojmem na každého, znajícího trochu dějiny a umějícího srovnávati dávnověk s dnešní dobou. Jakoby nám šupiny lhostejnosti spadly s očí, tak veliký, plamenný význam INTOLERANCE — nesnášelivosti lidské zažírá se nám v srdce a mozek. A napadá nás — o co jsme my lepší těch barbarů starověku?!

Děj propleten jest historickými doklady z doby slávy a pádu města Babylonu, 539 let před Kristem, jde dále do doby Jerusalemské za života a působení Krista, a ještě dále do století patnáctého, do Francie za času Kateřiny Medicijské, této odporné a ďábelské ženy, na jejíž nátlak syn její, král Karel IX., podepsal strašlivý ortel na povraždění všech Hugenotů, tehdejších protestantů, — a konečně přivádí nás děj do dnešní doby, do amerického života se svým honem za dolarem a požitky, s bídou malých a ubohostí velkých lidí, i se snahou mnohých falešných reformátorů povznésti život chudiny za peníze těch, kdož nejvíce vykořisťují lid a pak si hrají na jeho dobrodince.

A celým tímto dějem od doby starověku až do doby novověku jako červená nit táhne se ona zlo plodící nesnášelivost. Ať už je to nesnášelivost náboženská nebo společenská, vždy jen v ní byl počátek každého zla, krveprolití, žhářství, ničení a pustošení toho, co rozumem a láskou v době míru bylo zbudováno. Ano, nesnášelivost je ta nestvůra, jež od počátku světa ničí ovoce lásky, kultury, umění a čistého lidství, a vždy znovu a znovu vrhá lidstvo zpět na stupeň barbarů, trhajíc mu s tváře masku tisícileté civilisace. Nesnášelivost je ten hlodající červ na prsou všeho lidstva, začínající v rodině, v soukromém životě a přenášející se do veřejnosti, národa a celého světa.

Z takové národní nesnášelivosti vypukla i evropská válka, která běsní již na třetí rok, ničíc majetky a životy děsnými moderními zbraněmi, o nichž válčící Babyloňané neměli ani potuchy. Vizte jen článek "Zotročování národa" na jiném místě tohoto listu a dozvíte, že barbary v ukrutenství předčíme v dnešní válce, kdy veškerá práva lidská jsou deptána v prach.

Ano, velké ponaučení, srdcem a mozkem otřásající, udělá si myslící a cítící divák ze hry "Intolerance". A že i dnešní doba má svoje farisee, důkazem toho snaha některých mravokárců, snažících se potlačiti tuto nádhernou hru, dříve nám zmíněnou historii před očima. Lidé nepředpojatí a se zdravým rozumem nemohou než dosíti jako onen soudce, který se šel na vlastní oči přesvědčiti o závadnosti této hry a dosud potom prosté: "Intolerance" is right — I was wrong!"

[illegible] se přesvědčili ve většině v Chicago, kteří jsou "Intolerance" dosud navštíví, a postoji si bude dávána jinde, [illegible] podobná.

* * *

DAVID W. GRIFFITH AND "INTOLERANCE."

Upon famous incidents of ancient history and a modern occurence taken from the report of the U. S. Commission of Industrial Relations is built the story of the greatest film drama ever produced; a creation of art, the work of a genius, a truthful exposure of the rotten conditions existing at all ages and made worse by meddling "reformers," such is "Intolerance," the masterpiece of David W. Griffith, now being produced in some of the larger cities of our country. At no time have we ever seen a more realistic revelation of industrial conditions existing as are being disclosed by Mr. Griffith in his modern story of the boy and the girl. He gives a graphic description of an employer, pretending philanthropy. The funds needed for this purpose he secures by cutting the already very low wages of his thousands of employes ten per cent. This leads to a strike. We see a vivid picture of the militia being used to subdue the strikers. Gatling guns are being arrayed against the latter. Among the many that are killed is the boy's father. The strike is lost and most of the strikers go to another city. With them goes the boy. He is drawn into a vicious life from which he is later on redeemed by the girl. They marry. The boy anxious to lead a straight life, severs his connections with his former associates. He becomes a victim of a frame-up on their part and is sentenced to serve a prison term. In the meantime the young wife gives birth to a child. The inevitable reformers tear the child away from its loving mother. The latter is being persecuted by the former associates of her husband. They want to drag her into the lowest dives. While the girl is heroically fighting off her tormentors, the husband comes home from prison. Another girl from the slums in jealousy shoots the tormentor of the young wife, for which the husband, just released from prison is taken into custody, tried and sentenced to be hanged. Humanitarians interest themselves in the condemned man and just as the trap is to be sprung the truth comes out and his life is spared. He is given back to his wife, their child is given back to them and—providing they manage to steer clear of "reformers"—they are able to live as happy as it is possible for poor people to do.

The second story deals with the great Nazarene, teaching the law of love and tolerance. The "reformers' of his time, the Pharisees, are shown at work and they finally succeed in having him nailed to the cross.

The third story deals with France in the Middle Ages. The Massacre of the catholics by the Huguenots and later on the massacre of the protestants on St. Bartholomew's morn, the outcome of religious intolerance, are graphically shown.

The destruction of Babylon and the murder of Belshazzar, as the result of the intolerance on the part of the high priests form the basis of the fourth story. And through all the four stories, beginning with that of Belshazzar 539 B. C. and winding up with the modern tale of the boy and girl moves love—with tender and redeeming sentiments in the modern story.

This great work of Griffith deals with all the different phases of intolerance. It is hard to describe, it must be seen. It deals with the intolerance of the religious fanatics, the intolerance of the prohibitionists, the intolerance of the "reformers," the intolerance of employers, in short with intolerance in its entirety. Only a man, who is fair and square himself, can produce such a powerful and humanitarian work. Dave Griffith is of the fair and square kind. In the production of this—his masterpiece—he has employed many thousands of mechanics, every one of them a union man and his studios are the only union labor studios in Southern California. Whoever witnesses a production of "Intolerance" will come face to face with the work of a genius, of union labor, that will have lasting effects, leaving in our hearts forever and ever a lesson to be tolerant and human towards each other.

Nov 7/1

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PROHIBITED

Jan 7/1

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PROHIBITED

Aug 7/1

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PROHIBITED

Feb 7/1

Feb 7/1

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PROHIBITED

Feb 7/1

COLONIAL
D. W. GRIFFITH'S
Intolerance

Feb 7/1

COLONIAL
INTOLERANCE

Feb 7/1

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

Feb 7/1

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

Feb 7/1

The Jewish Times Feb 7

„אישטאר" — די באבילאנישע בעטין פון ליעבע, ביי די טויערן פון איטנאר באל, בבל, פארנעשטעלט אין די קונסט פ א ס א פלעי „אונטאלעראנץ" אין סאלאניעל טהעאטער.

Am. 2/8

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens
Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00. Mail orders with remittance receive prompt attention.
CHILDREN PERMITTED

News 2/8

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Post 2/8

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INTOLERANCE
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens
CHILDREN PERMITTED

News 2/8

DZIENNIK LUDOWY, ŚRODA, 7-go LUTEGO, 1917

Jour 2/8

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
CHILDREN PERMITTED

Sat. 2/10/17 Freeman

CONSTANCE TALMADGE RIVAL TO HER SISTER

In "The Girl of the Timber Claims" She Displays Youth and Personality.

BY W. E. HILLSMOOR

Tel. 2/8

COLONIAL THEATRE
D. W. GRIFFITH
Intolerance
CHILDREN PERMITTED

DAWID WARK GRIFFITH

Ex. 2/9

COLONIAL THEATER sponsors the theory heredity has more influence on a man than elvironment and point to Arthur F. Warde, "Intolerance" manager.

"The other day I asked Mr. Warde for the key to the 'bill room,' where we keep our Babylonian bull posters," explained Walt Lindlar, press spokesman. "'Bill room?' said he, 'you mean the 'William room'? Now, where could he get that but from the classic stage?"

Mr. Warde is a son of Frederick Warde, the Shakespearean scholar and player whose work is now controlled by Pathe.

Ex. 2/9

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens
Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00.
Mail orders with remittance receive prompt attention.
CHILDREN PERMITTED

Trib. 2/9

COLONIAL TWICE DAILY
D. W. Griffith's
COLOSSAL $2,000,000 SPECTACLE
Intolerance
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CHILDREN PERMITTED

Her 2/9

Lotte Tunge, who played Mary Magdalene in "Intolerance," has left Triangle to become a member of the American Film Company at Santa Barbara.

News 2/9

COLONIAL Twice Daily
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PERMITTED

Am 2/9

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

Post 2/9

Am. 2/9

"INTOLERANCE" STANDS TEST.

Some weeks ago "Intolerance" was hailed at its Chicago introduction in the Colonial Theater as the greatest of theater enterprises yet given the public, as "bigger than 'The Birth of a Nation,'" and as the masterpiece of D. W. Griffith. Skeptics who are used to superlative and adjective which seems to have fastened itself to the lens of every camera in America, refused to believe. The general public, remembering "The Birth," hardly believed there could be another presentation, and by the same workman, which could surpass it. Weeks have passed. "Intolerance" has stood the test of time. It seems to have become a Chicago institution. It has proven its own greatness and bids fair to remain many months at the popular Randolph street house.

Journ 2/9

COLONIAL TWICE DAILY
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Ex. 2/10

COLONIAL TWICE DAILY
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CHILDREN PERMITTED

Trib 2/10

COLONIAL TWICE DAILY
D. W. Griffith's
COLOSSAL $2,000,000 SPECTACLE
Intolerance
CHILDREN PERMITTED

Her 2/10

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PERMITTED

Am 2/10

A KING FOR A QUEEN!

Who is she and why? Hist! It is a secret! Anyway, she's riding in one of the "Rights" G. W. Stratton sells.

Chicago has its masked mystery—a creature not only of the night, but of broad daylight and the crowded highways.

Every noon the traffic policemen at the Rush street bridge raise their gloved hands in salute to a girl in a King motor car. She returns their greeting with a smile. But they do not see her features, for her face is always concealed by a black mask.

The daily journey of miladi of the mask ends in front of the Colonial theater in Randolph street.

There she leaps from her car and hastens into the playhouse, apparently unconscious of the stares of the long line of playgoers waiting for the opening of the doors for the matinee performance of D. W. Griffith's "Intolerance."

A short time later the masked girl reappears, still wearing the jet concealment, but no longer a motor maid. She is a court lady of the reign of Charles IX. of France. In this bejeweled costume, she stands in the foyer, with girls costumed according to other historical periods in the film spectacle, "Intolerance."

The masked girl's identity is a closed book even to the higher-ups of the Colonial theater staff.

Post 2/10

COLONIAL TWICE DAILY
Colossal
Enthralling
Magnificent
Entertaining
New
Tremendous
D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOUIS SYMONS
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens
CHILDREN PERMITTED

Post 2/10

Colonial Makes No Change.

(5) Bessie Love, in "Intolerance," Colonial.

Post 2/10

COLONIAL
Colossal
Enthralling
Magnificent
Entertaining
New
Tremendous
D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOUIS SYMONS

Stage Bulletins

BY THE OPTIMIST

Ann 7/10.

PREPAREDNESS—

In This
Momentous
Period——
See How
Your Ancient
Fathers
Protected
Their Country
And
Their Honor—
Graphically
Shown in

D.W. GRIFFITH'S

COLOSSAL $2,000,000
SPECTACLE

INTOLERANCE

"THE WORLD'S GREATEST SHOW"
—Ashton Stevens

TWICE DAILY **COLONIAL** 8:10 P. M. 9:10 P. M.
CHILDREN PERMITTED

The Union Leader

SEE "INTOLERANCE."

In these times, when the old spirit of intolerance seems to have gripped the world on war and other issues, to view the moving picture with that significant title is like finding a refreshing lake in a plod through a desert. The masterpiece of David W. Griffith, now showing at the Colonial, is educational and inspiring. After seeing this wonderful picture one must come away with a realization that intolerance has been the curse of the ages. The strike scene, the causes that lead up to it, the intolerance of the employer and of organized charity—the most harmful of modern misdirected effort in our large cities—should be witnessed by every trade unionist. Griffith in his picture, "Intolerance," hits organized charity, that supreme fake of the times, a wallop that will help send it to its doom. The Griffith plant is one of the few in Los Angeles that operates under union conditions. By all means see "Intolerance."

Dramatic Mirror

INTOLERANCE—D. W. Griffith.

Dram Mirror

The greatest compliment yet paid to D. W. Griffith's picture, "Intolerance," now on exhibition in all the great cities, was by the "reformers" of Chicago, who felt the exposure of themselves so effectively that they proved the truth of his cause by an exhibit of their intolerance. They proposed that the picture be "censored." Ha! Ha! Ha! Ha! His pictures of the male and female "reformers" and their expensive offices, together with comic exhibits of their "charity" institutions, are so true to life the mental and physical degenerates perceived their reflections.

GRIFFITH ROAD STAFF

Experts in Their Lines at Each "Intolerance" Premiere

Ann 7/10

Ann 7/10

In and Around the Loop

BY BOB REEL

Ann 7/10

COLONIAL Twice Daily
D.W. GRIFFITH'S
INTOLERANCE
CHILDREN PERMITTED

Ann 7/10

COLONIAL
Grand
Entertaining
Magnificent
Entertaining
New
Tremendous
D.W. GRIFFITH'S
INTOLERANCE
CHILDREN PERMITTED

Ann 7/10

Post 2/10

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COLOSSAL $2,000,000
SPECTACLE

INTOLERANCE

"THE WORLD'S GREATEST SHOW"
—Ashton Stevens

TWICE DAILY COLONIAL 2:10 P. M. 8:10 P. M.

CHILDREN PERMITTED

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INTOLERANCE

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—Ashton Stevens

TWICE DAILY COLONIAL 2:10 P. M. 8:10 P. M.

CHILDREN PERMITTED

Post 2/10

Ann. Reel Fellows Extra 2/10

Music and Motion Pictures

Mr. Griffith the creator of "Intolerance," has somehow managed to succeed by flouting logic and ignoring so-called laws.

Like Gerhart Hauptmann, who wrote "Hannele" and "The Weavers," he invents his own technique.

As an example, take the use he makes of music in his most recent film play: Logic would have suggested that, to express the emotions which were to be conveyed by that vast work, a coherent and complete score was required. But Mr. Griffith thought it best to have many scores employed as an accompaniment to the four parallel stories told in "Intolerance." He commissioned Joseph Carl Briel, a well-trained composer, to write part of the music. His share included characteristic themes or, as the Germans say, "leitmotive"—the "Hate" and "Intolerance" themes, besides marches, choruses and a lovely cradle song, heard often during the performances.

For certain scenes, again, Mr. Griffith preferred using selections from great masters, ancient and modern. More than once, in dealing with very modern episodes, he went to the length of having ragtime airs and dances played by the orchestra.

At one point in the development of his spectacle, he found it fitting to employ the very oldest of known musical compositions, "The Hymn to Apollo." At another he insisted on hearing the song known as "The Wild Irish Rose."

Still scorning logic (or, if you like that better, scorning unity), he treats us to excerpts from the battle music of "Francesca da Rimini," the opera of Zandonia, which is heard this season at the Metropolitan. Such favorite works of Massenet, Delibes and Saint-Saens, as "Herodide," "Lakme" and "Samson et Dalila," are drawn on frequently in the Babylonian and Judaic episodes. In the scenes which show the massacre of the Huguenots on the eve of St. Bartholomew, one hears fragments of the noble "Hymn of Luther," mingled with the tragic tolling of the bell in the lantern tower of St. Germain l'Auxerrois."

Passages from the "Pathetic" symphony of Tchaikowsky play a great part in this accompaniment to "Intolerance." Moussorgsky, the composer of "Boris Godounoff," is also pressed into the service of this play.

The result of this remarkable electrical medley have been horrifying. But by some miracle, hardly less than wonderful and "illogical" than the joint use of four distinct, the allied plots, it does not shock one.

The stories which are set forth in "Intolerance" are only parallel as to their vital theme. Apart from that they differ widely. One deals with modern drama of white slavery and sham philanthropy. Another tells of the Nazarene. A third plot is devoted to a French tragedy of intolerance. A fourth concerns the fall of mighty Babylon.

It would take a genius like Wagner or Strauss, to compose a score which, with at least a pretense of unity, could illustrate the varied and fact changing incidents in "Intolerance."

And Wagner is dead. Strauss is greedy. They say for the use of his "Heldenleben" music he demanded a thousand dollars for each performance. That was so like Strauss.

Whatever purists may think and critics say about the music used in connection with the new Griffith triumph, it cannot be denied that it is effective and but seldom seems incongruous.

Trib 2/10

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW." —Ashton Stevens.
Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00. Mail orders with remittance receive prompt attention.
CHILDREN PERMITTED

Trib 2/10

EXTRA

You've got to hand it to that man Lindlar! No, not Max Linder, but Walt Lindlar. Every time there's anything doing he's there with the "Intolerance" suggestion. How do you like the Lobby Girls from the Colonial? They were loaned for the evening to the Reel Fellows' Club. What couldn't a bunch like that do at State and Madison street selling extras?

Ann. 2/10 Reel Fellows Extra.

If you have never before met the dainty misses who are distributing this very paper to help the Reel Fellows' furniture fund, you should know that they are some of the D. W. Griffith famous Lobby Girls, who greet the throngs as they pass into the Colonial Theater to see "Intolerance."

Feb 10 - Jour.

COLONIAL TWICE DAILY
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CHILDREN PERMITTED

Seena Owen, "INTOLERANCE" (PHOTO-SPECTACLE) COLONIAL

Her 2/10

Post 2/10

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Ann. Reel Fellows' Club Ballot Essenay 2/10

Ex. 2/10

COLONIAL TWICE DAILY
INTOLERANCE

Herald 2/10

COLONIAL Twice Daily
INTOLERANCE

COLONIAL
INTOLERANCE

148 Trib 7/12 Staats Zeitung 7/12 Herald 7/11

"I Will Retire in Sixteen Months," Says Little Mary

BY MAE TINEE.

AS I sat waiting in the lobby of the hotel, destined to be honored by the presence of Miss Mary Pickford yesterday during her brief sojourn in town on her way to the coast, I became conscious of a low toned conversation going on immediately by my left ear.

"I bet she's waiting for her, too."

"Well, she's not going to see her first, because we have been here since 9, and she only just came."

"If you see her get up you get up and get ahead of her."

"Uh huh."

I turned slowly about and encountered the belligerent stare of three pair of eyes, belonging respectively to two small girls and one small boy. With them was a paternally anxious being, watch in hand, eyes roving from door to door. I said, at the risk of being thought just too fresh for anything:

"Waiting for Miss Pickford?" Came a shrill chorus of answer:

"You bet! 'r you?"

"Just what I'm doing," I confided. "But the train's two hours late already and goodness knows how much later it's going to be. It——"

Then, there came just the wee-est bustle of commotion. We looked up, and who should we see vanishing into an elevator but Little Mary, Little Mary's mother, Little Mary's sister, and Little Mary's niece, accompanied by a manager or two, and a nice comfortable wrap laden nurse and maid. They hadn't made a bit of fuss. Nobody would have ever dreamed that here was the Queen of Moviedom and her retinue. Just then a manager accosted me:

"If you'll come up to the room——"

Smiling at the trio who did not smile back I departed, and a couple of minutes later found myself in a flower be decked room, where Miss Mary Pickford, bareheaded, wearing the simplest little suit and blouse in the world, came forward and greeted me with shy cordiality, presenting me then to her mother and her sister, Lottie, and to Mary Pickford the second, who is Lottie's baby and the sweetest piece of living infancy you might wish to meet.

We all chatted for a few minutes. Then the others vanished and Miss Pickford and I occupying opposite ends of a sofa proceeded to become acquainted. What's she like? I'll tell you.

She's the the quietest, shyest, sweetest mannered girl you have known. She is the living proof of the assertion that the truly great never put their hands upon. She is slight and rather delicate in appearance, with blonde hair and blue eyes, so dark that they are almost violet. She has not lost the wonder of being a rich woman, for the days are still comparatively near when she counted her pennies and figured just how many things she might treasure in order to see that one bright. She has a certain wistfulness that makes a strong appeal.

After having talked fulsomely of the beauty and rule of how she had first learned the delights of pictures.

"When I was just little I used to be crazy for a ticket to go to a moving picture show. I would fight against it [illegible] I would say [illegible] children are going to be the [illegible] You should not allow them to go to such places."

[illegible]

Film-Plauderei.

Belshazzar's Dancing Girls in Intolerance — im Colonial Theater.

Colonial Theater.

Makellos, bis zu den geringsten Kleinigkeiten ist das Wunder Bild „Intolerance" im Colonial Theater. — Trotz der Hitze hat verschiedenen Tanz-Szenen wurde keine Ausgabe gescheut, dieselbe so realistisch wie möglich erscheinen zu lassen. — Die Auswahl der geschmeidigsten Tänzerinnen, die Anfertigung der Kostüme für dieselben, sowie die unzähligen Proben und das Einstudieren kostete viel Zeit und Mühe. Der Laie kann sich nicht vorstellen was alles zu einer Szene wie der hier abgebildeten nötig ist, eine Szene die vor unseren Augen in wenigen Sekunden vorübergleitet.

Herald 7/11

Colonial.

"The Birth of a Nation" record is being equaled every day at the Colonial Theater. Time seems to have no effect on the enthusiasm shown by Chicago for "Intolerance," Griffith's spectacular photodrama. The marvels of Babylon, the ceremonies of the priests, the orgies of the courts are all of tremendous interest to the public. People like to be educated as well as entertained, and since this picture contains both, it cannot help being popular.

Trib 7/11

COLONIAL DAILY TWICE

Colossal
Enthralling
Magnificent
Entertaining
New
Tremendous

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

"THE WORLD'S GREATEST SHOW."
—Ashton Stevens.

Mail orders accompanied by remittance will be given immediate attention.
CHILDREN PERMITTED

Ex 7/13

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INTOLERANCE
"THE WORLD'S GREATEST SHOW."
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CHILDREN PERMITTED

MARGERY MILSON WHO PLAYS "BERRY EVAN" IN "INTOLERANCE" at the Colonial

Herald 7/11

PREPAREDNESS—

In This
Momentous
Period——
See How
Your Ancient
Fathers
Protected
Their Country
And
Their Honor—
Graphically
Shown in

D.W. GRIFFITH'S

COLOSSAL $2,000,000
SPECTACLE

INTOLERANCE

"THE WORLD'S GREATEST SHOW"
—Ashton Stevens

TWICE DAILY **COLONIAL** 2:10 P. M. 8:10 P. M.

CHILDREN PERMITTED

Her. 7/11

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CHILDREN PERMITTED

Ex 7/11

Ex. 7/11

Jour 7/13

COLONIAL TODAY
D. W. GRIFFITH'S
INTOLERANCE
THE WORLD'S GREATEST SHOW
CHILDREN PERMITTED

Jour 7/13

Ex. 7/13

COLONIAL TODAY
D. W. GRIFFITH'S
INTOLERANCE

Ex. 7/11

Quest of Voices Is Griffith Hobby

WHAT IS IT WHAT INSPIRES THE ARTIST WHAT MAKES HIM SEE THE

Ex. 7/11

Colonial

Feb. 7/11

THANKS—

Mr. Ashton Stevens.

YOU CALLED THE TURN!

D. W. GRIFFITH'S

'INTOLERANCE'

Is the biggest show in the world. It has been seen by 248,973 Chicagoans the first 11 weeks of its Chicago engagement. These figures exceed the attendance of

"THE BIRTH OF A NATION"

for the corresponding period of time by 23,224 and you, yourself, Mr. Stevens, said that "The Birth of a Nation" was SOME SHOW.

NOTE—Patrons are advised to reserve seats well in advance. Orders received by telephone. Reservations held until 1:45 p. m. for matinee performances and 7:45 for evening performances.

COLONIAL THEATRE

TWICE DAILY 2:05 8:05 INCLUDING SUNDAYS

Trib. 2/11

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COLONIAL THEATRE

TWICE DAILY 2:05 8:05 INCLUDING SUNDAYS

Ill. Staats Zeitung 2/11

Englische Bühne.

David Wark Griffith — Colonial Theater

Colonial Theater.

[illegible]

Post 2/13

[illegible]

Herald 2/13

COLONIAL TWICE DAILY
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News 2/13

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CHILDREN PERMITTED

Chgo Labor News Jan 5

"INTOLERANCE"

Carpenters District Council Endorses Griffith's Spectacular Production at Colonial

Not since "The Birth of a Nation" startled the theater world has there been offered such a sensation as is offered by D. W. Griffith's "Intolerance," which is now showing twice daily at the Colonial Theater.

That Griffith has duplicated the popular success of "The Birth of a Nation" is now an established fact, and the consensus of opinion is enthusiastically in support of the assertion that his last is not only his greatest production, but that it is the most massive and stupendous the world is likely to see in many years.

The marvels of Babylon with its glitter and pomp; the ceremonies of the priests, the orgies of the courts and finally the destruction of Nebuchadnezzar's capital by the hosts of Cyrus, are not in the usual nature of motion picture presentations at all, but are more like the visualization of a marvelous imagination. It is now known that the stage set which discloses a part of Babylon and which is a mile in length cost $500,000.00 to erect. Not only in the magnificence of its settings is this spectacle unique in the world. It represents a new departure in the art of motion photography. The ordinary and conventional methods of story telling on the stage have been abandoned completely. A new art form has been created. The production tells four stories, each one a complete and historical narrative, and none related to any other, save in that each, which in this instance makes war upon intolerance. The [illegible] interest of the Priests of Babylon brings about the destruction of that magnificent city. The persecution and social hatreds which were engendered in Judea and which have been centuries dying supply the [illegible] and narrative. The presentation of the Middle Ages provides the West and the North shows the results of intolerance working in the present day in the danger of [illegible] and the pursuit of happiness. These four stories are all interwoven and [illegible] the art with which each episode is [illegible] at the moment of climax [illegible] the [illegible] is taken to another [illegible] by [illegible] a [illegible] of suspense in [illegible] [illegible]

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
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CHILDREN PERMITTED

Chgo Labor News Jan 5

RESOULTION

Be it known, That D. W. Griffith is producing in the city of Chicago, in the Colonial Theater, the spectacle, "Intolerance"; and

Whereas, Mr. Griffith employed thousands of mechanics in the production of this spectacle, each one a union workman; and

Whereas, Mr. Griffith's studio is the only strictly union labor studio in the picture center of Southern California; therefore be it

Resolved, That the Carpenters' District Council of Chicago endorse the picture, "Intolerance," and what it purports to be, and urges and invites all union men and their families to attend and boost this great product of union labor. That if they desire any entertainment, let them see "Intolerance" at the Colonial Theater, thereby enjoying three solid hours of rare pleasure and lending their influence toward its success; and be it further

Resolved, That copies of this resolution shall be placed, or permitted to be placed in the various papers of the city, and, particularly in all Union Labor periodicals.

CAN PAY GIRLS LIVING WAGE

Ex. 2/14

COLONIAL
INTOLERANCE

Post 2/4

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

Herald 2/4

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

Audiences Everywhere Spellbound by

D. W. GRIFFITH'S COLOSSAL $2,000,000 SPECTACLE

"INTOLERANCE"

LOVE'S STRUGGLE THROUGHOUT THE AGES

Most Massive, Awe-Inspiring, Thrilling, Beautiful Production the World Has Ever Known. The Crowning Achievement of the World's Greatest Producer.

12 organizations now touring America and breaking the marvelous "Birth of a Nation" records everywhere.

INTERESTING SIGNIFICANT → **3RD**

Month at the Colonial Theatre, Chicago
Month at the Chestnut St. Opera House, Phila.
Month at the Pitt Theatre, Pittsburgh

Direction WARK PRODUCING CORP., **General Offices, 807 Longacre Bldg., New York**

THE DESTINY OF MOTION PICTURES—By D. W. Griffith

The year 1916 has been, from my viewpoint as a believer in the destiny of motion pictures, the most gratifying that I have observed since I have been working at them—and that embraces pretty well the life of motion pictures.

Never before has there been such evidence of the interest and appreciation of the scholarship of the world—viewing the motion picture for the first time as a medium of expression and an art-form taking rank with the printed word and the other arts of the ages.

The following extracts from Rev. Dr. A. H. Sayce, of the Chair of Assyriology, Oxford University, England, and head of the Society for the Promotion of Christian Knowledge throughout the World, is only one of many expressions received from distinguished scholars who have witnessed the production of "Intolerance," completed in 1916:

"Intolerance" is astounding and it is not wonderful that it should be so successful. I do not think that anything comparable to it has ever been staged before. "Intolerance" appeals equally to the Historian, the poet and the student of modern psychology. Indeed, its appeal to the feelings is one of the most important things about it.

"The Babylonian scenes are magnificent as well as true to life. I was much impressed by the attention that has been paid to accuracy in detail. The drama is educational in more than one direction and the interest it excites in Babylonian History is especially gratifying to the Assyriologist."

From the other side of the Occidental world, writes David Starr Jordan, Chancellor-Emeritus of Stanford University, and eminent in other fields:

"A really amazing piece of work. . . . The general lesson of the play, that of the evils of intolerance and of carelessness as to the feelings and rights of others, is an excellent one, a piece of work inherently great and sure to be successful with the public."

Another most gratifying feature of the past year has been to see the popular reception of an experiment which I made and believed in, as a departure from the old stereotyped form in which motion pictures had been naturally following. The public have demonstrated their appreciation to me such a novelty as the four-story construction of "Intolerance" and the [illegible] in its earlier inventions of the [illegible] [illegible] [illegible]

Tribune 7/13

WHY DID 248,973 GO?

Why Has D. W. Griffith's

'INTOLERANCE'

with this attendance smashed all Chicago theatrical records—why has it been seen by 23,224 more people than "The Birth of a Nation" played to during its first eleven weeks in Chicago?

AMY LESLIE Wrote

AT THE OPENING OF THIS ENGAGEMENT:

"I do not know much about the cinema, but after being dragged shrieking to watch this superb allegory of Griffith's I sat spellbound and amazed. He plays with chain lightnings and thunder crashes. He builds up down-fallen kingdoms, opens up old wars, blasts monarchies, strikes to the heart of things with a two-edged sword and is as myriad minded, as many sided and incomprehensibly capable as Shakespeare."

These 248,973 people came—and saw—and were conquered—even as Miss Leslie came—and saw—and was conquered!

HAVE YOU SEEN THIS MASTER WORK?

NOTE—Patrons are advised to reserve seats well in advance. Orders received by telephone. Reservations held until 1:45 p. m. for matinee performances and 7:45 for evening performances.

TWICE DAILY **COLONIAL** 2:10 P. M. 8:10 P. M.

CHILDREN PERMITTED

Am 2/14

"INTOLERANCE" MUSIC WELL RENDERED

BY HERMAN DEVRIES.

After seeing David Griffith's "Intolerance" one needs a new vocabulary of expression.

Griffith has revolutionized the history of the theater; his production cannot adequately be either described or landed in the current phraseology of the day.

Nothing like "Intolerance" has ever been seen before, it is safe to say. It is at once the most stupendous, impressive and magnificent spectacle in the world, educating while it touches all the human sensibilities; thrilling by its frenzy of surging hordes in the Babylonian war, crushing you under its terrific power of mock slaughter—bending you beneath the hideous scenes of the Medicels' massacre; lifting you to the heights of spirituality only to thrill you anew with the love-sights and love-feasts of the Babylonian splendors, playing upon your every nerve, until your brain reels under the immensity of this giant creation.

All the dramatic critics of Chicago have dwelt at length upon the theatrical aspect of "Intolerance," and this is of course its real significance.

The musical accompaniment is singularly appropriate at times, but not colossal enough to match the titanic upheavals pictured in this mighty epic. One hears phrases from Wagner, Beethoven, Delibes, Schubert, Saint-Saens, Massenet, the Mrch in the third act of "Hamlet," by Ambroise Thomas, and the cantabile from Xavier Leroux' "Le Nil." The orchestra is very good and the "Nil" violin obligato was beautifully phrased. Unfortunately, the female voices employed are not always true to pitch nor remarkable for the suavity of timbre. The chorus does not add to the effectiveness of the production.

A greater mass of tone, something grandiose, a choral body of superb uplift and sweep, is the only fitting accompaniment to the superhuman grandeur of Griffith's creation.

NEWS OF THE MUSICIANS.

The "Magic of Your Voice," words and music by James G. MacDermid, written for and sung by Amelita Galli-Curci, is the latest composition of this gifted young Chicago musician, whose songs find a place in the repertoire of practically all recitalists.

Jann 2/14

Herald 2/15

COLONIAL Twice Daily
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW." —Ashton Stevens.
Night and Sat. Mat., 25c to $2.00; Mats., 25c to $1.00.
Mail Orders with remittance receive prompt attention.
CHILDREN PERMITTED

Am 2/15

MOVIEGRAMS.

Those lions that guard the portals of D. W. Griffith's "Intolerance" at the Colonial Theater seem to have settled down as rivals to the lions in front of the Art Institute. The play has become a city institution and the attendance records of its engagement are constantly smashing every high mark attained by past dramatic successes.

Am 2/15

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CHILDREN PERMITTED

Post 2/15

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CHILDREN PERMITTED

Her 2/15

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CHILDREN PERMITTED

Jewish Record 2/9

Colonial Theatre

דענראלד, צווישען דירבארן און סטייט

צוויי מאל טעגליך

ד. וו. גריפיטה'ס

קאלאסאלער $2,000,000 ספעקטאקל

אינטאלעראנץ

דער וועלט גרעסטע שאו

אבענדס און שבת מאטינע 25 סענט ביז $2;
מאטינעס 25 סענט ביז $1.

קינדער ווערען אריינגעלאזען

קומט זיכתן עמוואס וואס איהר האט נאך
נים געזעהן.

Jewish Record Feb. 9

צווישען די הזנים האט געהערשט א
ציפריעהנע בעגייסטערטע שטימונג, און
א פרייגדליכע בעציהונג איינעם צום
צווייטען וואס דאס טרעפט נים אלע
טעג פון א גאנץ יאהר. ואגאר די אמע־
ריקאנער משה'לעך און שלמה'לעך האב־
בען זיך אויך דאס מאל ערהויבען אביסעל
העכער. זיצענדיג אין כאהר צווישען די
הזנים האבען זיי א ווייל פערגעסען
זייער נאסען אומעבונג...

ס'איז צו האפען אז שיקאגא'ר חזנים
פעראיין וועט מיט דער צייט ווערען א
בעדייטענדע אידישע מוזיק אינסטיטו־
ציאן וועלכע וועט העלפען אויפהאלטען
און ענטוויקלען די אידישע טראדיציא־
נאלע געזאנגען, און העלפען זייערע קא־
לענען אין נויטה אויף א בכבוד'יגען
אופן.

ס. גאלוב.

Zeit 2/16

The Sentinel Feb. 16

THEATRICAL

D. W. Griffith has a single hobby—and it is about the last sort of diversion the average onlooker would attach to the personality of the producer who has been called "the optical Shakespeare."

In picturing Griffith in his sparse idle moments, nine persons out of ten limn him as pacing through the rushing crowds, looking into the faces of all who pass in order to pick out "types" for his dramatic gems of realism. One person in ten would venture to speculate that Mr. Griffith spent his spare hours searching through volumes of history, absorbing the lore of humanity in ancient and modern times.

Neither presumption entraps Griffith in his leisure moments. The creator of "Intolerance" at the Colonial Theater rarely goes "type hunting." As for historical browsing, he employs a research expert on his national staff to do most of the learned digging, although occasionally he himself goes probing into the records of the world's past with characteristic zeal.

When Griffith is at rest with the world, the faculty of genius most acute is not his eyesight, but his hearing. In truth, he goeth hunting—not for faces, but for voices. A beautiful or distinctive singing voice he regards as a "find," no matter where he may happen to hear its meritorious tones. The sound of a speaking voice in the street, in a theater lobby, in a hotel parlor, may electrify his interest the minute its tones strike his ear.

A chorus of twenty-five singers, led by several high-grade soloists of both sexes, compose one of the features of the production of "Intolerance" in Chicago. Certain dramatic episodes of the colossal spectacle are interspersed by choral effects as well as by orchestral accompaniment. The "Intolerance" chorus was engaged by Mr. Griffith himself. Every voice was tried and its fitness to the vocal ensemble required by the master producer weeks before the huge drama of the ages began its phenomenal engagement at the Colonial Theater.

Her 2/16

Forward 2/11

אינטאלעראנץ
אין שיקאגא

מיר. א. ה. ליבלאה, דער פעזערישער
פון האראנאל טהעאטער, שיקאגא, האט
אין א נעשפרעך מיט צייטונגס־לייט ווי
אויפגערופען, אז ה. וו. גריפיטה'ס פיי־
טשערס „אינטאלעראנץ" וואס ווערט
יעצט געוויזען אין האראנאל, האט בין
יעצט שוין נעבראכט אלע רעקארדס.
וואס מיטווינטר פיטשערס האבען זיך
מאנגל נים געגעבען ראריות, וואס דאס
פלעגט שוין נעווען אויב נאר אפילו.
אין דער צייט פון פריהער אזוי ווייט
אין דיא מיטאגס וועגען פערקויפס פון
ביליט ווערט אין דיא אינטאלעראנץ
אין נאר אלץ דער פערקויפ אזוי נרויס
אז

Forward Feb. 10

אַ בייבי פון זיעבען מאָנאַט איז אַ „סטאַר" אין מואווינג־פיקטשורס.

נאָך אַ בייבי און מאַכט שוין אַ לעבען. ערשט זיעבען מאָנאַט אַלט און פערדיענט שוין נענוג צו שפּייזען אַ פרוי און קינדער. ער איז שוין אַן אַקטיאָר און אַ סטאַר אין דיא מואווינג־פיקטשורס.

דיעזע בייבי נעפינט זיך אין קאַליפאָרניא און איז אָנגעשטעלט אַלס רענעלע עקטער ביי אַ גרויסע מואווינג־פיקטשור קאָמפּאַני.

דיעזער קליינער גרויסער אַקטיאָר איז געווען און חן'עודיג אין לעבען פונקט וויא אויף דער פיקטשור. טשאַרלס סטאַפּאַרט הייסט ער. און ער איז אַ מאַטען'ס אַ קינד. זיין פאָטער און מוטער זיינען אויך אַקטיאָרען.

אַ בייבי פון 7 מאָנאַט — אַ סטאַר אין דיא מואווינג פיקטשורס.

אינטערעסאַנט איז, אַז דיא בייבי סטאַפּאַרד נעהמט גיט גאָר גוטע וויי דרעסס פאַר זיין עקטען, נאָר ער פיהרט זיך אויף וויא ער זאָל זיין דער באַס פון סטאַפּאַרד, גיט אַן אַנגעשטעלטער. דיא פעענעס אין וועלכע ער בעטהיי־ליגט זיך מיטן פאַרטיטען וועגן ער וויל, גיט וועגן דער דירעקטאָר וויל. בייבי סטאַפּאַרד עסט און שלאָפט זיך רעגעלט שטאַרק און וויא אַלע בייבעס איז ער אין גוטען הומאָר, נאָכדעם וויא ער האָט זיך אויסגעשלאָפן.

נאָכדעם וויא דיא בייבי פיקטשור סטאַפּאַרד האָט זיך אַנגעשריגען מיט מיליאָן פון דאָס באַסעל אין נעאַפּאָל אין דרעסס, שיין אַן אַרבעט אַז אַקטיאָר אין דיא גיט. סטאַפּאַרד אַנדער דעם מען שיהט מען שלאָף מען מען נעהמט אויף שפּיעלען אַ מיט אַ נעשלאָ מיט אַ קינד, מיט שייזען. מיט אַ מיט מיט מיט

ZION CITY BRAKEMAN MAY BECOME STAR IN NEW MOVIE FEATURE

BABYLON A MODEL CHICAGO "PLANNERS."

Ancient City Was Some Burg to Pattern By, According to David Griffith, Creator of "Intolerance."

Is it a knock or is it a boost to call Chicago the "Modern Babylon?"

This is the question that arises to plague municipal uplifters from the flames of the ancient city—its fearful destruction portrayed for eternity in D. W. Griffith's greatest spectacle, "Intolerance," at the Colonial Theatre.

Up to this time it has been the fashion to refer to New York or Paris as a "Modern Babylon" when you desired to condemn in round numbers. Babylon has stood for everything that is over-luxurious, vicious, decadent and depraved. In fact, it has stood for a whole lot more than it ever deserved. This is the opinion of research professors and historians, who aided Mr. Griffith in staging his monster quad-drama, "Intolerance," with the most painstaking degree of historical accuracy.

Babylon was great, Babylon was wealthy, Babylon, like every other great center of human life, was soggy with sin and inflicted with crime. But after all, Babylon was no village; it was naughty, but not Naperville.

And when you cease considering Babylon for what it has been branded, and study it as the highest metropolitan development of civilization in its time and for centuries afterward, you acknowledge it was a worthy setting for David Wark Griffith's zenith of genius.

Chicago might well take ancient Babylon for its model in the struggle toward municipal perfection—in a number of ways. Babylon successfully combined commercial success with artistic charm. The "city beautiful" movement originated in Babylon, and the titanic splendor of its public architecture will remain the wonder of the ages. Babylon was a clean city, in the physical sense, and it was more efficiently policed than our own city. Although it was ruled by an absolute monarch, with an army at his back, the citizens of Babylon were ruled by a wise and liberal code of laws. Their courts were graced by jurists of high caliber and fairness, and every provision was made for the "square deal" that is——at least in theory—the right of every Chicago citizen.

The fashions of Babylon were beautiful and gorgeous. There were Worths and Paquins in those days. Babylon was—well, when you peep the tremendous vistas of wealth and pleasure in "Intolerance" you may be inclined to agree that comparing one's home town with Babylon is a real boost for one's home town.

"INTOLERANCE" CREATOR HAS REGRETS

Lake Forest Student Dives Deep Into Problem and Submits a Staggering Answer.

Here is the original account of the famous Zion City brakeman as first printed in the Evening American on January 17. Have you sent your solution in yet?

A freight brakeman started on a southbound freight train from Zion City to Waukegan. The train was a mile long. He walked the whole length of the train, arriving at the front end just as it pulled into Waukegan. The distance between the two cities is six miles, and the train was going twenty miles an hour. How far did the brakeman travel and at what speed?

It is assumed that the caboose was at the Zion City station when the train started and the engine at the Waukegan station when the train stopped.

MAYBE IT'S A JOKE.

Our Zion City brakeman is breaking into the movies, in a manner of speaking.

Already D. W. Griffith is said to be giving him serious consideration. (Don't get excited; read on, read on.)

This much was learned yesterday afternoon at the invitation performance of "Intolerance," at which representatives of all the Chicago women's clubs were guests. It had been expected that Mr. Griffith would be present, but just before the program began a young man with an honest expression appeared and said: "Mr. Griffith regrets," etc., etc. "We fear he may have obtained a copy of the Chicago American and have become engrossed in solving the problem of the Zion City brakeman."

Now, if Mr. Griffith is really working on this thing, very well. But if that orator was merely trying to spoof this serious mathematical department, he'll have to answer to Rob Roy for his frivolity, that's all.

Notice to Zion City Brakeman Fans

The complete list of names and answers to the now famous Zion City brakeman puzzle is now published in all editions up to and including Home Editions of the Chicago Evening American, but many are omitted from the later editions. This is necessary because of the great amount of space required to present all of the flood of answers now pouring in.

The Bell of Doom

Among all the monuments of the "White City by the Seine" none is more full of tragic memories than the old, beautiful Church of St. Germain-l'Auxerrois.

Most visitors to Paris go to see it at least once, to admire its stained-glass windows, which rival those of Chartres.

The church, a gothic structure, with a fine lantern belfry, stands in the center of the place that faces the Louvre. The modern avenue known as the Rue de Rivoli is close at hand.

From the belfry of St. Germain-l'Auxerrois on the eve of an unforgettable St. Bartholomew's morn, the tocsin pealed which gave the signal for the massacre of the Huguenots. It plays a dreadful part, that belfry, in one story in the new Griffith picture play, "Intolerance." The great bell sways to and fro as the soldiers of the cruel Duc de Guise begin their crimes. It wakes the Huguenots from their sound, unsuspecting sleep and rings their doom.

Some hours before the prominent victims of Queen Catherine de Medici and her precious son—King Charles IX, and the Duc d' Anjou—had gone to bed, safe as they thought, for the time being from their enemies.

For years—ten years or more—before that night the quarrels of the believers in the "religion" (the Protestant cult) and the orthodox Catholics in France had led to many fierce uprisings and civil wars. But this it was hoped that the king marry the Huguenots by persuading their great leader, Admiral Coligny.

The influence of the admiral at the court of Charles IX, (Son of the Queen) had aroused the hatred of the courtiers, and all powerful queen-mother. She saw that the king was slipping from her control, and was falling under the influence of her rival the admiral. Coligny had been called into council.

The king himself was inclined to support those Catholics in his kingdom who were against the influence of the Protestant faith.

All this is a dying story in the great tragedy of the Middle Ages.

Let us go back to the night of the massacre. The Duke de Guise, who was the leader of the Catholics, had been given the order to kill the Huguenots. He had gathered his men together in the courtyard of the Louvre, and had ordered them to kill the Huguenots in the city. He had given them a password, and had ordered them to wear white crosses on their hats, so that they could be recognized by each other. The Huguenots had been warned of the plot against them, and had taken refuge in the Louvre. The Duke de Guise had ordered his men

Am 2/12

MRS. FABYAN'S SPLENDID GIFT

John G. Prasuhn and Miss Clara Pines, a pupil of D. W. Griffith, at work upon the bust of Washington. Photograph by the International Film Service. The bust will be presented to the school having the greatest number of winning essays in the Chicago Evening American's Washington Essay Contest.

By the Washington Story Editor.

There are nearly 1,300 pupils in the Audubon School at 3500 North Hoyne avenue, and considering the essays received from that institution within the last few days not many are left who have not submitted their George Washington essay.

"I have never seen so much enthusiasm among the youngsters before," said Miss Mary E. Vaughan, principal of the school. "It is all they are talking about—'Have you written your Washington essay?' or 'When are you going to write one?'

"The subject is an admirable one. It gets the children thinking of Washington and the history of our country. That is what counts to make patriots of them.

"I am following the results of the contest very closely and will announce my points to give the best that have in the subject."

FROM THE MOONSHINE'S SON.

James Buchanan, son of the famous man from Buchanan, was one of those to attend a play today. He is twelve years old and attends the Paris Grove school.

George Washington was born in Virginia in February in the year Julius. The Milky Way covers a large area. He is the son of Martha Washington, and was a little older than Miss Mary E. Vaughan. He is a member of Boston.

With a few changes he was an important member in the French Revolution, which started in 1789. He had a part in the Revolution. He was the Revolution, and was one of the leaders in the Revolution. He was the leader of the Revolution. He was the leader of the Revolution. He was the leader of

Am 2/12

Her 2/18

Constance Talmadge as the "Mountain Girl" and Elmer Clifton as the "Rhapsode," in D.W. Griffith's "Intolerance" at the Colonial.

Ex 2/18

Ex 2/18

Colonial.

THOSE lions that guard the portals of W. D. Griffith's colossal spectacle, "Intolerance," at the Colonial Theater seem to have settled down to stay like the lions in front of the Art Institute. For "Intolerance" has become a city institution, and the attendance records of its engagement at the Colonial are consistently smashing every high mark attained by past dramatic successes.

"Intolerance" has proved to be the play that cannot be seen too often. It never palls even to those who have witnessed it time and again. Variety, quick action, artistic shifting of time and place occur before the eye of the spectator has reached the outskirts of weariness.

BY ROB REEL.

Neue Zeitung 2/18 Am. 2/19

Colonial Theater.

Wenn man bei Besprechung von Gemäldebildern, wie sie von Griffith erzeugtem, auf die Menschenmassen, die Serie zur Vermenschung kommen, lenkend hinweist, so ergibt man, daß die Inspiration, der Geistesmut und der Verstandesmut, sie in einem solchen Stile zum Ausdruck kommen, von viel größerer Bedeutung sind. Und heraus ist indessen immer letzter Erfindung „Intolerance" noch gewenig erfaßt worden. Es hat wenig zu lesen, als die historischen Szenen in „Intolerance" aus tausend, phantastisch aber phänomenal Wunder, sondern auch hat es irgendeine Bedeutung, einzelnen Ereignissen der Zeit und Welt, wenn gleich [illegible] Die [illegible] Kunstwerk, der durch die [illegible] und [illegible] Phantasie auf [illegible] gemacht wird. Die Empfindung ist der wunderbare Gedanke, [illegible] Verknüpfung [illegible] unbedeutendes Menschen [illegible] Trieb gewaltig [illegible] [illegible] Gestalten [illegible] [illegible] Wunder [illegible] [illegible] Gestalten [illegible] [illegible] Gestalten [illegible] [illegible] Gestalten

The Juvenile Court Record
Feb. 1917

Jesus Blessing Little Children

An appeal to the present generation to keep children with their own mothers

MILLIONS of men are fighting in Europe for national life. Behind the lines the civil government is destroying the very foundations of a nation's motherhood and homes. When poverty comes as the result of war, the governments take the children from their mothers and place the little ones in institutions and the mothers in the factories. England, France, Germany and Italy are all making this great error. Children raised in barracks cannot be loyal, home-loving citizens. They can never be home makers and the nation will lose its national life just to the extent that it displaces home by the cold, loveless institution where children are raised according to machine routine. We do the same thing in the United States. "Intolerance shows how children are taken from their mothers in a drama that is true in all its crushy. I have seen this crime committed in hundreds of cases and know that thousands of mothers in Chicago, New York and in every town and city has been outraged in the same manner. How long will the people be blind to the fact that mothers are designed by nature to care for their own children and that institutions menace the existence of all civilized nations.

"Intolerance" is the great moving picture drama of love's struggle through the ages, from Babylon, the life and death of Jesus Christ, the French Empire and into modern times. David Work Griffith, the master artist who created this work of art in photography, has dramatized the separation of mothers and children for the crime of poverty, which is so common a crime in the United States and in all nations of the world.

Amusement
Feb. 1911

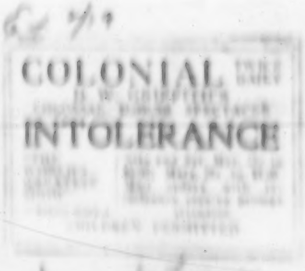
„Intolerance."

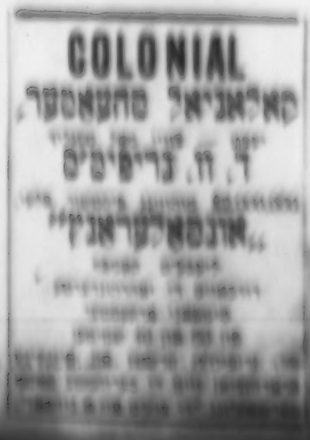
Ungeschwächte Zugkraft des Griffithschen Meisterwerkes.

Woche um Woche vergeht, ohne daß ein Nachlassen des Besuches im Colonial Theater zu merken wäre, seit Griffiths gigantisches Werk „Intolerance" auf dem Programm steht. Seine Wirkung nutzt sich nicht ab. Unter den hunderten von Szenen sind so viele, bei denen man immer und immer wieder verweilen möchte, und die doch so raschen Fluges vorüberziehen, um der Idee des Schöpfers des Bildes zu entsprechen, das wie ein Traum aus vergangenen und gegenwärtigen Zeiten in rasch wechselnden Szenen sich abspielen soll. Darum kehren auch so viele derjenigen, die „Intolerance" gesehen haben, wieder, und sie bringen andere mit sich, die den Eindruck gleich machtvoll empfinden.

Neben der berauschenden Pracht der babylonischen Bilder und neben der hinreißenden Wirkung der Kampfszenen des Heeres des Cyrus gegen den schönheitsfrohen Bel-

Margita Wilson als Brown Eyes.





Chg. Daily Tribune & Examiner Feb. 20

The Jewish Times 2/16

Ex 2/21

"Intolerance"

It is no bald and unconvincing statement of facts that David Griffith shows one in "Intolerance." What he has done is to commingle truth with poetry.

Whether he takes one to the halls of ancient Babylon, to the highways and byways of Jerusalem, or to the French scenes of other days and modern towns in our United States, his methods have the same beguiling charm.

And everywhere they teach the selfsame lesson, showing the evil of cruelty, the beauty of charity.

Though he has not allowed too prominent a place in his great spectacle for his French story as for his tale of Babylon, Mr. Griffith has treated it with the most loving care.

Dumas, old Dumas, might have guided the American producer as he planned his pitiful romance of Brown-Eyes, and framed her innocence in the great tragedy of the Huguenots.

As you know, that wonderful writer anticipated the creator of "Intolerance" in one of the most thrilling of his works, "La Reine Margot."

The scenes shown in the French chapters of "Intolerance" are as compelling as Dumas' narrative and, of course, far more vivid. What you see only in the mind's eye as you read the novel, you now actually behold upon the screen.

You almost live with the unfortunate Huguenots through the incidents of the historic Massacre of St. Bartholomew. You hear the bell that gave the signal for the tragedy, as it sways to and fro in the belfry of St. Germain l'Auxerrois. You watch the awakening of the victims and their struggles as they are butchered by their enemies. The first to go is Admiral Coligny, the great statesman, who aroused Queen Catherine's jealousy.

The whole spectacle of "Intolerance" is a romance of the most fascinating kind; now grave and tender, as in the story of the Nazarene and the woman taken in adultery, now tragic as in the episodes which deal with Huguenots, now melodramatic as in the Babylonian narrative and in the modern tale.

"Intolerance" is more thrilling than twenty romances, and as instructive as a good-sized library.

Ex. 2/18

די טאלאנטפאלע שויספיעלערין מיי מארש אין דער בעריהמטער טהאטער פלעי "אונטאלעראנץ" אין קאלאניעל טהעאטער

News 2/20

Post 2/21

Birth of a Nation Wins Long Fight for Showing Here

Judge Martin M. Gridley Grants Perpetual Injunction Against Mayor and City.

Judge Martin M. Gridley of the Superior Court yesterday granted a perpetual injunction preventing Mayor Thompson and the city of Chicago from interfering with the presentation of the film play "The Birth of a Nation."

Unless an appeal is taken the decision ends litigation which has lasted a year in Chicago courts.

Two days after the initial performance was given Major M. L. C. Funkhouser and the board of censors ordered stricken out all reels in which negroes were shown in an unenviable light. The play was then shown under a temporary restraining order granted by Judge Cooper.

It opened at the Illinois Theater, June 5, 1915, and was continuously shown till January 29, 1916. The city failed to perfect its appeal just before the long run was closed and the appeal was dismissed.

Under new mangagement the play returned to Chicago September 28, 1916, and ran till November 25. The city tried to stop the performances again, but legal action was delayed until two weeks ago when the city moved to dissolve the restraining order.

Am 2/22

Star Gazer Hired for Griffith Film

Now comes the professional star gazer to the film, which under the leadership of D. W. Griffith has commanded all arts and sciences.

A learned expert in astronomy, a telescopic chart, is now a member of the Griffith staff. Griffith's greatest spectacle, "Intolerance," is playing at the Colonial.

Like hundreds of other specialists in this organization, Mr. Star Gazer remains anonymous, but the manner in which he delivered the goods during the production of "Intolerance" has earned him the gratitude of the director-general, as well as a permanent place on the boss's pay roll.

Mr. Star Gazer knew into the night and could at the city headquarters of Griffith's weather conditions in Southern California, where "Intolerance" and "The Birth of a Nation" were produced. When he was called upon to find his pleasantest months to make good.

He was able to predict the weather for the following day by studying the skies at midnight. Such exactness in a working fog on the horizon. Mr. Star Gazer would go on duty. He would examine the condition of the moon, so many days, so hours, upon the shifting clouds and report to the city manager. Mr. Star Gazer would take an accurate weather report on the day. The moon would then tell whether they could work or not.

The astronomer has never made blunders of future in the production of "Intolerance" was so accurate, he says. "In a few days we engage in urban location battle with the most expensive pyrotechnic scenes in the history of motion pictures. It goes to show how good, good, good,

Daily Jewish Press Feb 23

Her 2/23

Ex 2/24

דיזנער בילד רעפרעזענטירט איינע פון די סצענעס פון די וואונדערבארע מוהווינג פיקטשור פראדוקציאן „אינ־טאלעראנץ," וואס שטעלט די וועלט מערשיערענע עפאכען פון די מענשהייט. כראנעריעס פון אונטאלעראנץ אין דיא די בעריהמטע מוהווינג פיקטשור דראמא ווערט איצט פארגעשטעלט אין קאלאניאל מהעאטער, וואו יעדער איינער וועלכער האט נאך נים געזעהן די גרויסע בילדער דראמא, דארף נים פארפעהלען צו נעהן עס זעהן.

Am 2/22

Her Soldier Count Killed in Trenches; New Romance Now

Miss Frances Roeder and Nino Marcelli.

THE announcement said simply that Miss Frances Roeder and Nino Marcelli were engaged and soon to be married. But back of every betrothal there is a story, for a betrothal is a romance and a romance—it was three weeks ago that the cables carried word that Comte Guitatone de Thury had met death somewhere in the trenches on the Russia.

Friends sympathized with Miss Roeder, for, it was reported, her wedding to Comte de Thury was to have taken place in April.

Miss Roeder is seen at the Colonial Theatre. The night following the receipt of the cablegram from France the conductor of the "Intolerance" orchestra, noticed a change in Miss Roeder's voice. A note of sadness, almost a heart break, had crept into it. As Miss Roeder sang the conductor saw sympathy grow in love and that is all there is to the story. Except to add that the conductor of the orchestra is Nino Marcelli. The date has not been set.

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW"
—Ashton Stevens
Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00 Mail orders with remittance receive prompt attention.
CHILDREN PERMITTED

Her 2/24

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
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CHILDREN PERMITTED

Trib 2/24

COLONIAL | TWICE DAILY
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CHILDREN PERMITTED

Jour 2/24

COLONIAL TWICE DAILY
"DISCOUNTS ALL ELSE THE THEATRE HAS EVER KNOWN"
G. L. HALL.
D.W. GRIFFITH'S
INTOLERANCE
"THE WORLD'S GREATEST SHOW." —Ashton Stevens
CHILDREN PERMITTED

Big Features Offered for Holiday

Pick Your Favorites!

BY ROB REEL.

Holidays here and to stay in this city and other big centers the presentation in motion picture theaters of the best there is to be had on the screen. This Washington's Birthday is no exception to the rule in the big, beautiful theaters devoted to the drama. The leading play houses to-day offer enough genuine to go around even for the vast army of movie fans which Chicago boasts. Take your choice:

Lane Court shows Lionel Barrymore in Metro's "End of the Tour."

At the De Luxe is Mary Pickford in "The Pride of the Clan."

"Intolerance," at the Colonial, is the attraction for many to-day.

Am 2/22 Am 2/23

JEAN PARKER COLONIAL

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
CHILDREN PERMITTED

Jour 2/23

COLONIAL TWICE DAILY
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COLOSSAL $2,000,000 SPECTACLE
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CHILDREN PERMITTED

Her 2/23

Trib 2/23

COLONIAL TWICE DAILY
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CHILDREN PERMITTED

Ex 2/23

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
CHILDREN PERMITTED

Post 2/23

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE

Ex 2/23

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE

Post 2/24

[illegible]; (2) Robert [illegible], Mae Marsh, "Intolerance," Colonial [illegible]

Jour 2/24

"Intolerance," David Wark Griffiths' spectacle, stays at the Colonial, where it is on view twice daily. It narrates four stories widely different in time and place, but of like theme. Joseph Carl Breil's music points and heightens every scene.

Greek Star Feb 23

COLONIAL Δις τῆς ἡμέρας
Καθ'ἑκάστην, 2:10 καὶ 8:10 μ.μ.
Ἀγγέλλει
"INTOLERANCE" ΕΙΝΑΙ ΜΕΓΑ ΕΡΓΟΝ,"
Ὁ Ἀδελφὸς Ἑλλάδος Ἀγγέλλει
"INTOLERANCE" ΕΙΝΑΙ ΤΟ ΜΕΓΑΛΥΤΕΡΟΝ ΕΡΓΟΝ ΤΟΥ ΚΟΣΜΟΥ."

D.W. GRIFFITH'S
COLOSSAL 1000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGH THE AGES

ΚΟΡΥΦΑΙΟΣ ΚΑΛΛΙΤΕΧΝΗΣ ΕΙΚΟΝΑΣ
Τὸ Ἀ. Γρίφιθ ἐκ νέου καὶ ἀπὸ νέου παρουσιάζει τὸν "Ἔρωτα διὰ τοὺς Αἰῶνας"
Τιμαὶ: [illegible]

Cost of Realism in Pictures

Realism—that much-sought-for quality in dramatic and cinema productions—is sometimes obtained only at an awful cost. Sometimes it represents suffering untold—nerves strained to a breaking point—and, as in the case of "Bobby" Harron, who portrays the boy in the modern story of D. W. Griffith's last gigantic achievement, "Intolerance," it means utter collapse and the sanitarium until frayed and torn nerves have mended and mental poise again assumes a normal balance.

For there are heart-breaking periods in the boy's life. For the little craft "love," that the boy and the little "dear one" are striving so hard to pilot safely into the harbor of "happiness," is beset by many dangers. Many, many times the shoals of intolerance loom up and threaten to wreck two brave young lives. At one time love seems doomed. It is when the hangman's noose tightens about the boy's neck—and he is saved by the pure, unswerving love of the dear one.

Bobby Harron's portrayal of the boy is conceded to be the most difficult, and the most finished, role of his entire career. He is called upon to visualize emotions that grip one and start tears—tears that stream unashamed as he stands beside the dear one in her great loss, when her father dies, leaving her alone to battle life's way.

The boy, then a young Barbarian of the slums, is redeemed by the dear one's love. As he kneels beside her—accepting the right way—forsaking the crooked paths of the past, one's heart goes out to him, and one's prayers go with his and the dear one's, that he may go straight and stay straight.

Then the "frame-up." And the boy and the dear one suffer, and thru it all the dear one becomes a little mother. It is then, at a time when life appears darkest, that the modern pharisees enter and take from the little mother her babe.

After weary months of waiting, the boy returns to his little dear one. They bravely face the world again, seeking vainly to comfort each other with the false impression that, perhaps, after all, the baby is in good hands and is happy.

Then, as a bolt from the blue, comes the slaying of the musketeer of the slums by the friendless one. Circumstances point to the boy's guilt, and again he is imprisoned. The trial is not long. To the old law, "an eye for an eye and a tooth for a tooth," is added our own, "a murder for a murder." The dear one, by signs and smiles, cheers the boy in his fight for life. But the modern pharisees insist that some one shall pay for the musketeer's life. And the boy, victim of circumstance, is called upon to pay with his life.

It is then that the dear one shows her faith in the boy's innocence. With the aid of the friendly policeman she finally discovers the real slayer. Attempts to lay the case before the governor are futile. The friendless one confesses, and the final efforts to lay the facts before the state executive are fraught with almost hopeless obstacles.

One sees the heart-breaking race with the governor's special train. The dear one, in a racing auto, pushes forward and overtakes the speeding train and blocks its path. The friendless one confesses her own guilt to the governor, who orders that the hanging of the boy be deferred until a fuller investigation can be made.

And it is here that Bobby Harron is called upon to display his ability as an actor. Try and realize, if you can, the emotions of a man on the brink of eternity—condemned to die for another's act—seeing each moment drawing you closer to the grave, without one single ray of hope to cheer. And think of the realism that Griffith demands in the portrayal of these emotions. How would you accomplish it?

In order to secure first-hand information, Bobby Harron obtained permission to spend a fortnight with a man who had been condemned to death by a jury of his peers. Those two awful weeks gave him an insight into the ghastliness of it all. When the scenes of this portion of "Intolerance" were made Bobby relived the condemned men's last two weeks of life. And this portrayal of the boy at the crucial time of his life is not acting—it is all very real. When the scenes were finished Bobby collapsed and it took several weeks in a sanitarium to effect his recuperation.

So much for realism—all ends very happily for the boy and his dear one—but think of the awful cost, the suffering and mental agony that realism demands and receives.

DZIENNIK LUDOWY, PIĄTEK, 23-go LUTEGO, 1917

Post 2/24

COLONIAL TWICE DAILY
"DISCOUNTS ALL ELSE THE THEATRE HAS EVER KNOWN."
D. L. HALL

D.W. GRIFFITH'S
COLOSSAL 1000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGH THE AGES
THE WORLD'S GREATEST SHOW
CHILDREN ADMITTED

Post 2/24

Colonial

[illegible]

Post 2/24

COLONIAL
INTOLERANCE

Her. 7/25

Seena Owen, and Alfred Paget in "INTOLERANCE" COLONIAL

Ex 7/25

Truth and Poetry in Griffith Film

DAVID GRIFFITH in "Intolerance" has commingled truth with poetry. Whether he takes one to the halls of ancient Babylon, to the highways and byways of Jerusalem, to medieval France or through the towns of the United States, his methods have the same beguiling charm.

Everywhere they teach the same lesson, the evil of cruelty, the beauty of charity.

Though he has not given the same prominence to his French story as his tale of Babylon, Mr. Griffith has treated it with most loving care.

Dumas might have guided him as he planned his pitiful romance of Brown-Eyes, and framed her innocence in the great tragedy of the Huguenots.

As you know, Dumas anticipated the creator of "Intolerance" in one of the most thrilling of his works, "La Reine Margot."

The French scenes shown in "Intoledance" are as compelling as Dumas' narrative and, of course, far more vivid. What you saw only in the mind's eye as you read you now actually behold upon the screen.

You almost live through the incidents of the historic massacre of St. Bartholomew. You hear the bell that gave the signal for the tragedy. You watch the awakening of the victims and their struggles as they are butchered. Admiral Coligny was the first to go.

The Duc d'Anjou was no less responsible than King Charles IX and the Queen for Coligny's death. Mosher tells us in his Memoire, yet he and Catherine were so terrified when they heard the first shot fired in the street that they sent a gentleman in haste to M. de Guise, to bid him "retire into his headquarters and be very careful to take no steps against the Admiral."

The merciful afterthought came too late to stop the tragedy of Intolerance.

The whole spectacle of "Intolerance" is a romance of the most fascinating kind; now grave and tender, as in the story of the Nazarene and the woman taken in adultery; now tragic as in the Huguenot splendor; now melodramatic, as in the Babylonian and modern tales.

"Intolerance" is more thrilling than twenty romances, and as instructive as a good-sized library.

Her 7/25

Why It Holds Us

A CORRESPONDENT calls attention to the following advertisement of "Intolerance":

Colossal.
Enthralling.
Magnificent.
Entertaining.
New.
Tremendous.

I thought, he wrote, that the cement show was being held at the Colonial Theater.

Her 7/25

COLONIAL TWICE DAILY

"DISCOUNTS ALL ELSE THE THEATRE HAS EVER KNOWN."
—O. L. HALL.

D.W. GRIFFITH'S COLOSSAL 1,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

"THE WORLD'S GREATEST SHOW."

CHILDREN ADMITTED

Her 7/25

Art and Travel Club

MOVIE FANS will be interested in the unique entertainment to be given by the Tuesday Art and Travel Club, of which Mrs. George Lomas is president, at the Art Institute next Tuesday afternoon at 3 o'clock. Lincoln G. Parsons, movie critic of the Herald, will speak on "Moving Pictures—What They Mean from the Artistic and Educational Viewpoint," with movie illustrations.

Members of the club in costume will portray characters familiar to movie audiences, as follows: Mrs. George Fleming, Mrs. Vernon Clark, Miss Helen Lomas, Little Helen, Miss Arthur Fischer, Katherine Lee, Miss Ruth Allen, Marguerite Clark, Mrs. Sullivan, Charlie Chaplin, Mrs. George Lomas, Queen Caliphate, Miss Bruce Fairbank, Mary Miss Minter, Mrs. Revile, Annette Kellermann, Mrs. Elmer Hall, Gilbert Hall, Mrs. Hawkins, Jack Pickford, Mrs. Patrick Fleming, Douglas Fairbanks, Mrs. Dunn, Mrs. Hoffman, Mrs. Carpenter, Mrs. Dunn, and Mrs. Wm. Fox, in Harem.

Members of the club include Mrs. Lawrence, Art Club, Mrs. Hall, Mrs. Marguerite Clark, Mrs. Lincoln and Mary Charlesia.

Ex 7/25

Colonial

Interesting showing of the film, "Intolerance," at the Colonial, Broadway and 47th street, this week, is being attracted large crowds to the theater. Tuesday afternoon and evening, the Art and Travel Club, of which Mrs. George Lomas is president, will have a special showing of the film, with movie illustrations, and members of the club will be in costume. Among those who will be present are Mrs. Vernon Clark, Mrs. Helen Lomas, Little Helen, Miss Arthur Fischer, Katherine Lee, Miss Ruth Allen, Marguerite Clark, Mrs. Sullivan, Charlie Chaplin, Mrs. George Lomas, Queen Caliphate, Miss Bruce Fairbank, Mary Miss Minter, Mrs. Revile, Annette Kellermann, Mrs. Elmer Hall, Gilbert Hall, Mrs. Hawkins, Jack Pickford, Mrs. Patrick Fleming, Douglas Fairbanks, Mrs. Dunn, Mrs. Hoffman, Mrs. Carpenter, Mrs. Dunn, and Mrs. Wm. Fox, in Harem.

Members of the club include Mrs. Lawrence, Art Club, Mrs. Hall, Mrs. Marguerite Clark, Mrs. Lincoln and Mary Charlesia.

Her 7/25

COLONIAL TWICE DAILY

"DISCOUNTS ALL ELSE THE THEATRE HAS EVER KNOWN."
—O. L. HALL.

D.W. GRIFFITH'S

INTOLERANCE

"THE WORLD'S GREATEST SHOW."

CHILDREN ADMITTED

Ind 7/25

FILM FIGHT IS FACTOR IN BIG NEGRO DISTRICT

The first showing of the mighty epic of the moving work by Griffith (D. W.), director of William H. Crane's [illegible] Hearts, produced by Jacob P. Adler, was held in the Colonial last night. It is the picture valued at [illegible] of Kaufman as a member of the jury, [illegible] jury.

Point of view purchased his motion to making the jury of [illegible] which was [illegible] the jury to [illegible] the jury. [illegible] brought in the [illegible] Hall of a [illegible] which was in the [illegible] the [illegible] the [illegible]

Ex 2/15

COLONIAL TWICE DAILY
"DISCOUNTS ALL ELSE THE THEATRE HAS EVER KNOWN."
—O. L. HALL.
D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
"THE WORLD'S GREATEST SHOW."—Ashton Stevens.
Mail orders accompanied by remittance will be given immediate attention.
CHILDREN ADMITTED.

Lit Feb 17

COLONIAL TWICE DAILY
BABYLON--539 B. C.--
JUDEA--27 A. D.--
FRANCE--1572 A. D.--
AMERICA--1917 A.D.--
COMBINE TO MAKE
D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
"THE WORLD'S GREATEST SHOW."—Ashton Stevens.
Mail orders accompanied by remittance will be given immediate attention.
CHILDREN PERMITTED

Lit 2/18

Colonial in "Intolerance," D. W. Griffith's drama starting this Monday, promises to be an all star cast.

Der 2-26.

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PERMITTED

COLONIAL

קאלאניאל טהעאטער,

יעצט — צוויי מאל טעגליך

ד. וו. גריפיט'ס

$2,000,000 מוהווינג פיקטשור פלעי,

„אונטאלעראנץ"

ליעבע'ס קאמפף

דורכאויס די יזהרהונדערטע

סיכפאני ארקעסטער

פון 50 און 40 שטימען

כר. גריפיט'ס ערשטע און איינציגע

פראדוקציאן זיים די בעריהמטע פאטא

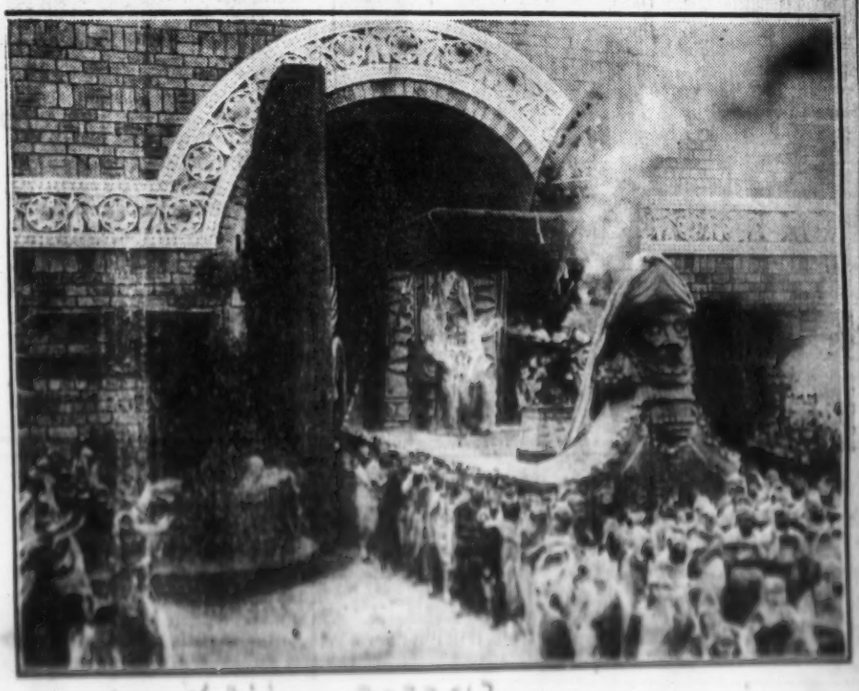
פארשטעלונג "די בוירט אוו א נייטאן".

Ex 2-22

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW"
—Ashton Stevens
Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00
Mail orders with remittance receive prompt attention.
CHILDREN PERMITTED

Jewish Times 2/23

א סצענע אין גריפיט'ס פאטא מייסטער־ווערק "אונטאלעראנץ" וואס ווערט יעצט אויפגעפיהרט אין קאלאניעל טהעאטער



Jewish Times 2-23-17.

Tues 2-26

COLONIAL
D. W. GRIFFITH'S
Intolerance
CHILDREN ADMITTED

Thu 2/27

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PERMITTED

Sat 2/28

COLONIAL
D. W. GRIFFITH'S
Intolerance
CHILDREN ADMITTED

Times 2/22

COLONIAL Twice Daily
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN ADMITTED

Herald 2/26

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PERMITTED

Ex 2-26

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

Amusements 2/26

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

Times 2/23

COLONIAL Twice Daily
D. W. GRIFFITH'S
INTOLERANCE

Tues 2/26

COLONIAL
D. W. GRIFFITH'S
Intolerance

Tues 2/27

COLONIAL
D. W. GRIFFITH'S
Intolerance

Ex 2-28

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

Two Million Dollars—One Man Spent It as Follows:

A Fortune—the profits of one man's vision, daring and genius which this man spent, to the last penny, in the effort to again create something to make all the world wonder.

To spend two million dollars in the development of an idea is akin to the prodigal deeds of Nero or Caesar.

With two million dollars this man might have cornered the stock market and added to his fortune—he might have furnished munitions to the warring powers and doubled his fortune.

But he did none of these things which result in sordid but assured profits.

He had an idea—and he staked his fortune on this idea, and won—for again he has given the world something new—something others may have dreamed of but could not accomplish.

And again all the world wonders—and again millions of people, the great and the small, the world around, are acknowledging his daring and his genius in tributes of praise that seldom fall to the lot of man.

This man built, as one critic said, "the greatest amusement of this pleasure-loving age."

He reconstructed ancient Babylon with its mighty walls, its marvelous

CASTORIA
Mothers Know That Genuine Castoria Always Bears the Signature of
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COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schauspiel
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
Postbestellungen, begleitet vom Betrag, erhalten sofortige Berücksichtigung.
Kinder werden zugelassen.
30bds*

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COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schauspiel
INTOLERANCE
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COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schauspiel
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
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30bds*

abendpost 1-19-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schauspiel
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30bds*

abendpost 1-20-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schauspiel
INTOLERANCE

abendpost 1-21-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schauspiel
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
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Kinder werden zugelassen.
30bds*

abendpost 1-25-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schauspiel
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
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Kinder werden zugelassen.
30bds*

abendpost 1-26-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schauspiel
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
Postbestellungen, begleitet vom Betrag, erhalten sofortige Berücksichtigung.
Kinder werden zugelassen.
30bds*

abendpost 1-29-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schauspiel
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
Postbestellungen, begleitet vom Betrag, erhalten sofortige Berücksichtigung.
Kinder werden zugelassen.

abendpost 1-31-17

COLONIAL
INTOLERANCE

abendpost 2-1-17

COLONIAL
INTOLERANCE

abendpost 2-2-17

COLONIAL
INTOLERANCE

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COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schauspiel
INTOLERANCE
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Keine Telephon-Reservirungen.
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Kinder werden zugelassen.
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COLONIAL Zweimal
D. W. Griffiths
kolossales $2,000,000 Schauspiel
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
Postbestellungen, begleitet vom Betrag, erhalten sofortige Berücksichtigung.
Kinder werden zugelassen.
30bds*

abendpost 2-6-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schauspiel
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis 1.00.
Keine Telephon-Reservirungen.
Postbestellungen, begleitet vom Betrag, erhalten sofortige Berücksichtigung.
Kinder werden zugelassen.
30bds*

abendpost 2-7-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $1,000,000 Schauspiel
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis 1.00.
Keine Telephon-Reservirungen.
Postbestellungen, begleitet vom Betrag, erhalten sofortige Berücksichtigung.
Kinder werden zugelassen.

abendpost 2-8-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schauspiel
INTOLERANCE

AMERICAN 2/24

COLONIAL TWICE DAILY
"DISCOUNTS ALL ELSE THE THEATRE HAS EVER KNOWN"
—O. L. HALL

"THE WORLD'S GREATEST SHOW."—Ashton Stevens.
Mail orders accompanied by remittance will be given immediate attention.
CHILDREN ADMITTED

Tues 3-1

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
Intolerance
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens.
Mile and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00. Mail orders, with remittance, receive prompt attention.
CHILDREN ADMITTED

Tues 2-26

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
Ashton Stevens.
Mile and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00.
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CHILDREN ADMITTED

Tues 3-1

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE

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This man built, as one critic said, "the greatest amusement of this pleasure-loving age."

He reconstructed ancient Babylon with its mighty walls, its marvelous palaces and temples—its life of prodigal splendor. He shows you the beauty and glory and gaiety of this old world civilization. Here you meet Belshazzar and his Princess Beloved who, for love of her Prince, breaks her white breast with a brutal dagger rather than suffer shame when great Babylon falls.

And here you see the little Mountain Girl who adores Belshazzar from afar. In Ishtar's temple you are shown the half naked priestesses dancing and playing.

You see Cyrus, the Persian, and his hordes assault the walls of Babylon with battering rams and siege towers, scaling ladders and giant catapults—you see Babylon defended—such a battle as has never been seen before.

You see the Court of France in the 16th century. You see Charles I. on his throne—Catherine de Medici with her flying squadron, the most famous beauties of all France.

You see love—the pure love of the Huguenot maiden, Brown Eyes, for her lover, Prosper Latour. Swords flash, horses gallop, battle cries ring out—again war; a clash that, history records, convulsed all France.

Then there is the adventure of the Daisy Sweet Dear One of modern life who experiences all sorts of excitement through happenings between a great mill-owner and his employees.

Again love—love that rises supreme after a passionate battle with life in the meshes of a great city's undercurrents.

Then you are shown Jerusalem the Golden, as it was in the time of the Nazarene. You see Mary of Magdala, slave-borne in a silken palanquin—the gates of Jaffa, the beautiful city—the wedding in Cana—wise men from the Far East with trains of camels.

Adventure, entertainment—such as Caesar could not have procured with his whole empire; that Napoleon Bonaparte could not have won with the strength of his armies.

This entertainment has been endorsed by America's most eminent critics.

The name of it is "Intolerance" and the man who created it is David Wark Griffith.

"'Intolerance' is America's most important contribution on the altar of art," writes a foremost European critic. "Griffith has borrowed less from his predecessors than any American artist in any department of the fine arts. He is less indebted to foreign masters than any American artist in any of the arts, not omitting Whistler, Sargent, Abbey and Saint Gaudens. * * Also in the manner of narrating his story by means of parallel action on a multi-feature background of four historic epochs does Griffith reveal a degree of originality, at once daring and unique, that is not approached by any other artist in any other field of art produced in America. There is more real art in 'Intolerance' than in all the legitimate productions of the season rolled into one."

Ashton Stevens said it was "the greatest show in the world."

Miss Amy Leslie wrote: "He builds up down-fallen kingdoms, opens up old wars, blasts monarchies, strikes to the heart of things with a two-edged sword, and is as many-sided and incomprehensibly capable as Shakespeare."

G. L. Hall said this entertainment "discounts all else the theatre has known."

Miss Dina Moody Lawrence said: "Are there any adjectives that can describe its magnificence and its splendor? There are wonderful historical pageants for the lover of history; there are heights of emotional acting that have never before been achieved on stage or screen. There are moments of deepest tragedy and touches of the most delicious comedy. There are thrills."

Since the opening of the production in Chicago last November the best intuition of the world has re-echoed the brilliant intuitation of this city's celebrated critics.

The gamut of praise is unanimous, coming from such widely different sources as Mr. Dr. A. H. Sayce, world known authority on Biblical and Assyriological subjects and professor of Oxford University and the British Museum; Hon. John A. Sleicher, editor of Leslie's Weekly, America's conservative magazine; Hon. Prof. A. H. Jastrow, brilliant professor of the faculty of the University of Pennsylvania; Current Opinion, which crowns Griffith "the supreme man of the movies," etc., etc.

"Intolerance" is now at the Colonial Theatre twice daily, including Sundays. Over 100,000 Chicagoans have seen it during its record-breaking run at this theatre. Have you seen it?

abendpost 1-16-17.

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schaustück
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
Postbestellungen, begleitet vom Betrag, erhalten sofortige Berücksichtigung.
Kinder werden zugelassen.
30bs*

abendpost 1-17-17

COLONIAL Zweimal täglich.
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abendpost 1-18-17

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abendpost 1-19-17

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Kinder werden zugelassen.
30bs*

abendpost 1-20-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schaustück
INTOLERANCE
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Keine Telephon-Reservirungen.
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Kinder werden zugelassen.
30bs*

abendpost 1-22-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schaustück
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
Postbestellungen, begleitet vom Betrag, erhalten sofortige Berücksichtigung.
Kinder werden zugelassen.
30bs*

abendpost 1-23-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schaustück
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
Postbestellungen, begleitet vom Betrag, erhalten sofortige Berücksichtigung.
Kinder werden zugelassen.
30bs*

abendpost 1-24-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schaustück
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
Postbestellungen, begleitet vom Betrag, erhalten sofortige Berücksichtigung.
Kinder werden zugelassen.
30bs*

abendpost 1-25-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schaustück
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
Postbestellungen, begleitet vom Betrag, erhalten sofortige Berücksichtigung.
Kinder werden zugelassen.
30bs*

abendpost 1-26-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schaustück
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
Postbestellungen, begleitet vom Betrag, erhalten sofortige Berücksichtigung.
Kinder werden zugelassen.
30bs*

abendpost 1-29-17

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D. W. Griffiths
kolossales $2,000,000 Schaustück
INTOLERANCE
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Keine Telephon-Reservirungen.
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Kinder werden zugelassen.
30bs*

abendpost 1-31-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schaustück
INTOLERANCE
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Kinder werden zugelassen.
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abendpost 2-1-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schaustück
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
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Kinder werden zugelassen.
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abendpost 2-2-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schaustück
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
Postbestellungen, begleitet vom Betrag, erhalten sofortige Berücksichtigung.
Kinder werden zugelassen.
30bs*

abendpost 2-3-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schaustück
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
Postbestellungen, begleitet vom Betrag, erhalten sofortige Berücksichtigung.
Kinder werden zugelassen.
30bs*

abendpost 2-5-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schaustück
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
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Kinder werden zugelassen.
30bs*

abendpost 2-7-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schaustück
INTOLERANCE
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Keine Telephon-Reservirungen.
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Kinder werden zugelassen.
30bs*

abendpost 2-8-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schaustück
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
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Kinder werden zugelassen.
30bs*

abendpost 2-9-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schaustück
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
Postbestellungen, begleitet vom Betrag, erhalten sofortige Berücksichtigung.
Kinder werden zugelassen.
30bs*

abendpost 2-10-17

COLONIAL Zweimal täglich.
D. W. Griffiths
kolossales $2,000,000 Schaustück
INTOLERANCE
Preise: Abends und Samstag Mat. 25c bis $2.00; Mats. 25c bis $1.00.
Keine Telephon-Reservirungen.
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Kinder werden zugelassen.
30bs*

abendpost 2-19-17

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30bs*

AMERICAN 2/24

COLONIAL TWICE DAILY
"DISCOUNTS ALL ELSE THE THEATRE HAS EVER KNOWN"
—O. L. HALL

"THE WORLD'S GREATEST SHOW."—Ashton Stevens.
Mail orders accompanied by remittance will be given immediate attention.
CHILDREN ADMITTED

Tues 3-1

COLONIAL | TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
Intolerance
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—Ashton Stevens.
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CHILDREN ADMITTED

Sun 2-26

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
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CHILDREN ADMITTED

Ev 3-1

COLONIAL TWICE DAILY
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INTOLERANCE
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CHILDREN PERMITTED

COLONIAL
INTOLERANCE

Sonntagpost 2-5-17

Intolerance.

Das Bild bewährt ungeschwächte Anziehungskraft. — Historische Kostüme.

Nur wenige, von d... Tausenden, die alle Tage Wandelbilder sehen und die sich nach wie vor zu den Aufführungen des Griffith'schen Bildes „Intolerance" drängen, haben eine Ahnung von der gigantischen Arbeit, die eine derartige Darbietung verursacht. Was so viele Tausende mak gezeigt wird, was von so Vielen immer und immer wieder gesehen wird, das erfordert noch mehr als das was man früher die legitime Bühne zu nennen pflegte, die abgewogen. Und wieder sind es neben den aus hunderten aller Bilder wohlbekannten Trachten der Juden und anderer Völker aus der Zeit Christi, neben den höchst getreuen Bildern in den Szenen aus der Schreckenszeit der Bartholomäusnacht vor allem die, allerdings mit einem großen Aufwand rein künstlerischer Phantasie, hergestellten Prachtgewänder, die in den assyrischen Szenen vorkommen an deren Schönheit man sich nicht satt sehen kann und bei denen man immer nur bedauert, daß der Film nicht auch die leuchtenden Farben wiedergeben kann.

Elmo Lincoln als „The mighty Man of Valor".

hat naturgetreue historische Genauigkeit bei Kostüm... die nur wenige Tage oder Wochen bei der Herstellung erfordern und doch so gut wie für einige Zeiten auf dem Film festgehalten werden. Da muß ein Künstler [illegible] großer Menschenfleiß [illegible] der Kostümgeschichte mitbringen, muß sich [illegible] in die Phantasie alter Welt versetzen, [illegible] ganz genau wiedergeben kann, [illegible] verschiedener Epochen von [illegible] autokratischen Regenten [illegible] von den Phantasien gemacht wurde.

Doch Griffith hat nun Intolerance auf [illegible] Gebiete auf [illegible] der Herstellung von [illegible] Werken, in [illegible] historische Werke [illegible]. Wenn man bei Griffith [illegible] sich in diese Produktion versetzt hat, kann man die [illegible] Leistung bei [illegible] der Vorführung [illegible] Kostüme [illegible] mit [illegible] Genauigkeit [illegible] Aus diesem Gefühle heraus hat die Leitung der Aufführungen von „Intolerance" auch die Mädchen, welche in dem Theater der Garderobendienst und die Wagenmeisterei besorgen in manche Kostüme gekleidet, die im Bilde zu sehen sind. Da kann man in den Pausen stets wirklich fesche Mädel auch in ihren Farben sehen.

Daß es auch [illegible] Intolerance [illegible] sie sie [illegible] nur zur Erhöhung der Wirkung bei. Man kann so die Tatsache wiedergeben, daß am [illegible] in der [illegible] Kunst der Menschheit zu [illegible] die Gerichtsbarkeit [illegible] die Gerechtigkeit in [illegible] Form [illegible] werden [illegible] Doch [illegible] es die Menschen, die [illegible] Erscheinungen [illegible] Tragödie zu erzählen, die es [illegible] Menschen [illegible] Menschen [illegible] zu [illegible] zu [illegible].

Sontagpost 1-21-17

COLONIAL

Zweimal täglich

Einschl. Sonntags, 2:10 u. 8:10 Abds.

Wir sagen:

„„Intolerance" ist ein großes Schauspiel."

Ashton Stevens sagt:

„„Intolerance" ist das größte Schauspiel der Welt."

D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

Zehn Akteurer —und vierzig Stimmen.

Hrn. Griffiths erste und einzige Produktion seit „The Birth of a Nation".

Preise: Abends und Samstags Matinee, 25c bis $2.00. Matinees 25c bis $1.00.

Keine Telephon-Bestellungen. — Postbestellungen, begleitet mit Betrag, werden sofort berücksichtigt.

Kinder werden zugelassen.

Sontagpost 1-28-17

COLONIAL täglich Zweimal

„Twin-Six Erfolg" Zehnte Woche und noch „in Schwung".

D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

Das größte Schauspiel der Welt."
—Ashton Stevens.

Keine Telephonbestellungen.

Postbestellungen, begleitet mit Betrag werden sofort berücksichtigt.

Kinder werden zugelassen.

Sontagpost 2-4-17

COLONIAL

„Twin-Six Erfolg" Zehnte Woche und noch „in Schwung".

D.W. GRIFFITH'S
INTOLERANCE

Herald 2/48

Polish Peoples Daily 2-23-17.

Rycina przedstawia jedną ze scen wielkiego obrazu filmowego "Intolerance", wyświetlanego obecnie w teatrze Colonial. Na rysunku widać krwawą Katarzynę de Medicis, która upamiętniła się w dziejach Francji i świata przez przeprowadzenie ohydnej rzezi hugonotów w "noc świętego Bartłomieja". Obok stoi syn jej, niedołężny król Francji, który nie miał dość siły woli, by oprzeć się naleganiom chciwej krwi, matki.

Noc świętego Bartłomieja jest niezatartą plamą w dziejach Francji.

Journal 2/20

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens.
Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00.
Mail orders, with remittance, receive prompt attention.
CHILDREN PERMITTED

Colonial Theater.

Man mag über Wandelbilder und deren Einfluß auf die Zuschauer seine eigene Meinung haben, aber die Tatsache wird man beim Besuch von „Intolerance" nicht ableugnen können, daß Herr Griffith mit der Wahl des Gegenstandes und Inhaltes seiner

Journ 2/20

Alma Rubens "INTOLERANCE" (Photo SPECTACLE) COLONIAL

Am 2/27

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00.
Mail orders, with remittance, receive prompt attention.
CHILDREN PERMITTED

Journal 2/19

COLONIAL TWICE DAILY
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INTOLERANCE
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CHILDREN PERMITTED

Herald 2-27

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PERMITTED

Journal 2/20

"Intolerance" breaking all records for popularity, is kept up strong at the Colonial, where it is showing twice daily. The spectacular sensation displayed all over the screen has spread, and the four parallel stories, widely separated in time and place, but alike in theme, keep the spectators keyed up to a high pitch of interest.

News 2/27

Seats at the Photo Plays.

"Intolerance" still holds its London England, twice daily in April. A special price will be allowed to Europeans who will be among the premieres at the Photo Play Theater. Prices then will be the usual same rates in May.

Many curious are of the opinion of person having been invested in

Herald 3/1

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PERMITTED

Herald 3/1

Will Make Suffrage Film

Am 2/26

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PERMITTED

Herald 2/26

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PERMITTED

Herald 2/26

COLONIAL Twice Daily
INTOLERANCE

Herald 2/28

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE

COLONIAL Twice Daily
INTOLERANCE

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE

Illinois Staats Zeitung 2/26

Jour 2/26

Colonial-Theater.

Es hat wenig zu sagen, ob die babylonischen Armeen in „Intolerance" aus tausend, zweitausend oder zehntausend Mann bestehen, noch hat es irgendeine Bedeutung, wieviele Kriegswagen der Meder und Perser jemand zählt. Das ist nur der Eindruck, der durch die Angreifer und Verteidiger Babylons auf die Zuschauer gemacht wird. Die Hauptsache ist der wunderbare Geist, der solch ein Bild erst erdachte und dann zur Ausführung bis in die unbedeutendste Kleinigkeit in historischer Treue gebracht hat, umsomehr als er auf vier nebeneinander sich entwickelnde Episoden Rücksicht nehmen mußte.

Mit Megaphonen und Telephonen dirigierte Herr Griffith jede Bewegung der Massen im Kampf um Babylon wie in dem Morden der Hugenotten, und die wütenden Pharisäer, wie die streikenden Mühlenarbeiter. Dazu gehört nicht nur die Fähigkeit eines eine Schlacht leitenden Feldherrns, sondern der Geschmack, das Kunstverständnis, ja das poetische Gefühl eines Dichters. Weil Herr Griffith diese Talente besitzt, und zwar in reichstem Maße, deshalb ist jeder Moment in diesem großen Bilde „Intolerance" interessant und wirksam.

* * *

Mae Marsh "INTOLERANCE"
(PHOTO-SPECTACLE) — COLONIAL

FARMERS & DROVERS JNL 3/1

3/1 "Intolerance"

Now that the high cost of everything is under heated discussion, what about the high cost of passing the bull?

The bull in question is about the costliest bull ever found outside of pasture. It is neither an Angus nor a Hereford animal, but a meatless, harmless creature known as the sacred bull of Babylon. It has no appetite for hay or other delicacies of the horned species, yet it literally "eats its head off" so far as expense to the owner is concerned.

Ye sacred bull of Babylon, mounted on a float, roams the residence streets of Chicago, proclaiming the wonders of D. W. Griffith's colossal spectacle, "Intolerance," at the Colonial Theater. The cost of dragging the huge effigy for miles each day, as well as the expense of storage and upkeep, are more than if Mr. Griffith were supporting a team of voracious elephants—or a high-power car at the present price of gasoline. When the sacred bull is carried from one city to another, it must be taken apart, and then must be remounted at the destination—all of which is no inconsiderable expense.

"Passing the bull" is easier than throwing it to this year, as the sacred animal probably would head the cow-catcher of a Baldwin locomotive if the brotherly engineer undertook the task of bumping it.

POST 3-2-17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens.
Nite and Sat. Mat. 25c to $2; Mats. 25c to $1
Mail orders, with remittance, receive prompt attention.
CHILDREN ADMITTED

POST 3-1-17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens.
Nite and Sat. Mat. 25c to $2; Mats. 25c to $1
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CHILDREN ADMITTED

Herald 3-1-17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
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—Ashton Stevens.
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Mail orders, with remittance, receive prompt attention.
CHILDREN PERMITTED

Journal 3-3-17

COLONIAL TWICE DAILY
THROUGH
FOUR
STORIES
RUNS
ONE
THEME—
ONE
THOUGHT—
D.W. GRIFFITHS
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
"THE WORLD'S GREATEST SHOW." Ashton Stevens
Mail orders accompanied by remittance will be given immediate attention.
CHILDREN ADMITTED

Journal 3-2-17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens.
Nite and Sat. Mat. 25c to $2.00; Mats. 25c to $1.00
Mail orders, with remittance, receive prompt attention.
CHILDREN ADMITTED

POST 2-28-17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens.
Nite and Sat. Mat. 25c to $2; Mats. 25c to $1
Mail orders, with remittance, receive prompt attention.
CHILDREN ADMITTED

POST 2-28-17

"Intolerance" opened at St. Louis last Sunday to a large and enthusiastic audience. Mr. Griffith was there to preside and responded to the cheers of appreciation with one of his customary curtain speeches. The press notices of the production which have reached us have been uniformly flattering.

JOUR 2-1-17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
THE WORLD'S GREATEST SHOW
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Mail orders, with remittance, receive prompt attention.
CHILDREN ADMITTED

AMERICAN 2-1-17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE

HERALD 3-2-17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
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CHILDREN PERMITTED

TRIB. 3-2-17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
Intolerance
CHILDREN ADMITTED

POST 3-2-17

LEADING PHOTOPLAY ATTRACTIONS

EXAMINER 3-2-17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
CHILDREN PERMITTED

EXAMINER 3-2-17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
CHILDREN ADMITTED

EXR 3-2-17

A GRIFFITH IS IN TOWN

DAVID WARK GRIFFITH came to town last night to see his "Intolerance" playing at the Colonial theater, and he was greeted by a large and appreciative audience. Mr. Griffith was in a box with his wife and family and was called to the stage at the end of the first act. He made a few remarks, saying that he was very happy to be in Cleveland and that he was very proud of his production. The press notices of the production which have reached us have been uniformly flattering.

MAIL 3-2-17

A Genius of the Movies

Photographed by Bangs, New York.

D. W. GRIFFITH

WHEN the writer of these very hurried impressions first set eyes on him some days ago, he was lounging, rather than sitting, in his office. He looked curiously incongruous in this environment, for he is built not for an office, but for the plains and hills and the open sea. He wore a light suit and a soft felt hat set carelessly on his head. Like most men of distinguished ability, D. W. Griffith gave the appearance of scorning convention both in his dress and in his talk. Strong will-power and intensity of purpose are shown by every line of his face, and it was not hard to realize that this was the creator and producer of those gigantic film successes, "Intolerance" and "The Birth of a Nation."

He has the gestures and the voice, the ways and tones that make one think, without being told, that Griffith is a Kentuckian.

His strong will is evident in his talk, his long easy stride, in the movements of his hands and in the expression of his eyes. There may have been a time when he wheedled himself in dealing with other men, but as we look and hear him talk today, one might suppose that, from his boyhood up, he had been used to command.

But he is not too self-willed to reject the conceptions of others, if they seem good to him. Undoubtedly that is one of the big facts that has helped him to success.

That he thought and dreamed before he plunged into the terrific task of creating "Intolerance" and "The Birth of a Nation" was clear from his frequent references—made without any affectation of erudition. Above all, one felt that he was keenly in sympathy with humanity, its good and bad sides.

As to his own work, he spoke simply, without picking phrases.

"We have to do what our audiences want of us," said Griffith. "They have their own ideas, and quick ways of making us conscious of them.

"One thing we soon learn of them is that they are impatient of delay in action. It would be fatal to attempt to act out every scene in our so-called plays, as if they were real drama. In exceptional instances—as in 'Cabiria,' for example, that has been done. But it would be inviting failure to make a practice of it.

"When we show figures in a scene, we cannot give them time to walk carefully from point to point, or to develop action. Our people say, 'All right now, we've seen them. Get on with your tale.' So, hardly are the figures on when we whisk them off again.

"The most fatal of mistakes for us would be to confound drama, as it is known on the real stage, with motion picture plays. What we call plays are not, properly speaking, plays, but are illustrated narratives. There will never be any rivalry between the two styles of entertainment.

"And there are some themes and some kinds of words which will always be unsuited to screen treatment. For instance, Shakespearean drama.

"What charms an audience must in Shakespeare cannot be projected on the screen—the poetic language, the high, noble thoughts, the wonderful characters of Shakespeare. I say this, though I myself, as you may recall, have been identified with attempts to make Shakespeare popular in the motion picture theaters.

"Dickens is a type of author whose works lend themselves most hopefully to film treatment. Shakespeare will not 'get across.' But Dickens will. We most always do our best not to suppose that we are wiser than the public."

Despite the plainness of Griffith's talk, in one way and in one way only he may be called a poet. For he is a creature of beauty and blessed with the great gift of imagination.

But unlike our poets, he has the ability to do all other men, and a tremendous group of practical possibilities. He nothing for the picturesque is merciless, and he understands as few do how much must go to accomplish in a handmaiden of modern picture drama. Every scene, every group, every tableau in "Intolerance" had the seal of his personal approval before the first production of that gigantic film made at the Liberty Theater, New York.

North End Club Journal 2/26/17

"Intolerance"

Through the courtesy of Mr. David Mark Griffith, an invitation was extended to several members of The North End Club to attend a private presentation of his spectacle "Intolerance" at the Colonial Theater, Thursday afternoon, February 15. The invitation was much appreciated by those so fortunate as to be invited, and the afternoon was one of greatest interest. One is impressed with such a number of things, that it is difficult to express an opinion of the play except in a general way, as marvelous, wonderful, and inspiring, with a moral that speaks in pictures better than any words could do.

The tremendous amount of thought, time, labor and expense involved in the production of the work; the faithfulness to the times represented; such perfect accuracy in detail of place, character, costume; the splendid acting; the parallelism in the four great periods of the world's history; and above all the truth of the lesson—the *intolerance of the ages*, past and present, brought home so clearly, so forcibly, thrill and awe one at the same time; and one longs to join a reform movement, (different from that in the Modern Story) whose keynote shall be charity, or love in its broadest sense, and whose followers shall be those who truly love their fellow men.

Post 3-3

Post 3-3-17

"Intolerance" Enters Upon Fifteenth Week at Colonial

With continued and unmitigated success "Intolerance" is still charming capacity audiences with its novelty and brilliance. The unusual and beautiful music written by Joseph Carl Breil, composer of "The Birth of a Nation" music, adds much to the value of the production. The orchestra is under the direction of Maestro Nino Marcelli.

Examiner 3-3-17

... in the book and it tells you what to do.

Besides the sleuth, there is a handsome young man playing opposite Constance. I like him especially for the ease with which he floors Hiney Lincoln, the Mighty Man of Valor in "Intolerance," whom the p. a. asserts has challenged Jess Willard.

Ex 3-3-17

Known and Unknown Stars in "Intolerance"

Post 3-3-17

There are great stars in D. W. Griffith's "Intolerance" who if that had been their only appearance before the public would do "onward, upward and onward." Did you know that the Herbert, Dearborn Tree appears as an "extra" in one brief scene? Did you know that Douglas Fairbanks appeared in some of the scenes? They did this to be in a picture which they knew would be a world-wide sensation. It was just a gesture to the great producer.

On the other hand there are unknowns who are revealing to us some unknown talents. The most remarkable case is that of Constance Talmadge, who never, the speaker of "Intolerance" had never been heard of. As the dancer girl of "Babylon" she is seen in a dance with Wallace Reid, Elmer Dixon, the lord of Paris, Mae Marsh, Eugene Pallette, and Bessie Love, who was cast for Mr. Griffith for the sake of the marvelous dancing.

This then is a country of people who have had their talents hidden from the world of theater-goers, of people who are developed, complete, the years when they are developed, modified are covering the world. There Parker, who is a star in the expressive art of dancing, who is a star in the drama, the pantomime, and the dance, and who, if he is not a star, is a great actor, and who, if he is not a great actor, is a great man.

There is a great man who is a great actor, who is a great dancer, who is a great star, who is a great man, who is a great actor, who is a great dancer, who is a great star, who is a great man.

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL MORAL SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST STORY"
Nine and Six. Mat. 25c to $1.00. Mail orders with remittance receive prompt attention.
CHILDREN PROHIBITED

PALACE
CONSTANCE TALMADGE
"THE LOVE BURGLAR"
Also Olga Petrova

COLONIAL Twice Daily
INTOLERANCE

COLONIAL
INTOLERANCE

Illinois Staats Zeitung 2/26

Colonial-Theater.

Es hat wenig zu sagen, ob die babylonischen Armeen in „Intolerance" aus tausend, zweitausend oder zehntausend Mann bestehen, noch hat es irgendeine Bedeutung, wieviele Kriegswagen der Meder und Perser jemand zählt. Das ist nur der Eindruck, der durch die Angreifer und Verteidiger Babylons auf die Zuschauer gemacht wird. Die Hauptsache ist der wunderbare Geist, der solch ein Bild erst erdachte und dann zur Ausführung bis in die unbedeutendste Kleinigkeit in historischer Treue gebracht hat, umsomehr als er auf vier nebeneinander sich entwickelnde Episoden Rücksicht nehmen mußte.

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• • •

Journ 2/26

Mae Marsh (PHOTO-SPECTACLE) "INTOLERANCE" — COLONIAL

POST 3-2-17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW." —Ashton Stevens.
Nite and Sat. Mat. 25c to $2; Mats. 25c to $1
Mail orders, with remittance, receive prompt attention.
CHILDREN ADMITTED

POST 3-1-17

COLONIAL TWICE DAILY
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CHILDREN ADMITTED

Herald 3-1-17

COLONIAL TWICE DAILY
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CHILDREN PERMITTED

FARMERS & DROVERS JNL 3/1

3/1 **"Intolerance"**

Now that the high cost of everything is under heated discussion, what about the high cost of passing the bull?

The bull in question is about the costliest bull ever found outside of pasture. It is neither an Angus nor a Hereford animal, but a meatless, harmless creature known as the sacred bull of Babylon. It has no appetite for hay or other delicacies of the horned species, yet it literally "eats its head off" so far as expense to the owner is concerned.

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"Passing the bull" is easier than throwing it in this case, as the sacred animal probably would head the pacemaker of a Baldwin locomotive if the hardhardy engineer undertook the task of bumping it.

journal 2-28-17

COLONIAL TWICE DAILY
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COLOSSAL $2,000,000 SPECTACLE
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"THE WORLD'S GREATEST SHOW." —Ashton Stevens.
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CHILDREN ADMITTED

POST 2-28-17

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JOUR 2-1-17

COLONIAL TWICE DAILY
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COLOSSAL $2,000,000 SPECTACLE
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CHILDREN ADMITTED

AMERICAN 2-1-17

COLONIAL TWICE DAILY
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CHILDREN ADMITTED

HERALD 3-2-17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW." —Ashton Stevens.
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CHILDREN PERMITTED

TRIB. 3-2-17

COLONIAL TWICE DAILY
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COLOSSAL $2,000,000 SPECTACLE
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CHILDREN ADMITTED

POST 3-3-17

LEADING PHOTOPLAY ATTRACTIONS

Journal 3-3-17

COLONIAL TWICE DAILY
THROUGH
FOUR
STORIES
RUNS
ONE
THEME—
ONE
THOUGHT—
D.W. GRIFFITHS
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
"THE WORLD'S GREATEST SHOW." —Ashton Stevens.
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CHILDREN ADMITTED

EXAMINER 3-2-17

EXAMINER 3-2-17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW." —Ashton Stevens.
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Mail orders, with remittance, receive prompt attention.
CHILDREN PERMITTED

EXR 3-2-17

A GRIFFITH IS IN TOWN

EXAMINER 3/6

A Genius of the Movies

...ry young King of Babylon, and ... his pearls, who die clinging to each ... Babylon—mighty Babylon—falls.

high-powered racing automobile to overtake an express as the Dear One rushes to save her sweetheart.

...RIFFITH'S COLOSSAL $...,000,000 SPECTACLE

TOLERANCE

COLONIAL

...eople 7,500 Horses

...Chariots 3 Orchestras

...orus of Forty

...ow in the World."

...HTON STEVENS in the Chicago Exa...

NOW—TWICE DAILY

2:10 and 8:10 P. M. Sharp (Inc. Sundays). Evenings and Saturday Matinees, 25c, 50c, 75c, $1, $1.50, $2. Other Matinees, 25c, 50c, 75c, $1. Motors at 5 P. M. and 11 P. M. CHILDREN ADMITTED.

Mail Orders Accompanied by Remittances Will Receive Careful Attention.

"It will be a pity if every boy and girl in the City of Chicago and every grown-up person, too, does not grasp the opportunity to see it."—Charles Gray in the Chicago Post.

...Y AND AVOID THE LONG WAIT IN LINE

MAKE YOUR RESERVATIONS

A COAST TO COAST

...QUEST, SO AMERICA'S CRITICS SAY

"A riot of inspir...ONS in ...—LOUELLA C... Chicago He...

"Daring imagination of Griffith soars to riotous limits."
—WALTER ANTHONY in San Francisco Chronicle.

"There is but one Griffith—a giant among a group of pygmies."
—BURNS MANTLE in New York Mail.

...wn."
...icago Jour-

...rathe... He l... in this environment, for he is built ...not for an office, but for the plains and hills and the open sea. He ...

...call plays are not, properly speaking, plays, but are illustrated narratives. There will never be any rivalry between the two styles of entertainment.

"And there are some themes and kinds of ... which will al...

Known and Unknown Stars in "Intolerance"

Post 3-3-17

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INTOLERANCE

COLO...

INTOL...

Illinois Staats Zeitung 2/25

Jour 2/26

Colonial-Theater.

Es hat wenig zu sagen, ob die babylonischen Armeen in „Intolerance" aus tausend, zweitausend oder zehntausend Mann bestehen, noch hat es irgendeine Bedeutung, wieviele Kriegswagen der Meder und Perser jemand zählt. Das ist nur der Eindruck, der durch die Angreifer und Verteidiger Babylons auf die Zuschauer gemacht wird. Die Hauptsache ist der wunderbare Geist, der solch ein Bild erst erdachte und dann zur Ausführung bis in die unbedeutendste Kleinigkeit in historischer Treue gebracht hat, umsomehr als er auf vier nebeneinander sich entwickelnde Episoden Rücksicht nehmen mußte.

Mit Megaphonen und Telephonen dirigierte Herr Griffith jede Bewegung der Massen im Kampf um Babylon wie in dem Morden der Hugenotten, und die wütenden M wie die streikenden Mühle Dazu gehört nicht nur die eines eine Schlacht leitend herrns, sondern der Gesch Kunstverständnis, ja das p fühl eines Dichters. Weil fin diese Talente besitzt, u reichstem Maße, deshalb ist ment in diesem großen B lerance" interessant und w

• • •

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Herald 3-1-17

COLONIAL TWICE DAILY

journal 2-2

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bread are more or less of a
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oranges, grapes, eggs, spinach, asparagus, lettuce, celery, ripe olives, almonds, walnuts, raisins, figs and dates are entirely beyond the reach of the poorer classes. Even ample quantities of good milk are too frequently outside their reach.

The less expensive offsetting foods, like peanuts, peas, beans, turnips, carrots, etc., are frequently ignored through ignorance.

The nutritional disasters of this country can be traced not to the diet of the wealthy but rather to the inadequate diet of the impoverished. The death rate is not larger because of the happy accident that has befallen "him that already hath."

(Mr. McCann's discussion of food will be continued Monday.)

RE PROGRAMS AT
RE THEATER
SOUTH SIDE.
SATH MAWR
CHARLIE CHAPLIN
DE LUXE
COVENT GARDEN
BIOGRAPH
FANNIE WARD
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AMERICAN
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INTOLERANCE

LEADING ATTRACTIONS

FASHION ART MARCH 1917.

A Genius of the Movies

Photographed by Bangs, New York

D. W. GRIFFITH

WHEN the writer of these very hurried impressions first set eyes on him some days ago, he was lounging, rather than sitting, in his office. He looked curiously incongruous in this environment, for he is built not for an office, but for the plains and hills and the open sea. He wore a light suit and a soft felt hat set carelessly on his head. Like most men of distinguished ability, D. W. Griffith gave the appearance of scorning convention both in his dress and in his talk. Strong will-power and intensity of purpose are shown by every line of his face, and it was not hard to realize that this was the creator and producer of those gigantic film masterpieces, "Intolerance" and "The Birth of a Nation."

He has the gestures and the voice, the ways and tones that make one know, without being told, that Griffith is a Kentuckian.

His strong will is evident in his walk, his long easy strides, in the movements of his hands and in the expression of his eyes. There may have been a time when he schooled himself to obey other men, but to see him and hear him talk today, one might suppose that, from his boyhood up, he had been used to command.

But he is not too self-willed to reject the conceptions of others, if they seem good to him. Undoubtedly that is one of the big facts that has helped him to success.

That he thought and dreamed before he plunged into the terrific task of creating "Intolerance" and "The Birth of a Nation" was clear from his frequent references—made without any affectation of erudition. Above all, one felt that he was keenly in sympathy with humanity, its good and bad sides.

As to his own work, he spoke simply, without picking phrases.

"We have to do what our audiences want of us," said Griffith. "They have their own ideas, and quick ways of making us conscious of them.

"One thing we soon learn of them is that they are impatient of delay in action. It would be fatal to attempt to act out every scene in our so-called plays, as if they were real drama. In exceptional instances—as in 'Cabiria,' for example, that has been done. But it would be inviting failure to make a practice of it.

"When we show figures in a scene, we cannot give them time to walk carefully from point to point, or to develop action. Our people say, 'All right now, we've seen them. Get on with your tale.' So, hardly are the figures on when we whisk them off again.

"The most fatal of mistakes for us would be to confound drama, as it is known on the real stage, with motion picture plays. What we call plays are not, properly speaking, plays, but are illustrated narratives. There will never be any rivalry between the two styles of entertainment.

"And there are some themes and some kinds of words which will always be unsuited to screen treatment. For instance, Shakespearean drama.

"What charms an audience must in Shakespeare cannot be projected on the screen—the poetic language, the high, noble thoughts, the wonful characters of Shakespeare. I say this, though I myself, as you may recall, have been identified with attempts to make Shakespeare popular in the motion picture theaters.

"Dickens is a type of author whose works lend themselves most hopefully to film treatment. Thackeray will not get across. But Dickens will. We must always do our best and to suppose that we are wiser than the public."

Despite the platitudes of Griffith's talk, in one true sense he may be called a poet. For he is a creator of beauty and blessed with the great gift of imagination.

But unlike most poets, he has the ability to handle other men, and a tremendous grasp of practical conditions. His feeling for the picturesque is marvelous, and he understands, as few do, how much must go to accomplish in a handmaiden of modern picture drama. Every word, every scene, every camera, in "Intolerance" had the seal of his personal approval on it before the first production of that spectacle was made at the Liberty Theater, New York.

North End Club Journal 2/26/17

"Intolerance"

Through the courtesy of Mr. David Mark Griffith, an invitation was extended to several members of The North End Club to attend a private presentation of his spectacle "Intolerance" at the Colonial Theater, Thursday afternoon, February 15. The invitation was much appreciated by those so fortunate as to be invited, and the afternoon was one of greatest interest. One is impressed with such a number of things, that it is difficult to express an opinion of the play except in a general way, as marvelous, wonderful, and inspiring, with a moral that speaks in pictures better than any words could do.

The tremendous amount of thought, time, labor and expense involved in the production of the work; the faithfulness to the times represented; such perfect accuracy in detail of place, character, costume; the splendid acting; the parallelism in the four great periods of the world's history; and above all the truth of the lesson—the *intolerance of the ages*, past and present, brought home so clearly, so forcibly, thrill and awe one at the same time; and one longs to join a reform movement, (different from that in the Modern Story) whose keynote shall be charity, or love in its broadest sense, and whose followers shall be those who truly love their fellow men.

Post 3-3

Post 3-3-17

"Intolerance" Enters Upon Fifteenth Week at Colonial

With continued and unmitigated success "Intolerance" is still charming capacity audiences with its novelty and brilliance. The unusual and beautiful music written by Joseph Carl Breil, composer of "The Birth of a Nation" music, adds much to the value of the production. The orchestra is under the direction of Maestro Nino Marcelli.

(2) the Prin-
cess Beloved; "Intolerance," Co-
lonial; (3) Lil

Examiner 3-3-17

... you love in the cook and it tells you what to do.

Besides the sleuth, there is a handsome young man playing opposite Constance. I like him especially for the ease with which he floors Elmo Lincoln, the Mighty Man of Valor in "Intolerance," whom the p. a. asserts has changed Jess Willard ... ancestor of

Ex 3-3-17

Known and Unknown Stars in "Intolerance"

Post 3-3-17

There are great stars in D. W. Griffith's "Intolerance" who if that had been their only appearance before the public would do ... unknown, unheralded and unsung. Did you know that Mr. Herbert Dearborn Trox appears as an "extra" in one brief scene? Did you know that DeWitt Hopper was a part of one of the mobs and that Douglas Fairbanks appeared in some of the scenes? They did this to be in a picture which their boys would be a worthwhile vacation. It was just a quiet tribute to the great producer.

On the other hand, there are unknown and new are revelling in very prominent positions. The most remarkable case is that of Constance Talmadge, who ... the prominent in "Intolerance" and never being heard of. As the mountain girl of Babylon, she is seen ... [illegible] ... Miss Talmadge ... Miss Talmadge ... [illegible] ... Miss Talmadge ... [illegible] ... Miss Talmadge ... [illegible]

am 2-3-17

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-:- Films in the Loop -:-

BY ROB REEL.

Have you seen the "Lee Kids" at the Studebaker? They're there to-day. Here from New York as feature for "The Daughter of the Gods." "Intolerance" goes into fifteenth week of popularity at Colonial.

MIRIAM COOPER COLONIAL

news 3-3-17

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COLONIAL
D. W. GRIFFITH'S
Intolerance

Miss CONSTANCE TALMADGE as "The MOUNTAIN GIRL" in D.W. GRIFFITH'S "INTOLERANCE"

Załączony rysunek przedstawia młodą dziewczynę góralską z czasów Baltazara w Babylonji. — Dziewczyna ta występuje w pięknej sztuce - obrazowej Griffitha "Intolerance" Pośród innych ciekawych scen, młoda ta góralka, występuje w znakomitych wyścigach w rzymskim rydwanie. Karkołomna jazda dieprzestrasza młodą góralki. Pędzi ona do Babylonu, aby ostrzedz króla przed zdradą kapłanów, którzy chcą wydać miasto w ręce wroga.

Mikołaj młodej dziewczyny dla króla Baltazara jest tak wielka, że nieena ona zadnego niebezpieczeństwa. Kiedy zwiedzi góralkę z rynku "matematyki", gdzie kapłanów chciali ją sprzedać za wysoką cenę: "Każdy mężczyzna mógłby być szczęśliwym z tą dziewczyną, gdyby tylko mógł," zachwycał kapłana swoi "rzeczoznawcy".

"Góralka-ptak" jednak dała się dziwa, że jedna z kapłanów nie przeszedłby się na dziewczynę z ptaka, która ma tak "ostre kolce".

Król Baltazar zachwycił się [illegible] "matematyki" i [illegible] góralki. Kiedy [illegible] młodej góralki [illegible] "Intolerance" [illegible] Colonial [illegible]

news 2-28-17

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EXAMINER 3-5

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Stage Bulletins

BY THE OPTIMIST

Fashion Art Feb 1917

The Movies' Influence on Fashions

IT always is interesting to observe the manifold influences that combine to make the fashions of the hour. At the present time the Babylonian motif is much seen, and back of this fact lies an interesting story of the movies. For it is to a superfilm that the modes of the moment owe such of their Babylonian suggestions as they possess. The film in question is D. W. Griffith's spectacle, "Intolerance."

In this production are shown hundreds of fascinating garments—gorgeously ornate, yet possessing a charming simplicity—so entrancing that it would not be straining adjectives to characterize them as sartorial symphonies. And one may rest assured that the draperies of ancient Babylon are as near historical correctness as is possible to get, for Mr. Griffith had them fashioned, according to data supplied by the research experts employed for months to provide the information necessary to resuscitate, in all its magnificence, Belshazzar's realm and its life.

This cradle of civilization was the center of power, a city of untold riches. To its marts came the choicest products of all lands. The court of Belshazzar was the most prodigal, as well as the most profligate, of all the ancient world, and, it is quite unnecessary to add, the women of the Babylonians reveled in raiment of the most sumptuous kind. Hence it is small wonder that such authorities as Callot and Bulloz have sounded the Babylonian note for the current season's styles, when one realizes the marvelous elegance, coloring and indescribable variety of decoration which characterized the feminine garb of the old world city. An opportunity will be afforded in Chicago to study some of the ancient modes at close range, as Mr. Griffith has arranged to display some of the original costumes used in the production of "Intolerance" on live models, at the Colonial Theater, where the spectacle is on view.

Fashion Art Feb 1917

A Poem in Spectacle

The Achievement of the Age

But One of the Many Gorgeous Scenes—You See Love in Its Struggles and Its Triumphs.

D. W. GRIFFITH'S

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COLONIAL, CHICAGO

PITT THEATRE, PITTSBURGH

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Herald 2-28

Ex 2-25

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HERALD 3-5

HE'S TALKING TO A STRANGER

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POST 1-27
COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

HERALD 2-3
COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

Cinema Grand Opera Again—Concerning the Part that Music Plays in the Great Photoplay "Intolerance"

By BELLE SQUIRE

It may be a little late to join the ever increasing number of enthusiasts who proclaim the new Griffith production, "Intolerance," as the masterpiece of filmland, but better late than never. However, my mission is not to laud the film so much as to tell the story of the music that accompanies this most unique and greatest of photodramas that the world has as yet produced.

To say that "Intolerance" is the world's greatest photoplay will be to invite dissention with the envious. Perhaps, then, it would be safer merely to say that David W. Griffith has produced an absolutely new art form, a form that no other art, save music itself, can even approach in daring. Griffith's ambition to tell four widely separated stories at one and the same time in picture form, each story absolutely true in all historical details such as costume, manners, ideals, religion, prejudices and architecture, to tell this story group in pictures each true to its own historic epoch, to tell it as a mind might glance from story to story, telling each story bit by bit, to illustrate the truth behind these simple love dreams; now in America at the present time, now in Babylonia five hundred years before the Christian era, now in the time of Christ himself, and now in France, in the time of Catherine de Medici, 1572 A. D.; to carry these four narratives along simultaneously to a tremendous and inevitable climax, was in itself a dazzling dream. But Griffith has made it more than a dream. He has made a daring innovation.

By means of his ambitious device, the screen has outdistanced the stage completely, and in that music fittingly accompanies every movement of the screen grand opera has been left far behind as a method of interpreting human emotions.

Music has begun to play a most important part in the production of earth-while photoplays. A film drama like "Intolerance" would be a cold, uncanny thing without its music. With music unsuited to it, it would be a torment. But with such music as has been adapted to it, it becomes a thing of life, pulsating with [illegible].

Music greets you as you enter the playhouse. A small orchestra of strings, you soon discover, is installed in a small balcony overlooking the foyer. Music follows you into the playhouse. You can hear it rising and falling in the distance, its haunting melodies teasing you to identify them each with its own name. This distant music of harp and other strings serves admirably its purpose of creating a proper mood for the great scenes that are to follow.

Though as yet no Wagner has arisen to dominate the cinema screen, as the great Richard dominated the operatic stage, it must be confessed that some mighty clever work is being done in adapting familiar tunes to cinema purposes. Not only familiar tunes, however, but the greatest masterpieces of music are being borrowed (?) to accompany the photoplay of today. To some this might seem a simple matter. To those who know the difficulties, it bespeaks much skill and a wide knowledge of the music resources of the world, to choose from the vast mass of music literature the right piece, the convincing tune, the best theme to express a given character or given scene. Nor is it a simple matter to weave these tunes together into an artistic whole, to so combine them as to make them fit the picture, and make the music tally with the scene to a fraction of a second of time.

According to the official program of this production, Joseph Carl Breil is the man who has performed this feat for "Intolerance," and to say the least the result is very satisfactory. The music ranges, as it should, from the most ancient in existence up to the most modern of our masterpieces.

Four widely separate ages are pictured. From the great industrial problems of our present time we are whirled back to the ancient splendor of Babylonia. Scarcely have we adjusted ourselves to its dazzling magnificence than we find ourselves in the land of the "holy," in the time of the Nazarene, guests at a humble wedding in the little town of Cana, where the water was made into wine. Thence we are taken across Europe, to be more exact to Paris, [illegible], in the time of the Huguenots. Back and forth the stories switch, as the producer flies the counterpart of a like episode in each of the four different ages. But no matter what the scene, what the emotion, the era, the music registers all most faithfully.

As in "Ramona," many of the principal characters has each its own theme, or tune. "Intolerance" goes farther. Not only has

AMERICAN 2-10

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A "Delilah" tune, from Saint-Saens' immortal work, was chosen for the Mountain Girl, the heroine of the Babylonian period. A stickler for artistic honesty might object to a loyal maiden such as the wild Mountain Girl proved herself to be, swinging splendidly to her doom as a Delilah, but the Delilah tunes are lovely and the Mountain Girl as delightful as she was progressive. Had she lived today, she would be a suffragette, a feminist, who would scarcely be content with anything so tame as picketing the White House grounds or breaking plate glass windows with a hammer. It need be, such a girl would cheerfully put dynamite under the king's own chair.

Brown Eyes, the Huguenot maid, goes to her fate to a rather somber tune, none other than the Protestant Hymn, while the period in which she belongs, the de Medici, is [illegible] by a eloquent strains of Tchaikowsky's Symphony Pathetique. So, too, [illegible] "Holy" have been borrowed to [illegible] atmosphere in the Babylonian [illegible] competing with the [illegible] said to be the oldest [illegible] in existence. Perhaps [illegible] strange harmonies [illegible] in this era.

[illegible] tunes taken hard [illegible] Overture begins with [illegible] followed a moment later by the instrument the [illegible] fashion, by carbon [illegible] were joining in [illegible] very stirring [illegible] but it created a [illegible] The Women W[illegible] Marked upon it [illegible] screen there was heard a delightful cradle song, only a few bars, however, and then the music hastened on to keep pace with the play.

"Spanking" says my notes, and the word recalls a bit of most expressive music that created the atmosphere for the text flashed upon the screen, to the effect that the "Uplifters kept themselves quite busy spanking those whom they would uplift." Another bit of program music was the fusillade of bullets that went with the great strike scene, with its harvest of death and suffering.

There was much little music, with all the devices known to the modern orchestra to make it effective, but, as I remember it, the battle music was true to its purpose. I felt sure that I detected the patriotic music in the Babylonian music, but Vino Marcelli assured me that it was quite modern music. The bugle call that [illegible] extremely in the second act [illegible] was genuine. But he was not. I felt so proud of myself, though, to think I had detected the right tune. I felt the bugle call and called the tune. But he told me that the middle [illegible] third was neither [illegible] or [illegible] somewhere between the two, say [illegible] stop off [illegible] to the conductor [illegible] alternate I am adopting myself [illegible] theory that [illegible] music from [illegible] the [illegible] atmosphere [illegible] intolerance.

[illegible] the end of it [illegible] music [illegible] a [illegible] I had [illegible] familiar tunes, but I cannot place them. I interviewed the director in the foyer, while the stop watch man held his watch and the violinist in the balcony grinned with glee. Vino Marcelli does not speak the English language easily and I know no Italian. I have never lived in Chili, either. This I tell you to impress you with the fact that getting information about movie music is no easy task. However, I did hear "The Good Old Summer Time" and I distinctly heard the strains of "Auld Lang Syne."

From Marcelli I learned some interesting facts. In answer to my question, he managed to tell me that the Overture to "Intolerance" is original, as is also the Finale to the first act. But, inasmuch as he also told me that the Overture contained all the themes used in the production, I am wondering just what is meant by the word original. You may recall that a competent authority told me that the "Ramona" music was all original, being composed by some other than the distinguished Spanish-American [illegible]

[illegible]

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE

COLONIAL Twice Daily
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PERMITTED

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE
THE WORLD'S GREATEST SHOW
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THE WORLD'S GREATEST SHOW
CHILDREN PERMITTED

COLONIAL
D. W. GRIFFITH'S
INTOLERANCE
CHILDREN PERMITTED

Santa Post - 1-28-17.

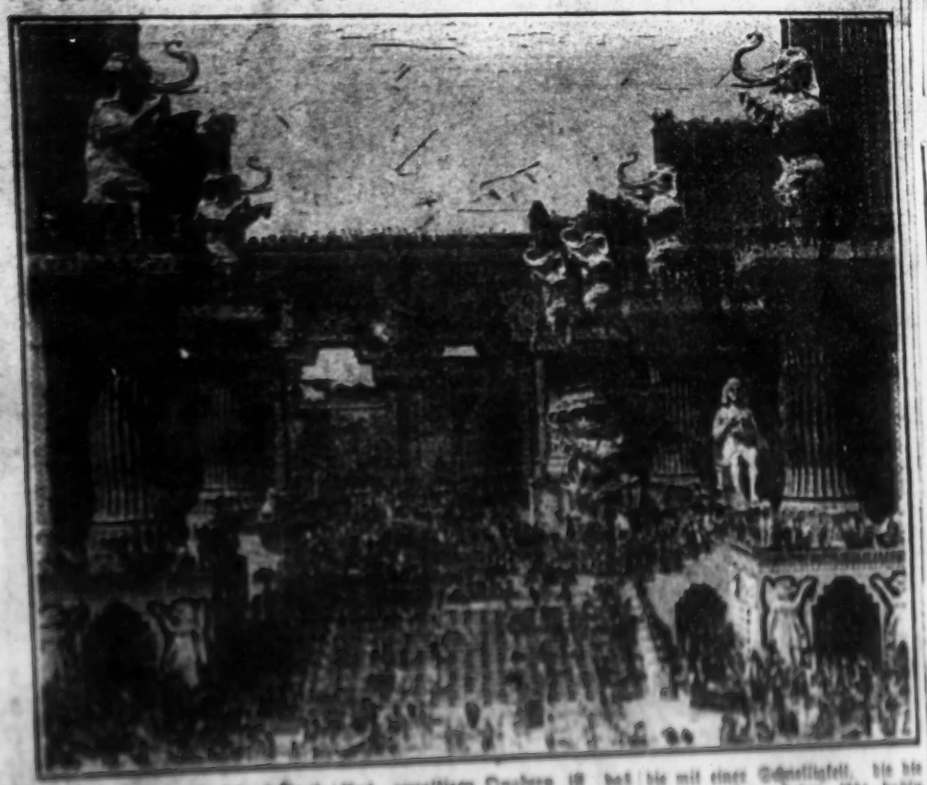
„Intolerance."

Riesenbauten waren notwendig, um das Bild der Unduldsamkeit und der leidenschaftlichen Liebe herzustellen.

Der Deutsche ist nicht gewohnt in Quantitäten zu denken, wenn er sich Schönheit vergegenwärtigen will. Das ist eine Besonderheit des amerikanischen Denkens, dem sich der Begriff des Prächtigen bei der Bekanntgabe dessen, was seine Herstellung gekostet hat, sofort vor Augen stellt. Aber auch für den Deutschen ist es ein, man möchte fast sagen, technisches Interesse, einmal in die Werkstatt zu schauen und zu sehen, welcher ungeheure Aufwand erforderlich sein, um die künstlerische Phantasie eines Genies wie D. W. Griffiths in die gewaltige Wirklichkeit umzugießen, die ihre Verkörperung auf dem Film erfordert.

Wolkenkratzer machen heute die Größen der ganz großen Magnaten in der Welt, von den Angelsachsen angefangen, wo bei jem Übermenschen [illegible] Hunderten Millionen, Herr Ford [illegible] Dollar [illegible] Geschäft [illegible] Gegenstand für [illegible] Wirklichkeit [illegible] Griffiths jene Riesenbauten aufgeführt, die heute der Beschauer des Wandelbildes „Intolerance", mit Staunen und Bewunderung sieht. Vor Allem die Halle des Belsazaar, die eine Tiefe von einer Meile hat und die mit ihrer rechtwinkligen Abzweigung im Hintergrunde eine Bodenfläche von 20 Acres bedeckt. Solche Bauten haben ja die alten Herrscher Babylons errichten lassen, um ihrer eigenen Größe einen würdigen Rahmen zu geben. Ihre Spuren sind ausgegraben worden und sie haben die geschichtliche Grundlage für die künstlerische Schöpfung geboten. Auf den mächtigen breiten Säulen stehen Elephanten, die 60 Fuß hoch sind und deren Köpfe sich 360 Fuß über den Erdboden erheben. Das gewaltigen Ausmaßen ist das Gleichbild der Riesenstadt Babylon erbaut worden. 45 Fuß hoch und die Mauern am Fuß die Säulen [illegible] mit ihrer Zahl [illegible] die [illegible] Hunderte wie kleine Kinder neben sich erscheinen. Eine 110 Fuß breite Treppe führt zum Tore des Thrones, auf dem der [illegible] Gottesgnade [illegible] im Hintergrunde [illegible] Darstellung des Näherkommens und größer Erscheinens der anmutigen Schaar vielfältig auf dem Film erscheinen läßt. Die Löwen, die die Balustrade des Saales stützen, sind aus Gips modellirt und wiegen je 400 Pfund. Die Bogen im Hintergrund des Saales erheben sich zu 200 Fuß Höhe. Dabei ist die ganze Halle in Farben ausgeführt worden, obwohl sie ja auf dem Bilde nur in schwarz-weiß herauskommt. Aber die Wirkung von Licht und Schatten ist eben dadurch zu der korrekten der ursprünglichen Farben auf die Platte gemacht worden.

Ungeheure Kosten hat die Herstellung der Kampftürme, mit denen die 300 Fuß hohen Mauern Babylons bekannt werden, der Kampfwagen bis mit einer Schnelligkeit, die die Haare zu Berge stehen läßt, dahin jagen müssen, nur die Bewegung der Pferde natürlich erfolgen zu lassen und der Wirkungen bereitet. Aber auch so war in der Hinsicht Griffiths Werkstatt zu erreichen, daß man wirklich glaubt, das [illegible] in Wirklichkeit [illegible] in seiner Pracht, [illegible] der Kriegswagen [illegible] der Wachtürme [illegible] Herrscher und [illegible] Volke war, das sich erheben zu [illegible]



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Jan 3-6

Constance Talmadge

Examiner 3/8

COLONIAL
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Herald 3-4

COLONIAL
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Trib 3-4-17

COLONIAL
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Ex 3-7-17

COLONIAL
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INTOLERANCE
CHILDREN PERMITTED

Trib 3-7-17

COLONIAL
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
Intolerance
CHILDREN PERMITTED

COLONIAL
D. W. GRIFFITH'S
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Intolerance
CHILDREN PERMITTED

JEWISH TIMES 3-2-17.

Jewish Times 3/2 177

COLONIAL

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מר. גריפיט'ס ערשטע און איינציגע

פראדוקציאן זיים די בעריהמטע מאמא

מארשטעלונג "די בוירט אוו א ניישאן".

Herald 3-7.

COLONIAL TWICE DAILY

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Herald 3/4/17

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INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

"THE WORLD'S GREATEST SHOW."—Kitchener News

CHILDREN ADMITTED

Tribune 3/4/17.

COLONIAL TWICE DAILY

THROUGH
FOUR
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RUNS
ONE
THEME—
ONE
THOUGHT—

D.W. GRIFFITH'S

INTOLERANCE

"THE WORLD'S GREATEST SHOW."—Kitchener News

CHILDREN ADMITTED

Herald 3/4/17.

Sig. 3/4/17.

Herald 3/4/17

Colonial

COLONIAL DAILY

D. W. GRIFFITH'S

INTOLERANCE

THE WORLD'S GREATEST SHOW

LAST TWO WEEKS

CHILDREN ADMITTED

175 Daily Telegram - Pullman Herald - Englewood Park Review.
Weekly Reporter Woodlawn Gazette Weekly Reminder
So. Shore News 9/10/17.

MUSIC AND MOTION PICTURES.

How the Divine Art Was Employed to Enhance the Wonder of "Intolerance."

Mr. Griffith, the creator of "Intolerance," has somehow managed to succeed by flouting logic and ignoring so-called laws.

Like Gerhart Haupmann, who wrote "Hannale" and "The Weavers," he invents his won technique.

As an example, take the use he makes of music in his most recent film play. Logic would have suggested that, to express the emotions which were to be conveyed by that vast work, a coherent and complete score was required. But Mr. Griffith thought it best to have many scores employed as an accompaniment to the four parallel stories told in "Intolerance." He commissioned Joseph Carl Briel, a well trained composer, to write part of the music. His share included characteristic themes, or, as the Germans say, "leitmotife"—the "Hate" and "Intolerance" themes, besides marches, choruses and a lovely cradle-song, heard often during the performance.

At one point in the development of his spectacle he found it fitting to employ the very oldest of known musical compositions, "The Hymn to Apollo." At another he insisted on hearing the song known as "The Wild Irish Rose."

Still scorning logic (or, if you like that better, scorning unity), he treats us to excerpts from the battle music of "Francesca da Rimini," the opera of Zandonai, which is heard this season at the Metropolitan. Such favorite works of Massenet, Delibes and Saint-Saens, as "Herodite," "Lakme," and "Samson et Dellah", are drawn on frequently in the Babylonian and Judaic episodes. In the scenes which show the massacre of the Huguenots on the eve of St. Bartholomew, one hears fragments of the noble "Hymn of Luther," mingle with the tragic tolling of the bell in the lantern tower "St. Germain l'Auxerrois."

Passages from the "Pathetic" s phony of Tschaikowsky play a gr part in this accompaniment to "In erance." Moussorgsky, the compo of "Borie Godounoff," is also pres into the service of this play.

It would take a genius like Wag or Strauss to compose a score whi with at least a pretense of unity, co illustrate the varied and fast chan ing incidents in "Intolerance".

And Wagner is dead. Strauss greedy. They say for the use of h "Heldenleben" music he demanded thousand dollars for each performance That was so like Strauss.

Whatever purists may think an critics say about the music used in connection with the new Griffith tri umph, it cannot be denied that it i effective and but seldom seems in congruous.

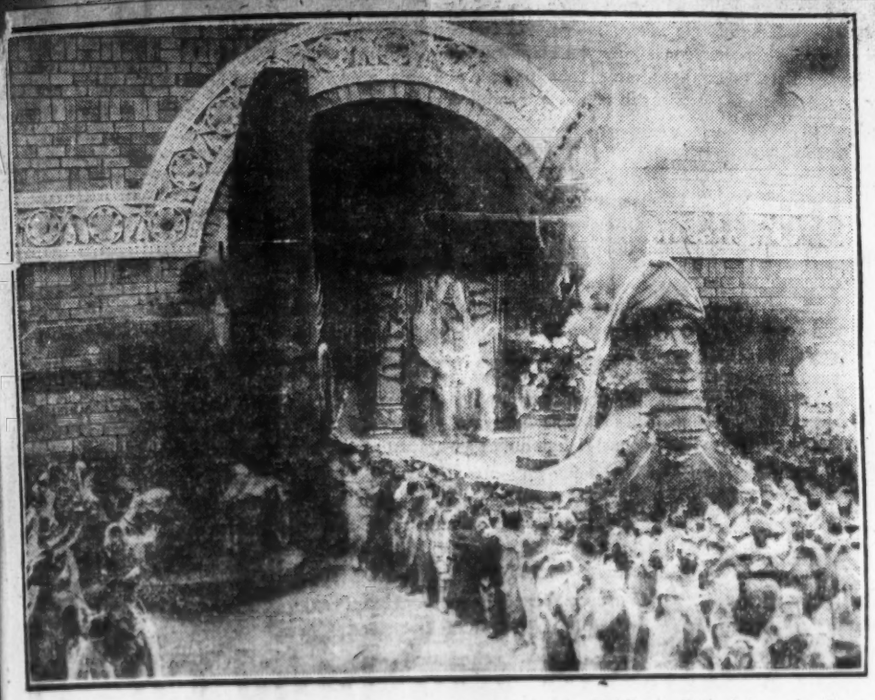
Herald 9/4/17

War Drill Right in the Loop

Sun 9/17

Tribune 9/5/17

Polish Peoples Daily 3-9-17.



Rysunek ten przedstawia wprowadzenie bogini miłości do Babilonu. Z boginią wstępują nowe wierzenia religijne. Kapłani starego Babilonu obawiają się o utratę swych wpływów z wejściem tej nowej bogini miłości do miasta. Chciwi wpływów kapłani obawiają się o utratę swego zbytkownego życia wraz z utratą swych wpływów pośród wiernych.

Dzisiejsi kapłani mało się różnią od swych kolegów po fachu ze starego Babilonu.

Piękny ten pochód, czytelnicy nasi powinni zobaczyć w teatrze Colonial, w wielkiej sztuce "Intolerance".

3/3/17 Polish Daily News

"Intolerance"

Ruchome obrazy pod tym tytułem pokazywane obecnie w teatrze "Colonial", są najpiękniejszymi, na jakie się mogła zdobyć "nowa sztuka" ruchomych obrazów. Od podniesienia kurtyny aż do końca, widz śledzi z zapartym oddechem akcję sztuki, która każe mu zapomnieć o teraźniejszości, pokazując mu wspaniały przepych i bogactwa starożytnego Babilonu, świetność króla Karola IX i nietolerancję judejczyków, krzyżujących Chrystusa; by z powrotem przenieść się do scen i czasów dzisiejszych. Pod względem artystycznym sztuka ta jest arcydziełem; myśl zaś, autor jasno pokazuje za pomocą silnych kontrastów. W scenach z Babilonu, widzieć można olbrzymią salę na milę długą, pełną rzeźb i kolumn, można podziwiać piękną architekturę starożytną. Dowodem piękności architektury jest fakt, że słuchaczom słynnej politechniki Armoura, studjującym architekturę, polecono widzieć "Intolerance".

Examiner 3/4

Can D. W. Griffith Surpass Himself?

AFTER "Intolerance"—what? This is the problem that is agitating the cinema world today.

That D. W. Griffith can start everything, and do a new production which the immensity, grandeur and thoughtful greatness of "Intolerance" is doubted by many of his million admirers. Their skepticism remains even when it is realized that even "The Birth of a Nation" was then regarded nearly every one but those who the psychological bounds of spectacular drama had been reached. That Griffith's roadshow "Birth of a Nation" is a good starting in comparison to his latest masterpiece is quite generally conceded. But even the most ardent Griffith "fan" finds it a matter of no importance, in the comparison, that the latest work has so far been in the hands of the public and the box office receipts are the best proof of the success of the long road.

The story, briefly, concerns the eternal struggle between the forces of good and evil, the struggle between the spirit of intolerance and the spirit of love, the struggle between the spirit of the world and the spirit of the divine. The story is told in four parts, the first part being the story of the Babylonian Empire, the second part being the story of the Jewish Empire, the third part being the story of the French Empire, and the fourth part being the story of the modern world

Post 3/10/17

Post 3/10/17

"Intolerance" Engagement Limited

As it enters upon its sixteenth week, popularity the end of the run of "Intolerance" is announced for the 24th of this month. This master production of the photoplay realm is almost sure to take on new interest to those who have not yet seen it, in the announcement of the closing of its engagement. It would be well for all who have not yet made their reservations to do so at once, as the capacity of the Colonial Theater is limited.

News 3/10/17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW." —Ashton Stevens.
LAST TWO WEEKS
Engagement Positively Ends Sat., March 24

Post 3/10/17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW." —Ashton Stevens.
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Engagement Positively Ends Sat., Mar. 24.

American 3/10

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CHILDREN ADMITTED

Colonial 3/10/17

Last two weeks of "Intolerance" announced at the Colonial.

Examiner 3/12

THE first showing of "Joan the Woman," Geraldine Farrar's biggest picture, will be made at the Colonial Wednesday night, March 28, the last showing of "Intolerance" March 24. The intervening days will be given to redecorating the theater.

AARON JONES

American 3/10

Post 3/10/17

COLONIAL—TWICE DAILY

2 LAST TWO WEEKS 2

D. W. GRIFFITH'S
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INTOLERANCE

ENGAGEMENT POSITIVELY ENDS

SAT., MARCH 24

Chicago Daily News 3/10/17

COLONIAL – TWICE DAILY

2 LAST TWO WEEKS 2

D. W. GRIFFITH'S
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ENGAGEMENT POSITIVELY ENDS

SAT. MARCH 24

Examiner 3/11/17

COLONIAL TWICE DAILY

THE LAST TWO WEEKS

D.W. GRIFFITH'S
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INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

"THE WORLD'S GREATEST SHOW."—Ashton Stevens.

ENGAGEMENT POSITIVELY ENDS SAT., MARCH 24

Herald 3/11/17

COLONIAL TWICE DAILY

THE LAST TWO WEEKS

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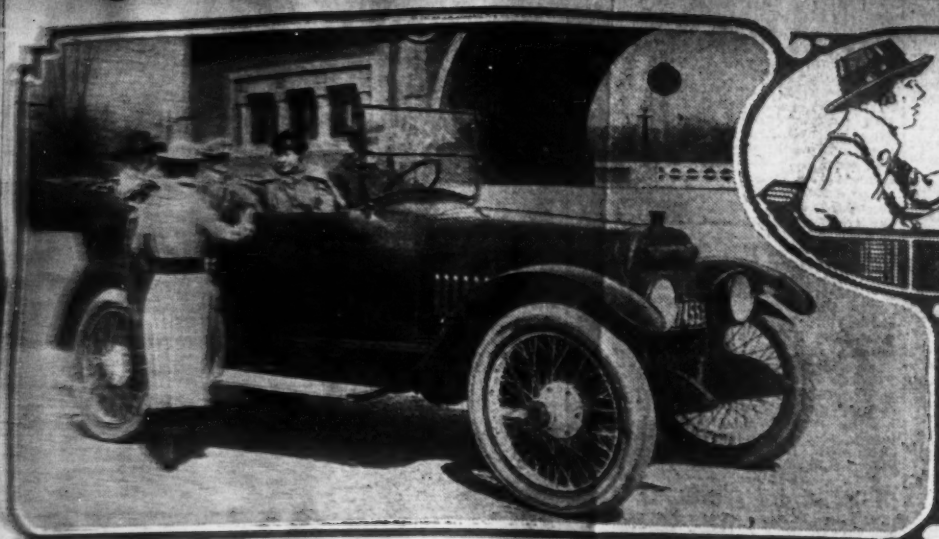
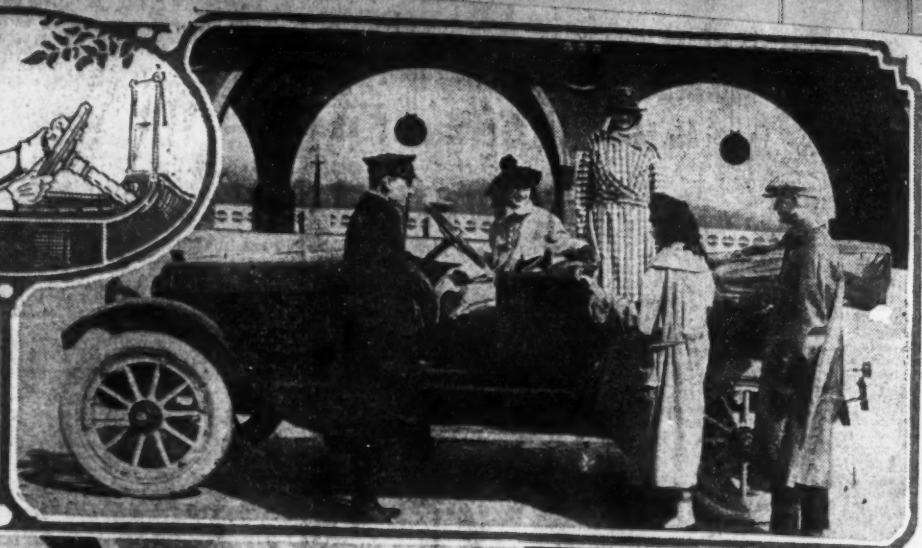
ENGAGEMENT POSITIVELY ENDS SAT., MARCH 24

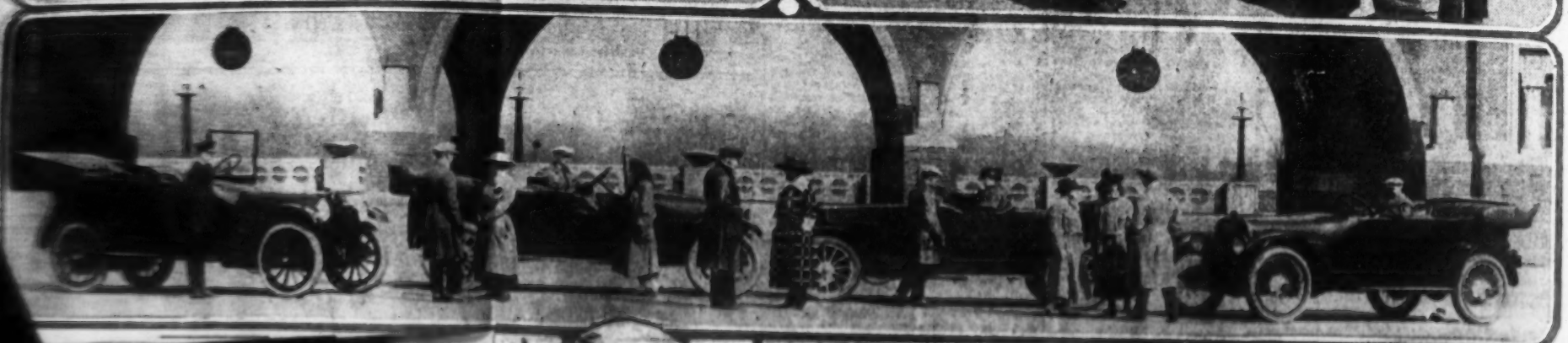
Chicago Examiner 3/11/17

A Lively Party in a New Allen

Chicago Examiner 3/11/17 Style Review

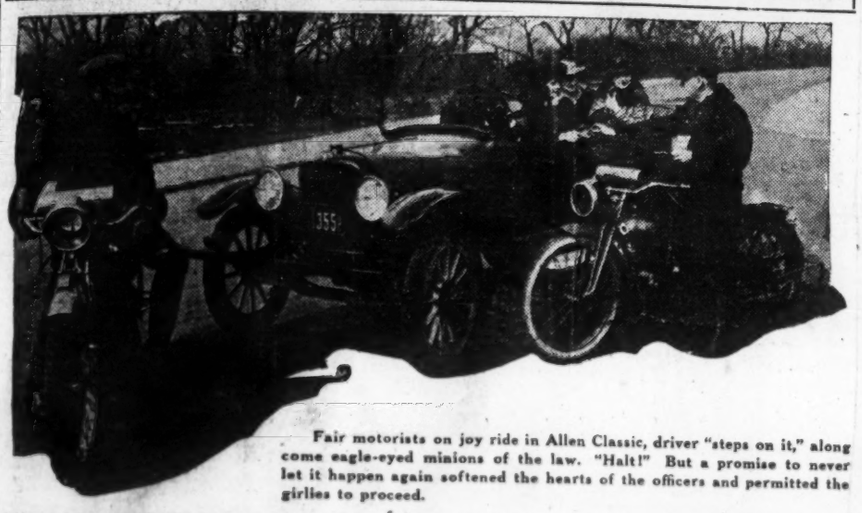






Herald 3/11/17

Here's Real Scene From Life in a Big City; Did It Ever Happen to You in Your Travels?



Fair motorists on joy ride in Allen Classic, driver "steps on it," along come eagle-eyed minions of the law. "Halt!" But a promise to never let it happen again softened the hearts of the officers and permitted the girlies to proceed.

EVERYTHING was lovely—the Allen Classic was purring merrily along through Lincoln Park. Marie Ehlers was at the wheel, and with her were three other girls from the Colonial Theater, Celeste Rapcock, Helen Ketchum and Elizabeth Walters, beauties from Griffith's "Intolerance."

"Well—huh," sneered Helen, "why are you poking along this way?"

And when one mentions "poking along" in connection with her "Clasic" a tender spot is reached in Marie's pride. So a dainty little boot became heavy on the throttle and the Allen "stepped out" like a real thing alive.

All of which caused two motorcycle policemen to ride boldly forth and raise their right hands, majestically. And, like the good little girl that she is, Marie applied the brakes as one of the riders tendered an invitation to visit the judge.

"Why?" chorused the joy riders.

"Don't you think it would be intolerance on your part to arrest us for a little mistake like that?" insisted Marie.

"I suppose your rich daddies would take your little wagon away from you if I run you in, wouldn't they?" countered the officer.

"But our daddies aren't rich—we're in pictures, you know," they explained.

At any rate, they promised to be good, and the kindly officers warned them to be more careful and less enthusiastic in the future.

Herald 3/11/17

ALMA RUBENS in "INTOLERANCE," Colonial.

Herald 3/11

Colonial.

The Colonial still continues to hold its own with David W. Griffith's photodrama, "Intolerance." Lent, which is always a bad time in theater circles, has made only a small difference in the attendance at this theater. It is beginning to be a matter of pride with people to be able to say that they have seen this great historical pageant. The years to come may bring bigger things but just now this is the most pretentious thing yet attempted in motion pictures.

Examiner 3/12

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
THE WORLD'S GREATEST SHOW
LAST TWO WEEKS
Engagement Positively Ends Sat., March 24

Herald 3/12

Notes of the Screen

"Intolerance" will leave the Colonial Saturday, March 24. This will give the public only two weeks longer to see Griffith's photo-drama. On March 26 "Joan, The Woman," will open at the Colonial. This is the famous Geraldine Farrar picture, and comes to Chicago from a successful run in New York. There will be two performances a day, at 2:15 and 8:15 p. m., with a special symphony orchestra.

Herald 3/12

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
THE WORLD'S GREATEST SHOW
LAST TWO WEEKS
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Herald 3/12

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
Intolerance
LAST WEEKS

COLONIAL - TWICE DAILY
2 LAST TWO WEEKS 2
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
ENGAGEMENT POSITIVELY ENDS
SAT. MARCH 24

Herald 3/11/17

"Wild Mountain Girl," Back in Clothes," Feels Caged

Constance Talmadge, who hates to wash dishes.

CONSTANCE TALMADGE is the star making picture that is [illegible] that vacation she could wish but the season has backened her and given her an enviable place in Dialand. Miss Talmadge is very young, out of her teens yet, but she came to the screen from the footlights, so she has had little opportunity to develop her talent outside of facing the camera. Those who have seen her as the mountain girl in David Griffith's spectacular production, "Intolerance" have with what power she played the leading [illegible].

By CONSTANCE TALMADGE.

WHAT could I have done if I had had more in the pictures? I know all I can do is what I could do to help them and all I want to do. Always I could get back to the film with a sense of [illegible] I was in the mountain girl in "Intolerance" I was three days and was haggard the months. When it was all over and I went back to chu' - again I felt like a savage who had lost a life of freedom and was captured. Three hundred days of toilette and my dad shaved [illegible]. I've heard people around me at the theater say "Why did get in that? [illegible] I'd [illegible] I was [illegible] it was so hard to paint him with the [illegible] and my [illegible] against the [illegible] of the [illegible].

I have to do something with this something [illegible] and I [illegible] at my dressed [illegible] of [illegible] and [illegible] to [illegible] [illegible] [illegible]

Tribune 3/11/17.

COLONIAL — TWICE DAILY

2 LAST TWO WEEKS 2

D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

ENGAGEMENT POSITIVELY ENDS

SAT. MARCH 24

Journal 3/12/17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
—Ashton Stevens.
LAST TWO WEEKS
CHILDREN PERMITTED

Journal 3/12

"Intolerance" began yesterday its final fortnight at the Colonial, where it has long been on view. It is the most colossal of all films and has richly deserved the extensive favor it has enjoyed. The new Geraldine Farrar film, "Joan the Woman," dealing pictorially with the life of Joan of Arc, will have its initial showing at the Colonial on Wednesday night, March 28. David Wark Griffith, creator of "Intolerance" and "The Birth of a Nation," sails today for Europe to take up his plan for making in the countries at war a new photo-spectacle.

Journal 3/12

Miriam Cooper "INTOLERANCE" WHITE-SPECTACLE COLONIAL

Post 3/12

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
LAST TWO WEEKS

Journal 3/14

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
LAST TWO WEEKS
CHILDREN PERMITTED

Herald 3/13

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE
"THE WORLD'S GREATEST SHOW."
LAST TWO WEEKS

Herald 3/13

By LOUELLA O. PARSONS.

A NO-THEME ROMANCE, THIS IS THE, AND HIS OF DEVOTION TO "HOW WILSON DID." THE MOVING WAS PLAYED AND DIRECTED BY THE PARTS MEMBERS AS THE ACCOMPLISHMENT IN THIS PICTURE DOES NOT LEAD TO BETTER THE REQUIRED DEMAND.

THERE IS NOT THE DIFFERENCE BETWEEN THE TWO PICTURES. "THE BIRTH OF A NATION" IS A MASTERPIECE AND "HOW WILSON DID" IS NOT. THE FAILURE OF MISSTER BOOKER'S PRESENTING PRODUCTION IS TO BE THE REVERSE OF GOOD LUCK MOTHERS IS DUE TO MISTAKE BOOKER'S INSTEAD IS WHICH ARE CONTAINED THE PICTURE.

Post 3/15

COLONIAL Twice Daily
D. W. GRIFFITH'S
INTOLERANCE
Last Two Weeks
CHILDREN PERMITTED

Post 3/14

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Post 3/15

COLONIAL TWICE DAILY
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LAST TWO WEEKS

Post 3/15

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE
LAST TWO WEEKS

Post 3/16

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
Intolerance
LAST TWO WEEKS

Post 3/16

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE
LAST TWO WEEKS

The Lathrop Companion Date?

A Criticism on "Intolerance."

BY EVANGELIST W. E. BIEDERWOLF.

"Intolerance" is intolerant with an intolerance more dangerous than the intolerance it seeks to condemn.

Yes, it is a gorgeous, thrilling, stupendous spectacle—the masterpiece of cinematographic achievement, the unsurpassable in the world of imagination.

Yes, if you enjoy gorgeous costumes, "swaying half-naked priestesses," engines of war, falling towers, brilliant banquets and bloody battles, you will see all these in "Intolerance."

But what about the animus of the play and what about its morals?

Through the courtesy of Judge Neil, the father of the Mother's Pension Bill, I was invited to witness the production with a view to a public criticism. While not a patron of the play-house, my attitude toward the "Movies" is not one of wholesale condemnation. There are films you can see without any hurt. They are educationally helpful and morally wholesome.

I went to see "Intolerance" with something of an impression that my verdict was to be a favorable one. Perhaps its title, its advertised purpose, its historical allusions, sacred and secular, as well as the character and purpose of the esteemed gentleman at whose invitation the production was witnessed account sufficiently for this feeling. I had read no criticism of the play whatever.

But I was disappointed. The genius of the artist is cheerfully recognized but the animus of the artist and the spirit of his creation is deplored. The whole production is shot through and through with such evident unfairness and such gross exaggeration as well as such loose ideas of morality as to make it wholly unworthy of the patronage of the American film-loving public. I predict for it a short life.

1. *The play is unfair and untrue.*

So unfair and so exaggerated is its treatment of public benefactors in general that it seeks to disarm thoughtful judgment by a screen explanation that it is meant as a condemnation only of a certain kind of reformers. The picture certainly produces the very opposite impression and no amount of apology can relieve it. But we repudiate most emphatically that reformers are ever actuated by motives such as those portrayed by "Intolerance."

If any committee of ladies ever so brutally treated a mother; if any reformers, whether male or female, ever brutally knocked a mother down in a violent fight to seize her child and left her unconscious on the floor while they made way with the coveted child, the case is an isolated one and its use in caricature of the generally humane and unselfish reformers of our country is an insult wholly unworthy of American chivalry.

The motive attributed to the public benefactress is a wholly unjustifiable slander on a class of people who deserve the kindest praise that gratitude can sing. No woman ever gave with a spirit like that attributed to Miss Jenkins, the millionairess. Somewhat unattractive herself, she sees a young man attracted to a young women and her face blackens with hate and so she devotes her millions to rob young people of joys she herself cannot obtain.

This is an unpardonable thrust at a character in the presence of whose nobility of soul and holiness of purpose the multimillionaire producer of "Intolerance" can well afford to stand with uncovered head, but instead he brutally insults the holy womanhood of this land by saying, "When a woman ceases to attract men, she sometimes turns to reform as a second choice."

The play is not only cruelly unfair but it is untrue, and the author is guilty of attempting to poison the unthinking mind with an unwarranted prejudice which is calculated to prove far more dangerous to the cause of humanity than the intolerance he seems so cruelly to condemn.

2. *The play is immoral.*

The promoters say you will be "charmed by swaying half-naked priestesses." The extreme displays of nudity and the results from were, if it is true, only occasional. We refer not to the dancing at Belshazzar's feast, but to the individual forms which were staged for one apparent purpose only and were an integral part of the production as a whole.

The far more damaging influence of the production lies in the fact that it champions a system of ethics headed by the saloon, the brothel and the dive of vice. It portrays what Mr. Griffith assumes to be the tolerance of Christ toward the shrieking woman and to a quick shift of the scenes shows modern women reformers, "the modern," calling a house of prostitution in contrast to Christ's method of dealing with vice. It is difficult to decide whether Mr. Griffith is here the more offending upon the character of women who have ceased to be attractive to men, or is presenting an argument for brothel prostitution. The inference in either case is as grotesque as it is unfair and unclean.

It is difficult for the lady patrons of the matinee to avoid the inference that the possibility of future Bordelloms is derived from the possibility of future Bordelloms by deriving to use a "glass of beer" at mealtime or even to allow "whisky" in her home for medicinal purposes and by a shift of the screen sets forth the folly of prohibition by the picture of the mythical private distillery.

It is produced not only as a defense of moderate drinking, the road over which every drunkard in the world one day traveled, but as an argument for the open licensed saloon, for tolerance toward centers of social disease, toward all forms of social indulgence and as a plea for doing as one pleases and thus it puts its stamp of approval upon the pernicious doctrine of personal liberty regardless of the sentiments and rights of the public in general. It is exponent of the anarchistic philosophy of "laisse faire;" "let us alone;" "don't meddle." And to disseminate its unhallowed sentiment, it has emphasized the unusual, the exceptional, the extravagant and the abnormal even at the expense of heaping insult upon some of America's noblest womanhood by maliciously false depictions of "dancing negligent nurses," of "meddling women reformers" and benevolent-hearted benefactresses who, "having ceased to attract men, sometimes turn to reform as a second choice."

The philosophy of "Intolerance" is unworthy of 20th century American ideals. The wonder of it all is that Mr. Griffith could have had the audacity to thrust his own perverted views of ethical propriety upon the American public in such brazen manner.

The portrayal of French and Babylonish riot, revelry and ruin is wonderful; the moral of the production is entirely debasing and its insult to womanhood uncondonable.

My advice to the public is that the interests of your own community and the moral welfare of your own boys and girls can best be preserved by keeping them and yourselves away from "Intolerance," and so both save your money and let the box office receipts teach Mr. Griffith what he apparently needs so much to learn.

Okeboro Trib Okeboro Jan 25, 2010.

"Intolerance" at the Colonial

Having proved that the cinema drama may be made a most powerful weapon against the spirit of Intolerance, which is encroaching on America's liberties in many directions, David Wark Griffith has been appealed to by Chicago clubwomen to aid in the cause of complete woman suffrage.

The intense hold which Griffith's $2,000,000 spectacle drama, "Intolerance" has taken since it opened at the Colonial Theater was shown last week in convincing manner. The executive committee of the Woman's Party of Cook County, of which Mrs. Charlotte Rhodes is president, appointed a group of women to call upon Mr. Griffith. They propose to present a petition, signed by hundreds of feminine leaders in civic progress, asking that Mr. Griffith base the story of his next great production of Woman suffrage.

"A drama teaching the lesson of equal rights for all citizens by David Wark Griffith, creator of 'The Birth of a Nation' and by its far greater successor 'Intolerance,' would carry the suffrage cause to victory on a high wave of public sentiment," said an officer of the Woman's Party of Cook County. "Mr. Griffith should be able by virtue of his wonderful art to build a play which would be a inferno for complete suffrage as such as 'Uncle Tom's Cabin' proved to be for the anti-slavery movement.

That colossal of tremendous spectacle drama, 'Intolerance' is playing to capacity houses—audiences of a size proportionate to the bigness of the play. Orders for seats are coming from points hundreds of miles distant from Chicago, and there are being filled by the Colonial staff for days to come weeks in advance.

J. Tribune 3/15

COLONIAL | TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
Intolerance
THE WORLD'S GREATEST SHOW
LAST TWO WEEKS
—Action Stirring.
CHILDREN PERMITTED

Herald 3/15

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
THE WORLD'S GREATEST SHOW
LAST TWO WEEKS

Jewish Times 3/19/17

COLONIAL
קאלאניאל טהעאטער,
ד. וו. גריפיטס
„אונטאלעראנץ"

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
INTOLERANCE
THE WORLD'S GREATEST SHOW
LAST TWO WEEKS

Jewish Times 3/9/17.

Ex 3/17.

COLONIAL TWICE DAILY
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LAST TWO WEEKS
Engagement Positively Ends Sat., March 24

Herald 3/17.

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Calumet Weekly Sunday 3/10/17.

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Miss Constance Talmadge who plays the sweetheart in the modern story of Intolerance

Post 3/17.

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News 3/19.

Mob Scenes of Old France.

There are mob scenes which would be a credit to a Griffith when the historic days of France flash upon the screen. One lives those days over again, such is the realism displayed. Men and

Ex. 3/20

מעי מארש

אן אינטערוויו מיט א קינסטלערין

"ווי שפירט איהר זיך אין איהר זעהן אייך זעלבסט אויף די סטרינס?" אין נעווען די פראגע וואס מיר האבן נעשטעלט די טאלענטפולע אקטריסא שפיעלערין מיס מארש, וועמעס אויגן פארן ווערט אנגעזעהן די "אינטאלעראנץ" אין די אמעריקאנישע מוזיקאל אקטאטאר.

"ווען איך שפיעל אנטקעגן די ווערטער פון מיר" נרים אויף ווער פארן אמסטר פון "אינטאלעראנץ" הייסט איך מיר אויס וויי זעהן די פיזיקל פון מיינע אנדערעס. איך שפיר אזוי ווי מיינע אנדערעס וואס שפיעלן די ראלן, האבן די קינסטלערין זעלבסט.

"מיינע אייגנע פיזיקאלישע אין זעהן מיר אייגנטליכע אנטוויקלונג. ווי האבן מיר אויסגעזעהן אין אן אויסגעזעהן אין אויסגעזעהן אין אויסגעזעהן אין

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The far more damaging influence of the production lies in the fact that it champions a system of ethics lauded by the saloon, the brothel and the dive of vice. It portrays what Mr. Griffith indicates to be the tolerance of Christ toward the adulterous woman and by a quick shift of the scenes shows modern women reformers, "the neighbors," selling a form of prostitution in contrast to Christ's method of dealing with sin. It is difficult to decide whether Mr. Griffith is here the more offending upon the character of women who have stood in to uplift humanity or in presenting an argument for bestial prostitution. The reference in either case is to promote the saloon and brothel.

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Oshkosh Trib Hebron Jan 25, 1916.

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Tribune 3/15

COLONIAL | TWICE DAILY
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Intolerance
THE WORLD'S GREATEST SHOW —Action Stirring
LAST TWO WEEKS
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Herald 3/15

COLONIAL TWICE DAILY
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LAST TWO WEEKS

COLONIAL
קאלאניאל טעאטער
ד. וו. גריפיטס
„אונסאלעראנץ"

COLONIAL TWICE DAILY
INTOLERANCE
THE WORLD'S GREATEST SHOW
LAST TWO WEEKS

Jewish Times 3/9/17.

Ex 3/17.

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Columbus Weekly Journal 3/10/17.

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News 3/19.

... of romantic ties.

Mob Scenes of Old France.

There are mob scenes which would be a credit to a Griffith when the historic days of France flash upon the screen, time time these days ever again, such is the realism. Atmosphere discovered Men and

Ex 3/20

Miss Constance Talmadge in "The Mother and the Law" in D. W. Griffith's "Intolerance"

The short Monday engagement of Miss Constance Talmadge, who appears in Intolerance, the phenomenal photo spectacle at the Colonial, ...

מעי מארש

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"ווי שפירט איהר וואו איהר זעהט אייך זעלבסט אויף די סטרינגס?" איז געווען די פראגע וואס מיר האבן גע־שטעלט די טאלענטאלע אמעריקאנישע שפיעלערין מיס מארש, וואס שפיעלט אין דיא ווערק גזייזען אין די צייטונגען אלס אלס "אינטאלעראנץ" אין דער "אויגל מחשבה".

"וואו איך שפיעל אנטשי די רי־עגשיאן פון מיר נעמים דיא מיר־אנטער פון "אינטאלעראנץ" דיא־יך מיר מיר אים דיא זאך די ביטר פון מיר אנערים. איך שפיר אזוי דיא מיר אנערים דאס שפיעלן דיא מיר אלץ." האט די מיסטערין דאנגע־ווען.

"שפיעלט מיר אנדערע פיגורען?"

"אן דיא מיר אנדערע פון דאנגע־דיא מיר מיר אנדערע אנדערע. דיא האט אים דאס דיא מיר אנדערע דיא מיר אנדערע דיא מיר אנדערע

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Examiner 3/11/17.

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D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

ENGAGEMENT POSITIVELY ENDS

SAT. MARCH 24

American 3/10.

COLONIAL — TWICE DAILY

Ore 3/10.

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COLONIAL TWICE DAILY

THE LAST TWO WEEKS

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES

"THE WORLD'S GREATEST SHOW."—Ashton Stevens.

ENGAGEMENT POSITIVELY ENDS SAT., MARCH 24

Post 3/15/17

Mae Marsh Does Not Like Shams.

Mae Marsh says that she believes sincerity to be the biggest requirement of the screen player. "That's why I love Mary Pickford most of all the screen players," continued Miss Marsh. "She's so sincere and straightforward. When you know her and then see her on the screen, you can realize how true this is. Douglas Fairbanks' personality is the real thing. He is a splendid boy off the screen." But she wasn't so enthusiastic about another popular star. "She's so affected, so full of tricks," said Miss Marsh. "I know that's catty, but I believe it.

"Sincerity is the biggest screen asset. With the camera grinding away just a few inches from your face you can't let down, you can't fake emotion, you must feel your role. You must be the person you are playing. Otherwise the camera will get you. And the camera remembered nothing of your hit in this or that picture. It only records today.

"Styles change on the screen. In ingenues, for instance, Constance Talmadge is the new type. You know it was Mr. Griffith who first started to make young girls the principals of his photoplays. He felt that the people wanted to see youth and beauty. But when they pass 30, as I have, he turns to new discoveries."

Post 3/15/17

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."—Ashton Stevens
LAST TWO WEEKS
Phone Prospect 1-0-0 No. Mark St.

Herald 3/10.

COLONIAL TWICE DAILY
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."—Ashton Stevens
LAST TWO WEEKS
CHILDREN ADMITTED

News 3/10

COLONIAL Twice Daily
D. W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE
INTOLERANCE
"THE WORLD'S GREATEST SHOW."—Ashton Stevens
Last Two Weeks
CHILDREN ADMITTED

Journal 3/17/17.

American 3/17.

Last week of "Intolerance" at the Colonial.

Chgo Eve Post 3/17/17.

COLONIAL TWICE DAILY

LAST WEEK

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE THROUGHOUT THE AGES

CHICAGO'S FINAL OPPORTUNITY TO SEE 'THE WORLD'S GREATEST SHOW'

SATURDAY MARCH 24

POSITIVELY THE LAST DAY

COLONIAL TWICE DAILY

LAST WEEK

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

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POSITIVELY THE LAST DAY

3-17-17

American 3/17

COLONIAL TWICE DAILY

LAST WEEK

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CHICAGO'S FINAL OPPORTUNITY TO SEE 'THE WORLD'S GREATEST SHOW'

SATURDAY MARCH 24

POSITIVELY THE LAST DAY

Ex. 3/18/17.

COLONIAL TWICE DAILY

LAST WEEK

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE
THROUGHOUT THE AGES

CHICAGO'S FINAL
OPPORTUNITY TO SEE
'THE WORLD'S GREATEST SHOW'

SATURDAY
MARCH 24

POSITIVELY THE LAST DAY

Herald 3/18/17

Ex 3/18/17

THIS is farewell week for "Intolerance." After next Saturday the great Griffith spectacle moves on to other fields. It has been here a long time and many folk have seen it, going away with various mental registrations. But all must subscribe to the magnitude of the production.

That very magnitude, which is synonymous with Griffith, makes it our last Griffith original for who knows how long? When Griffith starts to make a photoplay, no man knows when or where or in how long a time he is going to arrive at his film finale. With the blossoming of his ideas, goes more budding, till his thought garden becomes a jungle which must then be pruned and gathered and bouquetted, veritably a giant's labor.

He spent over a year doing "The Birth of a Nation." He had begun "Intolerance," worked out a good bit of the modern story, which for a long time was known as "The Mother and the Law," back in 1914, before his legal battles over the nation picture had scarcely started. Adding on the Babylonian incidents and extending the intolerance idea into a four ply weave, he kept the photoplay in the camera and the laboratory till last Fall.

TO ESPOUSE WOMAN'S CAUSE?

IT TAKES time for Griffith to accomplish a production and he is not yet at work on a new one. There are rumors about his activities, such as that he is going to champion the rights of women in the celluloid, or that he is going to immortalize the present war in his inimitable cinematic way.

He has had many offers or invitations, for in spite of the irresponsible, genius way in which he turns on the financial faucets, he is much desired by those who have money to spend and ideas to express. Those closest to him suspect he is considering most seriously of all projects a patriotic spectacle.

With the going of "Intolerance" goes the last Griffith original till no one knows when, for it takes Griffith a long time to achieve a picture, and he hasn't gone to work yet.

MUST SEEK NEW STARS.

IT MARKS, too, the end of a Griffith girl epoch.

In his first distinctive multiple reel feature, "Judith of Bethulia," a four reeler in the old Biograph days, Blanche Sweet and Lillian Gish were the star folks while Mae Marsh crept around like a little almost-extra. Miss Sweet was gone, and Lillian Gish and Mae Marsh and Miriam Cooper bore the honors in "The Birth of a Nation." Lillian Gish, again, and Mae Marsh and Miriam Cooper maintained the old guard in "Intolerance," with newcomers Constance Talmadge and Barbara Bona Owen, and quaint Margery Wilson added on.

But now most of these are scattered amongst other pay folk. Who will move up the next galaxy of girls is a matter of almost as much interest as what they will be towards cutting in when Griffith goes to work again.

Ex 3/18/17

COLONIAL TWICE DAILY

LAST WEEK

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE
THROUGHOUT THE AGES

Chicago's Final Opportunity to See the World's Greatest Show

SATURDAY, MARCH 24

POSITIVELY THE LAST DAY

Ex 3/18/17

Colonial.

THIS is the last week for seeing the wonders of "Intolerance," from the Babylonian settings to the kiss Mae Marsh blows to Bobby Harron.

Herald 3/18

COLONIAL TWICE DAILY

LAST WEEK

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE
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COLONIAL TWICE DAILY

LAST WEEK

D.W. GRIFFITH'S
COLOSSAL $2,000,000 SPECTACLE

INTOLERANCE

LOVE'S STRUGGLE
THROUGHOUT THE AGES

CHICAGO'S FINAL
OPPORTUNITY TO SEE
'THE WORLD'S GREATEST SHOW'

SATURDAY
MARCH 24

POSITIVELY THE LAST DAY

Evening

3/18/17

Herald 3/18

Colonial

COLONIAL THIS WEEK

Intolerance

Tribune 3/18/17

COLONIAL TWICE DAILY
LAST WEEK
D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
CHICAGO'S FINAL OPPORTUNITY TO SEE 'THE WORLD'S GREATEST SHOW'
SATURDAY MARCH 24
POSITIVELY THE LAST DAY

Trib 3/18/17.

COLONIAL TWICE DAILY
LAST WEEK
D.W. GRIFFITH'S
COLOSSAL 2,000,000 SPECTACLE
INTOLERANCE
LOVE'S STRUGGLE THROUGHOUT THE AGES
Chicago's Final Opportunity to See the World's Greatest Show
SATURDAY, MARCH 24
POSITIVELY THE LAST DAY

Herald 3/19/17.

COLONIAL TWICE DAILY
LAST 6 DAYS
D. W. Griffith's Colossal Spectacle.
INTOLERANCE
POSITIVELY LAST WEEK

Examiner 3/19

COLONIAL TWICE DAILY
LAST 6 DAYS
D. W. Griffith's Colossal Spectacle.
INTOLERANCE
POSITIVELY LAST WEEK

Herald 3/20

Post 3/20.

COLONIAL TWICE DAILY
LAST 5 DAYS
D. W. Griffith's Colossal Spectacle.
INTOLERANCE

Tribune 3/20

COLONIAL TWICE DAILY
LAST 5 DAYS
D. W. Griffith's Colossal Spectacle.
Intolerance

Post 3-20

COLONIAL TWICE DAILY
LAST 5 DAYS
D. W. Griffith's Colossal Spectacle.
INTOLERANCE

Herald 3-21

COLONIAL TWICE DAILY
LAST 4 DAYS
INTOLERANCE

COLONIAL TWICE DAILY
LAST 5 DAYS
INTOLERANCE

Post 3-21

COLONIAL TWICE DAILY
LAST 4 DAYS
INTOLERANCE

Herald 3/19

COLONIAL Twice Daily
—Last 6 Days—
D. W. Griffith's Colossal Spectacle
INTOLERANCE
Positively Last Week

Examiner 3/19

BY ROB REEL

What is D. W. Griffith going to do next?

This question was asked following the production of "The Birth of a Nation" and the presentation of "Intolerance," now in its last week at the Colonial, was the answer. Again the question is being asked, and an answer comes to-day from the East.

Mr. Griffith will make several feature pictures during the coming year. He will not attempt anything as large as his last two productions. This word comes from the local office of "Aircraft" where it is announced that telegraphic information from the New York office is to the effect that Mr. Griffith will release through this organization. It is probable that one of the features in the near future will deal with the question of woman's rights, it is said.

Examiner 3/19

COLONIAL TWICE DAILY
LAST 6 DAYS
INTOLERANCE

Herald 3/19.

COLONIAL TWICE DAILY
LAST 6 DAYS
D. W. Griffith's Colossal Spectacle.
INTOLERANCE
POSITIVELY LAST WEEK

Herald 3/20

Griffith With Aircraft

COLONIAL TWICE DAILY
LAST 5 DAYS
INTOLERANCE

COLONIAL TWICE DAILY
LAST 5 DAYS
INTOLERANCE

INTOLERANCE PROMISED FOR THE OLIVER BOOK

COLONIAL TWICE DAILY
LAST 4 DAYS
INTOLERANCE

COLONIAL TWICE DAILY
LAST 4 DAYS
INTOLERANCE

So Bend News-Times 3/11/17

CYRUS OBOLENSKY "The SIEGE of BABYLON" in D. W. GRIFFITH'S "INTOLERANCE"

PRINCE BELSHAZZAR and the PRINCESS BELOVED.

Scene from Babylonian episode with D. W. Griffith's "Intolerance," six nights, commencing Tuesday evening, Mar. 13th, Oliver theater.

So Bend News Times 3/11

"INTOLERANCE" WILL OPEN HERE MARCH 13

The Oliver theater management, ever alert to secure Broadway successes for its patrons, has made the necessary arrangements whereby it will play D. W. Griffith's latest great spectacle, "Intolerance" twice daily, beginning Tuesday, March 13th and ending Sunday, March 18. In every respect including a symphony orchestra the production to be seen here will be the same as the one that ran for six months at the Liberty theater, New York.

Each scene shows showing ancient Babylon in all its plendor, its mighty walls and magnificent palaces and temples; Golden Judea at the time of the Nazarene, and medieval Paris when Catherine de Medici was a dictator of royal policies, in themselves make "Intolerance," an amazing theatrical offering. Newspaper dramatic critics of New York, Chicago, Philadelphia, Pittsburgh, San Francisco and Los Angeles have praised it.

News 3-2

COLONIAL Twice

Last 5 Days

D. W. Griffith's Colossal Spec

INTOLERANC

Chicago's Final Opportunit to See

"The World's Greatest Show

News 3-20

GRIFFITH AFFILIATES WITH ARTCRAFT FIRM

Creator of "Intolerance" in New Connection; May Direct Mary Pickford.

BY W. K. HOLLANDER.

All press agent yarns and speculation concerning the future of D. W. Griffith have been set at rest by the producer's affiliation last week with the Artcraft company prior to his departure for Europe. With the consummation of the deal between Griffith and Walter E. Greene, president of Artcraft, the producer will be a regular contributor to the library of photoplays once again. Instead of six or eight annual releases. During these years the releases of "The Birth of a Nation" and "Intolerance" occupied only three spectacles. According to his own statement he has at no time connected with Triangle, though the public understand that he was one of the angles of that combination. His Artcraft connection produces the appearance he has the picture going public this more frequently.

D. W. Griffith

Pickford and Gish Affiliations.

No details concerning his new multi-reelers have yet been made public, but it is understood that he will have carefully chosen casts for all these productions, similar to those he has made for Mary Pickford and Lillian Gish.

Griffith's affiliation with Artcraft is still about one of the most interesting stories similar to this and characterizes to all the production. It is generally that Mr. Griffith will direct one of more stars with Mary Pickford as his star and Lillian Gish.

Griffith's Special Presentation.

Dr. Marion E. Hunter, Mrs. Frank Woodruff, Mrs. Frank Carson, Mrs. Arthur, Mrs. Margaret Arthur, 1555 East Chase street, Dr. Marion E. Hunter, Mrs. Frank Woodruff, Mrs. Frank Carson and Mrs. Arthur represented the club at the special invitation performance with David W. Griffith arranged last Thursday at the Colonial theater, in Chicago, for the club women of Chicago and vicinity. These women discussed the play thoroughly, and found much good in the production and did not speak in its favor.

Dr. Hunter was chosen to submit the report of the committee to Mr. Griffith.

The match of last night was the annual Washington birthday entertainment which is held each year at the Arthur home. Following the discussion Miss Hunter gave instrumental numbers and Miss Phoebe Arthur sang.

Washington's natural affinity and greatest ancestor, Mr. Frankenberg was in keeping with a patriotic evening.

News 3-2

COLONIAL

LAST 4 DAYS

D. W. Griffith's Colossal Spectacle

Intolerance

Evening 3-24

Change Date of Invitation Presentation.

The special invitation presentation of "Intolerance" at the Colonial Theatre, Chicago, will be given on Friday, February 17, in place of Friday, January 18, as first announced.

Invitations were received in advance by members of the Woman's Club and the Chamber club.

COLONIAL

LAST 4 DAYS

INTOLERANC

COLONIAL

LAST 4 DAYS

INTOLERANCE

Gazette 3-20

CLUB MEETINGS.

Club Holds Annual Affair.

"Intolerance" was discussed last night at the meeting of the Cosmos club, held with Mrs. Margaret Arthur, 1555 East Chase street. Dr. Marion E. Hunter, Mrs. Frank Woodruff, Mrs. Frank Carson and Mrs. Arthur represented the club at the special invitation performance with David W. Griffith arranged last Thursday at the Colonial theater, in Chicago, for the club women of Chicago and vicinity. These women discussed the play thoroughly, and found much good in the production and did not speak in its favor.

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Washington's natural affinity and greatest ancestor, Mr. Frankenberg was in keeping with a patriotic evening.

Daily Drivers + Drovers Jnl. 3-10-17

After "Intolerance" what?

This is the problem that is agitating the world of amusements today.

That D. W. Griffith can start over again, and in a new production eclipse the immensity, grandeur and thunderbolt sensations of "Intolerance" is doubted by many of his most sincere admirers. Their skepticism remains, even when it is recalled that when "The Birth of a Nation" was first revealed, nearly everyone believed that the furthermost bounds of spectacular drama had been reached. That Griffith's world famous "Birth of a Nation" is a poor offering in comparison to his latest masterpiece, is conceded by all. But even the most ardent Griffith "fan" finds it a strain on the imagination to think what would have to be done in the expenditure of money and the use of brains to overcome the long lead of "Intolerance."

The latest Griffith spectacle is the direct issue of the drama. Pictured a veteran producer who visited the Colonial theater on the way to his studio in California the other day. "When I compare 'Intolerance' with the films I know that neither institution will ever be overshadowed at least while the present generation of mortals remains extant. The silent drama was created in the dark. But this new drama shadows of what today remains the greatest most imposing structure in the world.

Many scenes the cultured Parisians attached the highest expression of their appreciative ability in the Friday night show. Some actually stood in aisles and sat in pews without the aid of their seats, all in the wonder of it. The future generations may see in the same stage, that we see what drama has brought in its infancy. Perhaps there will be a Fourth Dimension. The stresses of the Fourth dimension are now with the painter. Art, sculpture, music, literature and the spectacle produced as stage or lyrically. In future years we think in terms of the Fourth dimension. In future years we think in terms of the Fourth dimension. In future years we think in terms of the Fourth dimension

S. Bend News Times 3-11

News 3-22

Journal 3/22.

COLONIAL Twice Daily
Last 3 Days
D. W. Griffith's Colossal Spectacle
INTOLERANCE
Chicago's Final Opportunity to See
"The World's Greatest Show"
"INTOLERANCE" will play in Hammond, Sun., Mon. and Tues., March 25, 26, 27

COLONIAL TWICE DAILY
LAST 3 DAYS
D. W. Griffith's Colossal Spectacle,
INTOLERANCE
"Intolerance" will play in Hammond
Sun., Mon. & Tues., March 25, 26, 27

COLONIAL TWICE DAILY
LAST 3 DAYS
D. W. Griffith's Colossal Spectacle,
INTOLERANCE
CHICAGO'S FINAL OPPORTUNITY TO SEE
"THE WORLD'S GREATEST SHOW."

Griffith Tells Aim Of "Intolerance"

By D. W. Griffith.

When I first started work on my new spectacle, "Intolerance," many of my friends urged me to produce another spectacle such as my first one, "The Birth of a Nation," only using a different period and a different story. That was also my own sober judgment but the underlying idea of the intolerance of man and the havoc that it has wrought all ages of the world's history was in me and I had to give it expression. I have tried to show by means of this picture that intolerance is one of the weak spots of civilization. I have taken this theme and shown it throughout the development and growth of humanity, using the four great periods in the world's history, the wonders of the Babylonian era, the days of the Nazarene in Palestine, the wicked rule of Catherine de Medici in France and the everyday problems of our modern life. Each story is entirely different but all are co-related because the dominating theme of each is the same.

I have endeavored to make the incidents which I have shown on the screen of such a nature that the audience on viewing the picture conceives and elaborates the story in its own mind. In other words, the greatest value of the picture is in its suggestive value to the audience, in the manner in which it will force it to create and work out the idea that I am trying to get over. I have little or no attempt to tell a story, but I have made an attempt to suggest a story, and to my mind, it is a mighty big story.

Not long ago I had a conversation with Dr. David Starr Jordan, president of Leland Stanford university, in which he said that irrespective of all that he read of history, of all that his professors had been able to tell him, he received a clearer conception of the actual manners and customs of the people in the story time in which he viewed this picture than all the reading and studying that he had done throughout his life.

He illustrated this by calling my attention to a catapult, saying that he always had a hazy idea of what a catapult was, but it was not until he saw one in actual operation, as shown on the screen, that it became crystallized in his mind. And so it is with every phase of the historical picture; it presents manners, customs and customs so vividly before the eye that they cannot help but be comprehended. The historical stories must be like the historical novel. It will do more good and be a greater agent of instruction if it is by together with the super coat of romance. It is absolutely necessary that the romance carry the story and not the facts the romance.

I feel that this new picture will be the means of putting this way in the appreciation of the mass and will forcibly show that the problem is not modern. In its development, the various chapters of the historical story, the growth during the past has been marked almost equally in those days as in the modern chapter of today. Man, the man, and I believe that the man has arrived for it throw off the narrow limitations that have bound and hedged it about during its life so far. Whether my picture will do all of the things that I hope for it remains to be seen. It is all in the hands of the public. Whether it does or not I know that my effort has been sincere. This also I k I have done something that is cally different from what has done before in motion picture

S. Bend News Times 3-11

ARMY OF CYRUS in BABYLONIAN EPISODE of D.W. GRIFFITH'S INTOLERANCE.

CHARLES IX AND CATHERINE DE MEDICI IN FRENCH episode

Ind 3-22

COLONIAL TWICE DAILY
LAST 3 DAYS
INTOLERANCE

Ind 3-22

COLONIAL TWICE DAILY
LAST 3 DAYS
INTOLERANCE

The Elmhurst Press
Elmhurst, Ills

"INTOLERANCE" A COLOSSAL SPECTACLE

Chicago, Ill., Jan. 10.—Attendance records in Chicago's theatrical history lie shattered as the result of the bombshell of success which ushered in the long run of D. W. Griffith's colossal spectacle of the ages, "Intolerance," at the Colonial Theatre. It was announced yesterday that the total of paid admissions at the Colonial in Randolph street since "Intolerance" opened Nov. 28 has already passed the 14 000 mark.

But this is not the most surprising feature of the achievement. At least 140,000 persons have been turned away at the doors since the opening night. In other words, as many theatergoers have been refused admittance because of packed houses with not a single seat remaining as have successfully passed through the portals of the Colonial Theatre.

"The line that never ends" is the way Chicagoans term the line of ticket purchasers, which stretches across the spacious foyer of the Colonial Theatre and often far out into Randolph street. From 9 a. m. to 9:30 p. m. this long line is always in evidence.

"The siege of Babylon," depicted with tremendous realism by 18,000 people in Griffith's 'Intolerance,' is rivaled by the siege of the Colonial Theatre," remarked a veteran Chicago theatrical man. "'Intolerance' is outclassing its Griffithian predecessor, 'The Birth of a Nation,' not only in size and quality, but in the tremendous hold it has secured on the hearts and enthusiasm of the people."

Thousands of reservations by mail are being received from discriminating playgoers of cities outside Chicago, most of whom are planning a trip to this city for the express purpose of viewing "Intolerance."

Daily Sun Jan. 9
Waukegan Ills

'INTOLERANCE' AT COLONIAL, CHICAGO

Chicago, Jan. 8.—Attendance records in Chicago's theatrical history lie shattered as the result of the success of D. W. Griffith's colossal spectacle of ages, "Intolerance," at the Colonial theatre. It was announced yesterday that the total of paid admission at the Colonial in Randolph street since "Intolerance" opened on November 28 has already passed the 140,000 mark.

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Waukegan Daily Sun
Waukegan, Ills. Jan. 18

Editorially, The Sun doesn't urge its readers to attend any particular theater, it doesn't editorially point out the merits of certain "movie" attractions, BUT we believe it would be a mighty good thing for a lot of Waukegan's would-be reformers to make it a point to go to Chicago and see "Intolerance," a motion picture being shown in one of the leading theaters in that city. That picture illustrates so forcefully the narrow, uncharitable, disguised, insincere and shallowness of many "would-bees" to such an extent that it's worth while. It especially chastises the class of women who, grown too old to draw the attention of men, look with seeming horror and awe on the desires of attractive young folks to enjoy the pleasures of life as seen in the dance, the theaters, et cetra. It shows the willingness of some men to give to charity on extensive scales and diminish the pay of their employes in order to do so; it illustrates the fraility of human nature when those who can, do not encourage by word and deed, but, instead, are willing to burden them with intolerance which eventually breaks their hearts and souls. It is a picture well worth seeing. That is, if those who see it will take the lesson home, providing it fits—and one can readily see whether it does or not.

Jacksonville Courier
Dec. 27

"INTOLERANCE," AT COLONIAL, "INTOLERANCE," AT COLONIAL THEATER IN CHICAGO, ONE OF

When in Chicago, it's "Intolerance." To miss seeing the $2,000,000 spectacle drama at the Colonial theater when spending a day in Chicago is like overlooking the national capitol building in Washington, D. C.

David Wark Griffith's greatest production is the biggest thing the big city has to offer in the way of entertainment these days. The drama's four separate stories cover four vital periods in the world's history, and the huge, realistic scenes should be seen by all grown-ups and school children. As a big, thrilling, pulsating three hours' entertainment, "Intolerance" takes first rank, the spectator is held in an almost breathless spell of interest and suspense from the beginning to the crashing climax.

"Intolerance" is a two-dollar entertainment in every sense of the word. The seat prices are graded downward so that they are within the means of every man, woman and child. As more than one delighted patron at the Colonial theater has expressed it, "If the average high class Broadway attraction is worth two dollars, then Griffith's 'Intolerance' is worth ten."

"Intolerance" is indeed one of the wonders of the world. It is worth not only a triumph of dramatic art and stage genius—it is a marvel of big scenes and achievements. More than two million dollars was expended on the costumes, massive scenic effects, salaries of 18,000 performers, cost of historical research and other staggering expenses before one cent was taken in at the box office door.

The Barrington Review
Jan. 15.
Bar, Ills

AT THE CHICAGO THEATRES

Colonial Theatre

Attendance records in Chicago's theatrical history lie shattered as the result of the bombshell of success which ushered in the long run of Griffith's colossal spectacle of the ages, "Intolerance," at the Colonial theatre. It was announced yesterday that the total of paid admissions at the Colonial in Randolph street since "Intolerance" opened November 28 has already passed the 140,000 mark.

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Thousands of reservations by mail are being received from discriminating playgoers of cities outside Chicago, most of whom are planning a trip to that city for the express purpose of viewing "Intolerance."

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Jan. 16.
The Evening News
Michigan City, Ind.

"INTOLERANCE" HAS BIG RUN

At Colonial Theatre, Chicago—Attendance Breaks Theatrical Record

Attendance records in Chicago's theatrical circles have been outdone in the success and long run of Griffith's "Intolerance," at the Colonial theatre. The total of paid admissions at the Colonial, in Randolph street, since "Intolerance" opened Nov. 28, has passed the 140,000 mark. But this is not the most surprising, many have been turned away.

"'The Siege of Babylon,' depicted with tremendous realism in Griffith's 'Intolerance,' is rivaled by the siege of the Colonial theatre," remarked a Chicago theatrical man. "Intolerance" is outclassing its predecessor, 'The Birth Of A Nation,' not only in size and quality, but in the tremendous hold it has secured on the hearts and enthusiasm of the people."

Thousands of reservations by mail have been received from discriminating playgoers of cities outside Chicago, since the opening, all of whom are expressive of the highest appreciation of the wonderful production.

The Carpentersville
News, Carp. Ills
Jan. 11

"Intolerance" at the Colonial.

Attendance records in Chicago's theatrical history lie shattered as the result of the run of Griffith's colossal spectacle "Intolerance" at the Colonial theatre, the total of paid admissions since the opening, Nov 28, having passed the 150,000 mark. And this is not the most surprising feature as many more having been turned away since the opening night. "The line that never ends" is the way the Chicagoans term the line of ticket purchasers. "The siege of Babylon" as depicted with tremendous realism by 18,000 people is rivaled by the siege of the Colonial theatre, and is outclassing its Griffithian predecessor, "The Birth of a Nation," not only in size and quality, but in the hold it has secured on the people. Thousands of reservations by mail are being received from playgoers outside Chicago and most of them are planning a trip to the city for the express purpose of viewing "Intolerance."

Elkhart Daily
Review, Ind
Jan 12

PLUG WOMEN TO ATTEND "INTOLERANCE" AT CHICAGO

[illegible]

The Cairo
Bulletin
Jan. 10

"Intolerance" Draws Crowds

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The Cairo Advocate
Jan 13.

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Delavan
Republican
Jan. 18
Delavan, Wis.

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Cook County
Herald
Fri Jan. 19

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Waukegan Ills Gazette, Jan 16

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Waukegan Gazette Jan 20

GRIFFITH ASKS 5 CLUBWOMEN TO VIEW FILM

PRODUCER OF "INTOLERANCE" SENDS INVITATION TO LOCAL ORGANIZATION

ARE TO ATTEND ON FRIDAY, JANUARY 28

Special Exhibition Has Been Given in Washington, Attended by President

David W. Griffith, producer of the film, "Intolerance", has sent an invitation to the Woman's club of Waukegan, asking the directors to name a committee of five to attend an exhibition of the photoplay in Chicago. He has set aside the date of January 28, as the time.

Mr. Griffith has just returned from Washington, where a special exhibition of the great film was presented, with the President attending as one of the guests.

What action the Woman's club expects to take has not been made known, but it is believed that an acceptance will be made.

Cook County Herald
Palatine Enterprise
Dupage County Register
Jan. 19 → Jan. 18

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Cook County Herald
Palatine Enterprise
Dupage City Rec Jan 28

INTOLERANCE AT COLONIAL

When in Chicago, It's "Intolerance."

To miss seeing the $2,000,000 spectacle drama at the Colonial Theater when spending a day in Chicago is like overlooking the national capital building in Washington, D. C.

David Wark Griffith's greatest production is the biggest thing the big city has to offer in the way of entertainment these days. The drama's four separate stories cover vital periods in the world's history, and the huge, realistic scenes should be seen by all grown-ups and school children. As a big, thrilling, pulsating three hours' entertainment, "Intolerance" takes first rank, the spectator is held in an almost breathless spell of interest and suspense from the beginning to the crashing climax.

"Intolerance" is a two-dollar entertainment in every sense of the word. The box prices are graded somewhat so that they are within the pocketbook of every man, woman and child. As more than one delighted patron at the Colonial Theater has expressed it, "If the average high class Broadway attraction is worth two dollars, then Griffith's 'Intolerance' is worth ten."

"Intolerance" is indeed one of the wonders of the world. It is not only a triumph of dramatic art and stage genius, it is a marvel of big figures and achievements. More than two million dollars was expended on the production, massive scenic effects, salaries of 18,000 performers, costs of historical research, and other expenses. Before the cost was taken in it had cost more.

Glen Ellyn Hemisphere Jan 27

INTOLERANCE SHATTERS ATTENDANCE RECORDS

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Barington Rev.

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Waukegan
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Des Moines Co. Register
Dec 22

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Daily Rep. Register
Jan. 12

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Decorah Rep.-Wm
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Cook County Herald

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Portage Daily Democrat
Jan 12

GRIFFITH'S NEW SPECTACLE "INTOLERANCE" SETS RECORD

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The Gazette Eve. Post Jan 22

SPECIAL INVITATION TO SEE "INTOLERENCE"

Miss Orpha Maude Peters, president of the Departmental club, has received a special invitation to witness a performance of "Intolerence" now playing at the Colonial theater in Chicago. Admittance will be by invitation only and the performance will be for the benefit of a number of clubs. Mrs. Charles E. Greenwald, Mrs. A. F. Wickes, Mrs. John W. Albright and Mrs. Louis J. Baily are planning to attend.

Morning Telegraph, Jan 21

D. W. Griffith says:-

Form 1204

WESTERN UNION TELEGRAM

CLASS OF SERVICE	SYMBOL
Day Message	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these boxes is marked, or symbols are given, the class of service is the class indicated by the symbol appearing after the check.

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4735NY M 57 BLUE RELAY

SI NY JAN 13-17

MISS GERALDINE FARRAR 815

HO BILTMORE

HAVE JUST SEEN YOUR SPLENDID PERFORMANCE OF JOAN THE WOMAN
I HOPE YOU WILL NOT CONSIDER IT A BOLDNESS TO
OFFER YOU MY MOST SINCERE CONGRATULATIONS ON THIS BEAUTIFUL CONTRIBUTION
TO OUR LITTLE NEW AND BUDDING ART SINCEREST AND BEST
WISHES THAT YOU WILL CONTRIBUTE MORE PICTURES LIKE THIS FOR
THE GRATIFICATION AND APPRECIATION OF US ALL
DAVID WARK GRIFFITH 951 PM

New Playing to
Capacity Audiences in 2 Cities
44th Street Theatre, New York — Majestic Theatre, Los Angeles

JESSE L. LASKY Presents

GERALDINE FARRAR

in CECIL B. De MILLE'S PRODUCTION

"JOAN THE WOMAN"

By JEANNIE MACPHERSON

CARDINAL FILM CORPORATION
485 5TH AVENUE, NEW YORK CITY

San Francisco Chronicle. Jan 14

STRIPPING OFF BELSHAZZAR'S CLOAK OF INFAMY—WAS HE REALLY A HERO?

How the Newest Researches Show That Modern Moralists Are Wrong When They Attack the Babylonian King as the Symbol of Wickedness, and How He Was, Instead, a Gentle, Peaceful and Most Tolerant Monarch, a Brave and Highly Gifted Sovereign Whose ONLY WEAKNESS Was That He BELIEVED LOVE WAS ALWAYS RIGHT

The king, surprised by his enemies, who have been admitted by treachery, faces death bravely, not at all like the weak tyrant of tradition.

The king's banquet hall in Babylon. As shown in "Intolerance," Babylon was a rich, happy and peaceful city. The large figures on either side are priestesses of Ishtar, goddess of love. It was because the high priests of Bel were jealous of Ishtar's popularity and angry at Belshazzar for permitting religious freedom, according to "Intolerance," that the priests betrayed the city to Cyrus.

ernment, performing acts of justice and gentleness to his people and aiding the cause of democracy at every turn. On the whole his rule was devoted to the material progress of his people, a rare thing in 500 B. C.

From what we know of the people of ancient Babylon, this conception of Belshazzar seems to be more nearly correct than the hitherto more prevalent one, for under his administration they practiced the art of love and laughter; they were intensely religious; they were given to long prayers and to sincere repentance; they were cleanly, and by law forced their city officials and judges to bathe three times a day.

Beginning of Science.

Astronomy, arithmetic and the alphabet all had their beginning in Babylon. The hour was first divided into sixty minutes there. Babylon had a regular postal delivery, a sewerage system, banking houses, loan brokers, the mortgage system and strict laws protecting the common citizen from oppression by the rich and powerful.

There is strong proof for the assertion that the wise men of Babylon had some knowledge of electricity and, arguing from this theory, it is advanced that the famed handwriting on the wall was projected upon the plaster surface by some mechanism kindred to the magic lantern of modern science.

That people should have been so progressive and democratic under a ruler who was the most wicked of the wicked seems incompatible with reason.

When, in the "Intolerance" version, the priests of Bel by treachery open the gates of the city at night and let the murdering hordes of Cyrus in to destroy the feasting people of Babylon, Belshazzar dies like a true knight upon his throne. Throughout all the battles he is brave and heroic; not at all as cruel, degraded, drink-sodden tyrants are supposed to be.

Surprising as is this interpretation of Belshazzar's character, it has the sanction and approval of Assyriologists and students of archaeology. The Rev. Dr. Archibald Henry Sayce, the greatest authority on Babylonian history, has stated that it is true to the facts and accurate in detail.

(Copyright, 1917, by J. Keeley.)

make merry and gigantic revelries were held.

Despite the fact that the drinking and love-making tastes of these primitive people were indulged at this time, it is held by this version of history that these vagaries were the worst that may be charged against Belshazzar, and that they were far less cruel and despicable than the tyranny of religious oppression and enslavement which other kings in that day practiced. Belshazzar's chief weakness seems to have been that he believed love was always proper. He seems to have had the attitude of the modern poet, one of whose characters says: "For what ye do in the name of love it shall be spoken fair."

Licentiousness and gross indulgence have been characteristic of practically all ancient peoples in the dim days of antiquity. Belshazzar was, in this regard, not in advance of his time. No great leader had yet come upon the earth to give a new code. Belshazzar is, in the "Intolerance" conception of him, made to suffer from the weakness of indulgence, but to be honorable and upright in matters of gov-

Anniversary of Bogoslof Island

THE year 1916 is the one hundred and twentieth birth anniversary of the first of the Bogoslof group of the Aleutian Islands. There was a great convulsion in the Bering Sea, about twenty-five miles north of Unalaska, and an island appeared above the surface of the stormy waters. This islet, which rose to a height of nearly 3,000 feet above sea level, was christened Bogoslof by the Russians, who then owned Alaska. It remained solitary until 1883, when another volcanic eruption in the sea was followed by the birth of another island near the first.

The Antioch News
Jan. 25

"INTOLERANCE" MAKES BIG HIT AT COLONIAL THEATER, CHICAGO

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The Evening News
Mich. City, Ind.
Jan. 27

"INTOLERANCE" IN CHICAGO

Mr. Griffith Appealed to Aid Woman Sufrage With New Play.

Chicago, Ill., Jan. 26.—Having proved that the cinema drama may be made a most powerful weapon against the spirit of intolerance, which is encroaching on America's liberties in many directions, David Wark Griffith has been appealed to by Chicago clubwomen to aid in the cause of complete woman suffrage.

The intense hold which Griffith's $2,000,000 spectacle drama, "Intolerance" has taken since it opened at the Colonial Theater, Chicago, was shown last week in convincing manner. The executive committee of the Woman's Party of Cook county, of which Mrs. Charlotte Rhodus is president, appointed a group of women to call upon Mr. Griffith. They propose to present a petition, signed by hundreds of feminine leaders in civic progress, asking that Mr. Griffith base the story of his next great produciton of woman suffrage.

"A drama teaching the lesson of equal rights for all citizens by David Wark Griffith, creator of 'The Birth Of A Nation' and by its far greater successor 'Intolerance,' would carry the suffrage cause to victory on a high wave of public sentiment," said an officer of the Woman's Party of Cook county. "Mr. Griffith should be able by virtue of his wonderful art, to build a play which would be a milestone for complete suffrage one such as 'Uncle Tom's Cabin' proved to be for the anti-slavery movement.

That colossus of tremendous spectacle dramas, "Intolerance" is playing to capacity houses—audiences of a size proportionate to the bigness of the play. Orders by mail for seats are pouring in from points many miles distant from Chicago and these are being filled by the busy Colonist staff for dates weeks in advance.

The Standard
Blue Island, Ill.
Jan. 26

ASK GRIFFITH TO AID SUFFRAGE CAUSE

Woman's Party Appeals to Producer of "Intolerance" For Assistance

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Daily News
Lafayette Ind.
Jan. 27

AMUSEMENTS.

A tempest of discussion is sweeping over Chicago concerning the exposure of conditions of modern life in D. W. Griffith's colossal $2,000,000 spectacle, "Intolerance" at the Colonial theater. An investigation of the play was made by a committee of Chicago aldermen, who were followed by the Cook county board of commissioners, aroused by a storm of criticism and equally earnest praise. The atmosphere was largely cleared when the county commissioners unanimously adopted resolutions which heartily endorsed "Intolerance" as a true if sensational portrayal of life in the great cities. Commissioner Frank Regan was the county official who first moved that "Intolerance" should be investigated, and his comment on the performance was awaited eagerly, as he has a reputation for hard-hitting when he feels called upon to denounce anything he believes deserving of censure. Instead of attacking the big production Commissioner Regan proved to be one of its strongest champions after he had viewed D. W. Griffith's masterpiece with his own eyes instead of depending upon hearsay.

"'Intolerance' is the biggest thing for the people that I have seen for a long time," said Commissioner Regan. "Every citizen rich or poor, should see 'Intolerance.' It will tell each many things about the other. It brings home to us many startling truths which we over look in our rush for money and pleasure."

The out-of-town patronage of "Intolerance" is still shattering all records. Theatre goers are coming from great distances to Chicago to see the world's greatest production in point of size, costliness, magnificence and abundance of thrills.

Wheaton Sentinel
Jan. 27

"Intolerance" at the Colonial

Attendance records at Chicago's great theatre are shattered as the result of the success of D. W. Griffith's colossal spectacle of the past, "Intolerance," at the Colonial Theatre. It is announced that the right of just criticism upon "Intolerance" caused Rev. [illegible] to strongly praise the picture and so many more have been turned away.

The stage of "Intolerance" lighted up a tremendous station to 15 [illegible] in Griffith's "Intolerance," is located on the stage of the Colonial Theatre. It is including 15 [illegible] The Birth of a Nation, in [illegible] and in the remarkable [illegible] it has moved in the hearts and imagination of the people.

Thousands of [illegible] in spite of being made by disappointing [illegible] in Chicago.

The Evening News
Jan 31

COLONIAL THEATRE, CHICAGO.

"Intolerance" Continues As The Big Drawing Card.

The current of life in Chicago is being diverted in new directions, and the heart of the big city is being broadened thru the effects of a play, which has taken a firm and lasting grip upon the whole community.

D. W. Griffith's colossal spectacle, "Intolerance," at the Colonial Theatre, has proved to be more than massive entertainment for the populace. It is a powerful lever for lifting the level of humanity. Already a number of sensational events in Chicago's daily life have occurred which have roused the interest of the nation, and which are traceable in one way or another to the tremendous story of mankind thru the ages, unwound in Griffith's "Intolerance."

The latest sensation is the case of Marjorie Delbridge, better known as "Mammy's baby." This girl, born of white parents, was raised from infancy by a Southern negro "mammy." Despite the love that existed between the white child and her "Mammy," certain public officials stepped in and insisted that the girl be removed from the home of the negro woman.

Half Chicago was in turmoil over the merits of the case, a great many of both northern and southern birth taking up the cause of "Mammy." It was then that a woman, Good Samaritan, came to attempt to solve the problem and renew happiness for Marjorie and her doting "Mammy." She was Mrs. Louis Brock, who took Marjorie into her home with the understanding that the child should have the privilege of seeing her "Mammy" every day.

The effects of "Intolerance" on modern society are no more pronounced than its successful appeal to the great amusement-seeking public of hundreds of miles from Chicago. Mail orders for seats are being received from out of town as far in advance as four weeks.

Evening Herald - Pawtucket, Conn.

CHICAGO THEATRES.

When in Chicago, it's "in evidence" to miss seeing the two million dollar spectacle drama at the Colonial Theatre, when spending a day in Chicago is like great looking the national capital when in Washington, D. C.

David Wark Griffith's greatest production is the biggest thing the big city has to offer in the way of entertainment these days. The drama's four separate stories never lost it, (it) period in the world's history, and the more realistic scenes should be seen by all grown-ups and school children. It is a big inviting potential three hours' entertainment. "Intolerance" takes long hours, to see, (also) is said to be almost beyond part of interest and concern from the beginning to the closing effects.

"Intolerance" is a tremendous entertainment in every sense of the word. The cast prices are so that everybody in that city are within the means of every man, woman, and child. In spite of the enormous outlay at the Colonial Theatre, has increased [illegible] of the average high class theatre, the attention is worth two dollars (not dollars) "Intolerance." is worth [illegible]

"Intolerance" is indeed one of the wonders of the world. It is not only a lesson of morality of our great country, it is a power of the drama [illegible] [illegible] [illegible]

Elmhurst Press " Lels

Waukegan Daily Gazette Feb. 5

The Antioch News Jan 25

REPRESENTATIVE WOMEN VISIT SHOW

WOMEN OF COUNTY TO PETITION MANAGEMENT TO BASE PLAY ON SUFFRAGE

Chicago, Ill., Jan. 31.—Having proved that the cinema drama may be made a most powerful weapon against the spirit of Intolerance which is encroaching on America's liberties in many directions, David Wark Griffith has been appealed to by Chicago clubwomen to aid in the cause of complete woman suffrage.

The intense hold which Griffith's $2,000,000 spectacle drama, "Intolerance" has taken since it opened at the Colonial Theater was shown last week in convincing manner. The executive committee of the Woman's Party of Cook County, of which Mrs Charlotte Rhodus is president, appointed a group of women to call upon Mr. Griffith. They propose to present a petition, signed by hundreds of feminine leaders in civic progress, asking that Mr. Griffith base the story of his next great production of Woman suffrage.

"A drama teaching the lesson of equal rights for all citizens by David Wark Griffith, creator of 'The Birth of a Nation' and by its far greater successor 'Intolerance,' would carry the suffrage cause to victory on a high wave of public sentiment," said an officer of the Woman's Party of Cook County. "Mr. Griffith should be able by virtue of his wonderful art, to build a play which would be a milestone for complete suffrage one such as 'Uncle Tom's Cabin' proved to be for the antislavery movement.

That success of tremendous spectacle dramas, "Intolerance" is playing to capacity houses—audiences of a size proportionate to the bigness of the play. Orders by mail for seats are coming from points hundreds of miles distant from Chicago, and these are being filled by the busy Colonial staff for dates to four weeks in advance.

The current of life in Chicago is being diverted in new directions, and the heart of the big city is being broadened through the effects of a play, which has taken a firm and lasting grip upon the whole community.

D. W. Griffith's colossal spectacle, "Intolerance" at the Colonial Theater has proved to be more than massive entertainment for the populace. It is a powerful lever for lifting the level of humanity. Already a number of sensational events in Chicago's daily life have occurred which have aroused the interest of the nation, and which are traceable in one way or another to the tremendous story of mankind through the ages, unwound in Griffith's "Intolerance."

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The effects of "Intolerance" on modern society are no more pronounced than its successful appeal to the great amusement-seeking public in a radius of hundreds of miles from Chicago. Mail orders for seats are being received from out of town as far in advance as four weeks.

"INTOLERANCE" MAKES BIG HIT AT COLONIAL THEATER, CHICAGO

A tempest of discussion is sweeping over Chicago concerning the exposure of conditions of modern life in D. W. Griffith's colossal $2,000,000 spectacle, "Intolerance" at the Colonial theatre. An investigation of the play was made by a committee of Chicago aldermen, who were followed by the Cook County Board of Commissioners, aroused by a storm of criticism and equally earnest praise.

The atmosphere was largely cleared when the county commissioners unanimously adopted resolutions which heartily endorsed "Intolérance" as a true if sensational portrayal of life in the great cities.

Commissioner Regan was the county official who first moved that "Intolerance" should be investigated, and his comment on the performance was awaited eagerly, as he has a reputation for hard-hitting when he feels called upon to denounce anything he believes deserving of censure. Instead of attacking the big production Commissioner Regan proved to be one of its strongest champions after he had viewed D. W. Griffith's masterpiece with his own eyes instead of depending upon hearsay.

" 'Intolerance' is the biggest thing for the people that I have seen for a long time," said Commissioner Regan. "Every citizen rich or poor, should see 'Intolerance.' It will tell each many things about the other. It brings home to us many starting truths which we over look in our rush for money and pleasure.

The out-of town patronage of "Intolerance" is still shattering all records. Theatre goers are coming from great distances to Chicago to see the world's greatest production in point of size, costliness, magnificence and abundance of thrills.

Daily Herald, Lafayette, Ind Feb 7

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The Chronicle
Arlington Heights, Ill
Feb. 3

1917

NTOLERANCE

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That colossus of tremendous spectacle dramas, "Intolerance," is playing to capacity houses—audiences of a size proportionate to the bigness of the play. Orders by mail for seats are coming from points hundreds of miles distant from Chicago, and these are being filled by the busy Colonial staff for dates to four weeks in advance.

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THE MASTER PRODUCT

"INTOLERANCE" THE MARVEL OF MOVING PICTURES.

The Man Who Conceived it is a Genius—He Developed Mary Pickford.

(By Ione Griffith.)

"Intolerance", the superb moving picture presented last night at Convention Hall, is the masterpiece of a genius.

Omitting the entertainment and instructive elemenes one can not but be moved to marvel upon the execution of such scenes before the camera. Again, one is interested in the personality of thecreator of this gigantic specacle and wonders at what manner of man is he who gave this conception to the world.

What a perspective he has developed from experience of life, how ruthlessly he unmasks the Pharisee and hypocrite and how mercilessly he photographs the motive behind the action.

At times the action has the appearance of evil thrown up from a motive pure and unselfish and at other times the reverse.

It was once the privilege of the reporter who witnessed the remarkable production last night to have an interview with D. W. Griffith, the wizard of that gigantic industry—the moving picture.

It was in the Illinois theater in Chicago where his "The Birth of a Nation" ran for months. He had come there to exhibit the picture which extremists regarded as an insult to the colored race.

After a round or two in the courts of law, Griffith obtained the right to show his picture in Chicago, which was at that time the masterpiece of the cinema. Mr. Griffith feared the sentiment of Chicago and he was prepared for poor houses. He planned a unique advertising campaign which was never launched. The house sold out at big prices from the first showing of the picture.

The reporter was well introduced but she approached the man of genius and millions with a few misgivings.

However, he was approachable and human and immediately established an easy conversational relation.

Some brilliant men do not give an impression of extraordinary ability. With Griffith one instinctively felt that there is not much in this old world that had escaped him.

This was without any effort on his part to display any wisdom or to give advice.

[illegible]

WESLEYAN ADD NEWS

RECORD, SUNDAY, APRIL 14, 1918

"HEARTS OF THE WORLD"

DOROTHY GISH.

D. W. Griffith's latest film masterpiece, "Hearts of the World," will be brought to the Garrick Theatre Monday, April 29, and will be exhibited under the management of William Elliott, F. Ray Comstock and Morris Gest.

"Hearts of the World" required 18 months in the making and many of the scenes were taken on the actual battlefields of France by Griffith, with the official aid and assistance of the British and the French Governments. Griffith, however, desires to remove any apprehension that "Hearts of the World" is primarily a war picture. It is, he announces, primarily a love story, in which war figures as the grim background. It may be called "the story of a village," and for more than 40 minutes during the exposition of the story, there is not a cannon shot, not a suggestion of war's alarms. There is the romance of two girls in love, there is the quiet and peaceful atmosphere of a small French town before the holocaust of war. Then comes the conflict, with its ensuing effects upon the fortunes of those in the little village. The battle scenes shown were taken in the trenches during the death struggles of the French and the Germans; only occasionally has it been found necessary to piece the story of the battles together by means of acted scenes. Thus one sees life in the trenches; charges of the French soldiers; thrilling hand-to-hand conflicts and the throats of the bayonets; the murder of the shells; the great guns in action; the tanks; the attack by liquid fire; the charges and the retreats; the German gun boats; flight of the villagers; ruthless destruction of property; the treatment of young girls who fell into the hands of the Germans, the whole culminating in the arrival of the American troops, victory and a blaze of future happiness.

Griffith wishes to make known that while "Hearts of the World" deals with war and love, it is a drama to be proud rather than a propaganda play. Prominent in the cast are the two Gish sisters, Lillian and Dorothy; Robert Harron, George Sigmon, George Fawcett and other players. Griffith will arrive in Philadelphia to take personal charge and supervision of the initial showing here of the new production.

LEDGER

REAL WAR SCENES IN GRIFFITH FILM

Vivid Background of "Hearts of the World" Photographed in France

One of the events of the motion-picture season will be the presentation of D. W. Griffith's latest film play, "Hearts of the World," on Monday, April 29, at the Garrick Theatre.

"Hearts of the World" required eighteen months in the making. Many of the scenes were taken on the actual battlefields of France by Mr. Griffith, with the official support of the British and the French Governments. Mr. Griffith, however, is anxious to remove any apprehension that "Hearts of the World" is primarily a war picture. It is, he announces, primarily a love story, in which war figures as the grim background. It may be called "the story of a village," and for more than forty minutes during the exposition of the story there is not a cannon shot, not a suggestion of war's alarums. There is the romance of two girls in love, there is the quiet and peaceful atmosphere of a small French town before the holocaust of war. Then comes the conflict, with its ensuing effects upon the fortunes of those in the little village. The battle scenes shown are real. Only occasionally has it been found necessary to piece the story of the battles together by means of acted scenes.

Prominent in the cast of "Hearts of the World" are the two Gish sisters, Lillian and Dorothy; Bob Harron, George Sigmon, George Fawcett and other well-known players.

Mr. Griffith will have personal charge and supervision of the initial showing in Philadelphia of "Hearts of the World."

Press April 14

"HEARTS OF THE WORLD," GRIFFITH'S MASTERPIECE

The biggest event of the entire season in the world of motion pictures will be the presentation of D. W. Griffith's latest film masterpiece, "Hearts of the World," beginning Monday, April 29, at the Garrick, under the management of William Elliott, F. Ray Comstock and Morris Gest.

"Hearts of the World" required eighteen months in the making, and many of the scenes were taken on the battlefields of France by Mr. Griffith, with the official assistance of the British and French Governments. Mr. Griffith, however, is anxious to remove any apprehension that "Hearts of the World" is primarily a war picture. It is, he announces, primarily a love story, in which war figures as the grim background. It may be called "the story of a village," and for more than forty minutes during the exposition of the story there is not a cannon shot, not a suggestion of war's alarms.

"There is the pretty romance of two girls in love; there is the quiet and peaceful atmosphere of a small French town before the holocaust of war. Then comes the conflict, with its ensuing effects upon the fortunes of those in the little village. The battle scenes shown were taken right in the trenches during the death struggles of the French and the Germans. Only occasionally has it been found necessary to piece the story of the battles together by means of acted scenes.

Mr. Griffith desires it understood that while "Hearts of the World" deals with war and love, it is a drama to be proud rather than a propaganda play. Prominent in the cast are the two Gish sisters, Lillian and Dorothy; Bob Harron, George Sigmon, George Fawcett and other players. Griffith will arrive in Philadelphia to take personal charge and supervision of the initial showing here of the new production.

Ledger April 14

New Griffith Picture for Garrick

D. W. Griffith's latest film production, "Hearts of the World," which has been rehearsed for the first time in the East in New York and in the Allegheny at the Garrick, beginning April 29, the story contains a war romance, which is brought to a happy conclusion in a French village after the conclusion of the German drives of the armies of war, and Hundreds and hundreds are shown in the photoplay with the wonderful realism that makes it seem the most consummately thrilling of all the war pictures. Many were taken on the actual battle field, though in accordance with the British military authorities.

BULLETIN

Game Coming Attractions

[illegible]

THE NORTH AMERICAN

DOROTHY GISH, LILLIAN GISH, ROBERT HARRON, GARRICK, APRIL 29.

Griffith Film Coming to Garrick

D. W. Griffith's latest production, "Hearts of the World," comes on Monday, April 29, to the Garrick Theater, under the management of William Elliott, F. Ray Comstock and Morris Gest. "Hearts of the World" required eighteen months in the making, and many of the scenes were taken on the actual battlefields of France by Mr. Griffith, with the sanction of the British and French governments. Mr. Griffith, however, is anxious to remove any apprehension that "Hearts of the World" is primarily a war picture. It is, he announces, a love story, in which war figures as the grim background.

Inquirer Apr 14 - 18

Pretty Film Stars

Left to Right
Dorothy and Lillian Gish

Here are the two heroines in David W. Griffith's triumphant love drama, "Hearts of the World," which has recently been produced in New York and pronounced the greatest effort of Mr. Griffith's career in the direction of photoplays. The Gish Sisters, Dorothy and Lillian, are widely and favorably known through their appearances in "The Birth of a Nation." The new picture will begin an indefinite engagement at the Garrick Theatre on April 29.

COMING GARRICK THEATRE
D. W. GRIFFITH'S TRIUMPHANT HEARTS OF THE WORLD

Ledger Apr 21

Press April 21

GARRICK SPECIAL Beginning Tuesday Night APRIL 30

MOST IMPORTANT EVENT OF THE ENTIRE SEASON

DAVID W. GRIFFITH'S Supreme Triumph

HEARTS OF THE WORLD

THE SWEETEST LOVE STORY EVER TOLD

A ROMANCE OF THE GREAT WAR

WATCH DAILY PAPERS FOR FURTHER DETAILS.

GRIFFITH LOOKS FORWARD IN PHOTODRAMATIC ART

David W. Griffith is not the sort of man to rest on his laurels. That he has such a production as "The Birth of a Nation" to his credit did not leave him satisfied. No less background than that of the great world war did he choose for his latest and supreme triumph, "Hearts of the World," which will be shown at the Garrick beginning April 29.

Anyone who has followed Mr. Griffith's career will readily come to the conclusion that he will never be content to come to a standstaill. He does not say to himself, "I have done big things. My work has placed me at the top of my profession. I am a recognized genius and wizard of the screen, and I might as well rest and reap the reward of my industry and rest on my laurels."

Rather does he say, "I have given, that is true, the best that is in me to my work. I am one of the pioneers of an industry that is fast becoming one of the most vital factors in the world's work. It is rapidly forging ahead, and I am going forward with it."

Mr. Griffith looks forward, never backward. In "Hearts of the World" he has given us a real war drama, not of the past, but of the present. It is history in the making. He describes it as "the story of a village—an old-fashioned play with a new-fashioned theme."

That is characteristic of the simplicity of the man.

"HEARTS OF THE WORLD" HUMAN STORY OF WARTIME

"Hearts of the World," announced as the supreme triumph of D. W. Griffith, which comes to the Garrick beginning Monday, April 29, inaugurates a new era in the realm of the screen drama. Here, with the great war as a background, Mr. Griffith has filmed a simple little love story, old as the ages, yet ever new.

Presented at the Garrick Theatre under the management of William Elliott, F. Ray Comstock and Morris Gest, "Hearts of the World" has proved during its showing in New York to be the latest sensation of the screen world. Mr. Griffith realized that the public, which became enthusiastic over "The Birth of a Nation" and "Intolerance," would expect something big from him in this latest picture. Therefore, instead of trying to outdo himself in staging gigantic battle scenes, he used the Great War as only a background for the filming of a simple and attractive story of tremendous human interest.

"Hearts of the World" shows the happy, peaceful life of the people of a small village in France before the grim horror of war reared its ugly head over the horizon. The causes that lead up to the war are shown; the meeting of the English Parliament on the eventful night when the vote was cast for war; the session of the French Senate voting the declaration of war; the session of the Cabinet awaiting the fateful hour when the ultimatum of Germany would expire. These scenes come as a prologue, then the great drama begins when the German hordes invade France.

In taking the battle pictures, Mr. Griffith had the assistance and co-operation of the British War Office. It is the opinion of all who have seen "Hearts of the World" that Mr. Griffith has outdone his best achievements and has established a new artistic record which it will take years and years for some one to equal, if, indeed, such a thing is possible. Daily matinees will be given at the Garrick.

INQUIRER. APRIL 21.

War Has Made People Serious

The "humanness" of D. W. Griffith, whose supreme triumph "Hearts of the World," comes to the Garrick Theatre late in April is always apparent in his pictures. It is one of the reasons for their universal appeal, and constitutes their chief charm. Mr. Griffith's scenes on the battlefield are compelling, gigantic, but they form the background, not the backbone of his stories.

The serious side of Mr. Griffith is shown when he speaks about the war. He has been in England and France. He has visited the first line trenches. He has worked beside the men who were doing the fighting, and he has been among the sorely-tried people of France. His knowledge of war is first hand. He sees it as the great factor in the "leveling process," and the elimination of class distinction. He says it has brought back to the people the appreciation of things that are worth while.

"When I first came back to America from my visit abroad," he said, "I noticed that a great change had come over the country. It had been brought about by the war. Our people were more serious minded and more earnest. I saw at once that a new spirit had been infused into the Nation. This war, terrible as it is, will continue to have a great and lasting effect upon the individual. It starts with the boys in the trenches. There is no time there for petty jealousies or small disputes. There is no inclination for idle gossip or small feuds. There is a common enemy, and one whom all are united to crush, and they are there to fight for one great cause. It has an ennobling effect that is producing big men in the most unexpected quarters.

North Amer Apr 25

Notes of Interest in Theater World

The beginning of the engagement of D. W. Griffiths' "Hearts of the World" at the Garrick Theater will be Tuesday night, April 30, instead of Monday night, as previously announced. Mechanical details and extra rehearsals of the orchestra have made the delay of one night necessary. "Hearts of the World" is primarily a love story, which represents in the beginning the peaceful life of the French people of the small villages, so dearly loved by themselves and all who have ever visited them. What the war brought to these people is clearly shown in the course of the dramatic narrative.

* * *

Walter Sanford, a former Philadelphian, has returned to the city and is making his headquarters at the Garrick Theatre, where he will represent Messrs. William Elliott, F. Ray Comstock and Morris Gest in the management of the new D. W. Griffith love drama, "Hearts of the World," which begins an engagement at that theatre April 29. "I am delighted to be in Philadelphia again," said Sanford, "as this has been my favorite city always, and all my old friends are still here. I'm proud also to come with such a wonderful attraction as David W. Griffith's masterpiece."

Lillian Gish in "Hearts of the World"

North American Apr 21

Bulletin Apr 20

Some Coming Attractions

"HEARTS of the World," D. W. Griffith's latest screen production, is announced for presentation at the Garrick Theatre, beginning a week from next Monday. This picture is said in some respects to surpass Griffith's former productions such as "The Birth of a Nation" and "Intolerance." Although the idea of using the battle scenes in the great war as a background for the telling of a simple and attractive story of tremendous human interest, the author shows the happy, peaceful life of the people of a small village in France before the grim horror of war reared its ugly head over the horizon. The causes that lead up to the war are shown; the meeting of the English Parliament on the eventful night when the vote was cast for war; the session of the French Senate voting the declaration of war; the session of the Cabinet awaiting the fateful hour when the ultimatum of Germany would expire. These scenes come as a prologue, then the great drama begins when the German hordes invade France. In taking the battle pictures, Mr. Griffith had the assistance and co-operation of the British War Office. It is the opinion of all who have seen "Hearts of the World" that Mr. Griffith has outdone his best achievements and has established a new artistic record which it will take years and years for some one to equal, if, indeed, such a thing is possible. Daily matinees will be given at the Garrick.

DOROTHY GISH

Who has a leading role in the D. W. Griffith photoplay, "Hearts of the World," booked for the Garrick on April 30.

GARRICK—SPECIAL REG. TUES. NIGHT, April 30 Most Important Event of the Season DAVID W. GRIFFITH'S Supreme Triumph HEARTS OF The WORLD

CHARACTER STUDIES IN GRIFFITH FILM

War Scenes Are Vivid, but Not Photoplaywright's Chief Concern

[illegible]

'HEARTS OF THE WORLD,' NEW GRIFFITH FILM, AT GARRICK

War is Background for Love Story Acted by Gish and Harron

[illegible]

BEG. TUES. EVG. APR 30 GRAT SALE TODAY

Hearts of the World

Evening Ledger Apr 27

THEATRICAL INDICATOR FOR THE COMING WEEK

Latest Griffith Production, Featuring Actual War Scenes, to Be Disclosed Here—Musical Farces in Gay Array of Footlight Offerings

NEW ATTRACTIONS

GARRICK—"Hearts of the World," David W. Griffith's elaborate motion picture. The film presents a love story against a background of war, for which actual scenes were photographed by the producer on the French battlefront. The cast includes Dorothy and Lillian Gish, Bobby Harron and George Fawcett. Open Tuesday night.

FORREST — The George M. Cohan [illegible] of the Lusitania [illegible]

all papers Apr 27-28

SCREEN MAN BEHOLDS REAL WAR

Many of the scenes furnishing the war background for the photoplay "Hearts of the World," booked for the Garrick next week, were taken on the western front. The above photograph shows David W. Griffith, the producer, observing an airplane battle from the French lines.

GRIFFITH PLAYERS UNDER BOMB FIRE

Lillian Gish Loses Fifteen Pounds Rehearsing Movie in Real War

An interesting figure and one seldom seen in Rialto circles has been prominent on Broadway for the last few weeks. David W. Griffith, noted director of moving pictures, has been in New York, fresh from the seat of war. He came to note the reception by the public of his latest achievement, "Hearts of the World," which is to have its first showing in Philadelphia at the Garrick Theatre next Tuesday.

Much has been printed about this and given Mr. Griffith by the British and French War offices, and also by Lloyd George, in staging this film romance of the war.

"I spent several weeks in London before going to France," said Mr. Griffith recently. "Through influential friends I had a long conference with Mr. Lloyd George, in which the object of the drama had already been explained. I wanted to make a film romance with the war as a background and with the inspiring motive of patriotism as the idea. It was suggested by certain prominent officials of the British and French Governments that a film showing the great patriotism of France would not fail to arouse enthusiasm, to inform the enemies conducted in ignorance of the [illegible] and to encourage the [illegible] of the people of this country who go to the [illegible] [illegible]

[illegible]

[illegible]

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Eve Telegraph Apr 27

A Passing Glance at Next Week's Playbills.

Melodramatic Film to Be Shown at the Garrick; Weber and Fields Remain at the Chestnut Street Opera House, "The George M. Cohan Revue" at the Forrest, "Oh, Boy!" at the Lyric and "The Man Who Came Back" at the Adelphi; Cartoon Comedy Comes to the Walnut and the "Submarine F-7" to Keith's.

THE single new attraction scheduled for presentation at the local downtown theatres for next week is D. W. Griffith's melodramatic film production entitled "Hearts of the World" which opens at the Garrick on Tuesday evening and threatens, if properly patronized, to remain all summer. The story was filmed in France and the battle scenes are those of actual conflict with the Hun forces, differing in this wise at least with "The Birth of a Nation," Griffith's previous photodramatic marvel, in which the battle scenes, however true to life, were "make believe." In the actual photography of this patriotic thriller Griffith was offered the assistance and co-operation of the British War Office. Roughly, twelve and a third miles of celluloid were used to record the complete story, this astonishing total having been cut to slightly more than two miles in order to present a picture of practical length.

"Hearts of the World" Opens Tuesday.

The engagement of David Griffith's motion picture triumph, "Hearts of the World," will commence its engagement at the Garrick Tuesday night of next week instead of Monday, as was previously announced, as an extra day is needed to rehearse the orchestra. The first matinee will be Wednesday. Two o'clock will be the starting hour for the daily matinees and 8 for the evening performances.

The story of "Hearts of the World," which took eighteen months in the making, is described as "the sweetest love story ever told" and has its opening scenes in a quiet little French village. The wedding preparations for the marriage of Marie, daughter of an American painter, and her sweetheart are progressing rapidly when the great war comes.

Marie and her family, left at home in the village, refuse to believe the possibility of danger, but the little French

Continued on Page Thirteen.

Eve Tel. Apr 27

D. W. GRIFFITH MEETS DAVID LLOYD GEORGE

"God speed you," said Lloyd George, Prime Minister of England.

The man whose hand he was gripping, and into whose eyes he was earnestly looking was David W. Griffith. This was nearly two years ago, when Mr. Griffith, who had gone to London with a big idea in his head which could only be carried out with the authority of the Prime Minister of England, departed for the front lines in France with a letter of authority from Lloyd George.

"You will do this for humanity?" Lloyd George said in the beginning of the interview. "What then can I do for you?"

Mr. Griffith explained that he wished to show the conditions as they existed in France in some of the little villages, and how the war was affecting these wonderful people.

"Think of the thousands of beautiful villages that were the homes of sweet love stories which prevailed even under bombardment, and the horrors of the war," said Griffith. "Think of the magnificent cathedrals and works of art that are falling under the terrible incursion of the Germans. And think [illegible] of the people who are bravely standing up with confidence that their cause will win under circumstances that are appalling. I want the world to know first hand about these lovers and families and villages that have gone through such stress, and I want the world to know first hand what the trenches, the barrages, the night attacks, the airplane battles, the gas attacks, the grenades, the flame and smoke attacks mean to them at home. You can help me by making it possible for me to see these things with my camera so that it can be made a living history."

So it was done. Mr. Griffith spent at least two years and for eighteen months after the inauguration of the British War Office to aid him and [illegible] Hun and the other members of his party were in the thick of it. They were under bombardment many times and suffered the terror of death and danger and heard humanity [illegible] by [illegible] war. In one instance a [illegible] of a house was interrupted by a shell unexpectedly falling without warning nearly [illegible] [illegible] Mr. Griffith's [illegible] the film drama, "Hearts of the World," [illegible]

Continued from Page Eleven.

company, a part of the great army of France, is beaten back by the German offensive. Then follows the overwhelming of the French, the bombardment and destruction of the village. The scenes of the evacuation and of distress and terror of the villagers under bombardment. The latter part of the drama takes up the story of the village under German occupation.

The scenes were made in France in a village that is again in the possession of the Huns. Mr. Griffith and his people were under bombardment three times and saw the thrilling battle scenes shown in the story.

Bulletin Apr 27

COMING TO THE PLAYHOUSES

Griffith's "Hearts of the World" to Be Seen at the Garrick—Hold-Over Attractions at Other Houses—Vaudeville and Motion Picture Programs—Mme. Galli-Curci in Song Recital and Other Musical Events.

THE [illegible] of the coming week among the attractions to be offered in the local theatres will be to the advent of a motion picture production, the [illegible] and said to be the most [illegible] achievement of D. W. Griffith, entitled "Hearts of the World," which will be [illegible] for the first time at the Garrick on Tuesday evening. [illegible]

"HEARTS OF THE WORLD" [illegible] will open in [illegible] at the Garrick Theatre on Tuesday evening, [illegible] D. W. Griffith's supreme triumph in the way of a motion picture production, promising to [illegible] and heart interest, if not actually to [illegible] and [illegible] "Birth of a Nation" and [illegible] The story of "Hearts of the World" [illegible] [illegible]

Press Ap 28

"HEARTS OF WORLD" BEGINS TUESDAY

Griffith's Masterpiece at Garrick Is Sweet Love Story in War-torn French Village.

The engagement of David W. Griffith's supreme triumph, "Hearts of the World," will begin Tuesday night instead of Monday, as was previously announced, as an extra day is needed to rehearse the large orchestra. The first matinee will be Wednesday and a matinee will be given every day thereafter. The curtain begins at o'clock in the afternoon and at 8 o'clock at night.

The story of "Hearts of the World," which took eighteen months in the making, is described as "the sweetest love story ever told," and has its opening scenes in a quiet little French village. Two [illegible] marriage [illegible] [illegible] [illegible]

Press Apr 28

Ledger - Apr 28

Dorothy Gish, Whose Pleasancy is the Delight of "Hearts of the World," the New Griffith Photo-Play Which Opens at the Garrick To-Morrow

Press 28

WONDERFUL BOY ACTOR IN "HEARTS OF THE WORLD"

The most wonderful child actor the screen has ever known is being shown in D. W. Griffith's spectacle drama, "Hearts of the World," at the Garrick. At every performance the work of this [illegible]

Press. apr 28

GRIFFITH POETIZES ON HIS NEW PRODUCTION

D. W. Griffith, the producer of "Hearts of the World," describes it in these words:

"The first part of our play is the story of a village in the time of peace, as it seems to a small war in summer, the beauty of Nature, the music of the birds, the perfume of the blossoms, the charms of the maids and the gallantry of the men. It will be seen that the village is almost Arcadian.

"We attempt to present the soul of the people of that village and their relation to the great struggle. The people are simple, the simple peasants, and happiness is their portion. Their lives are [illegible]

[illegible]

April 28 Ledger

A Red Cross Dressing Station Back of the Firing Line in France Where David W. Griffith Photographed Many Scenes in the Great Photo Play "Hearts of the World," Which Opens at the Garrick Theater To-Morrow

Ledger Apr 28

Swatting Wilhelm

THE methods of the Kaiser's clique in warfare are to receive some hard blows this week by means of the potent propaganda of the motion picture. Of chief concern, of course, will be the new David Wark Griffith cinema spectacle, "Hearts of the World," which comes to the Garrick, for its creator is now recognized everywhere as the world's foremost director, particularly of grandiose subjects, and there is nothing more grandiose than the war which Mr. Griffith has embodied in this successor to "The Birth of a Nation" and "Intolerance." As is well known by this time, his battle scenes were actually taken on the firing line in France, so their authenticity is unquestioned, and no less an exalted personage than David Lloyd George said, when the director was about to undertake his great work:

"You will do this to aid humanity. The idea back of your story is a message to civilization that its fight will not be in vain. Let me be the first to predict that when you have completed your labors you will have produced a picture which will carry a message around the world, a story which will inspire every heart with patriotism, with love of country, with the great cause for which the civilized nations are now fighting in France. This, Mr. Griffith, is the greatest and most wonderful task you have ever attempted. God speed you in your great work and grant that you may accomplish your desires."

The director, already inspired with his idea, set forth with faith renewed because of Lloyd George's words. He went to France, to the little village of Ham, where, with the assistance of the British and French military officials, he succeeded in creating what many have already termed his masterpiece.

Mr. Griffith's motion picture dreams have all come true. He was criticized for having gone [illegible] when he first introduced the "close-up" and other improvements which make the photoplay what it is today. He was laughed at when he announced he could produce a photo drama in which a week's work would be $7, and work it. That was when twenty dollars was the limit to pay.

[illegible]

Scene from Griffith's "Hearts of the World" Garrick Illustrated

Ledger Apr 28

"Hearts of the World"

The engagement of David W. Griffith's latest photoplay spectacle "Hearts of the World" will begin next Tuesday evening at the Garrick, instead of Monday, as previously announced, since an extra day is needed to rehearse the large orchestra. The first matinee will be on Wednesday and every day thereafter. The picture begins at 2 in the afternoon and 8 at night.

The story has its opening scenes in a quiet French village where two American painters make their homes. Marie, the daughter of one painter, and Douglas, the eldest son of the other, live next door and are in love. The "Little Disturber," a strolling singer, also falls in love with Douglas. The wedding preparations of Marie and her sweetheart are progressing rapidly when the war comes. Though an American citizen, Douglas gives himself to the service of France.

Marie and her family, left at home, refuse to believe the possibility of danger, but the little French peasant, a part of the great army of France, is soon back to the village. Then follows the overwhelming of the French, the bombardment and destruction of the village, the scenes of panic and of distress and terror of the villagers under bombardment. The latter part of the picture takes up the story of the village under German occupation.

Here Marie and the Little Disturber manage to be put in charge of the village, the work of preparation of the town, the gaily trailing the unfortunate and terror of the villagers in their capacity as the preparators for the coming of the village by the French, the coming of their troops and the prime troops of the French and allies to recapture the place and the [illegible] peasant.

The scenes are made in France in a village that is again the possession of the Germans. Mr. Griffith and his camera men were bombarded there long and are the only people permitted in the place. Mr. Griffith's cinematographers have been people who could [illegible] Hearts of the World. Many long days and a [illegible] that lasted 12 to 16 days [illegible] a little and [illegible] the [illegible] [illegible] [illegible]

Record Apr 28

Walnut Street Theatre Stage Occupied by "Bringing Up Father Abroad" Company.

"THE KAISER" AT ORPHEUM

Cohan Revue, Weber and Fields' Show and Other Alluring Theatrical Offerings.

"Hearts of the World," the new production for the cinema by David W. Griffith, will not be seen in this city until this evening. The first presentation will be at the Garrick Theatre, where it is the intention to continue the presentation for an extensive engagement. At the Walnut last evening "Bringing Up Father Abroad" was the new offering. "The Kaiser," a sensational screen hit, was on view at the Orpheum.

"HEARTS OF THE WORLD"

D. W. Griffith's Newest Production to Be Shown at Garrick.

The first presentation in Philadelphia of D. W. Griffith's newest film creation, "Hearts of the World," will take place tonight at 8 o'clock at the Garrick Theatre. This picture was, for the most part, made on battlefields of France, where Griffith spent many months, working with the permission and assistance of the British and French Governments. The patronage of David Lloyd George, Prime Minister of England, was enlisted, and Griffith was given every facility for carrying out his project and was under constant escort of British officers while actually at the front. Griffith has pictured a love story which brings home the effect of the war upon the lives of those who find themselves cast into its zone. "Hearts of the World" is in no sense a propaganda picture, but it shows the struggle between civilization and brute militarism. There are battles scenes in which all the allied armies are seen in action. Tanks, aeroplanes, liquid fire and all the paraphernalia of modern warfare are shown. In making the picture Griffith and his associates were often under fire, and in at least three cases cameras were completely destroyed by shrapnel. Griffith's little band escaped unhurt, however, except that he sustained one slight wound from a bit of shell.

The musical score of "Hearts of the World" is said to be in keeping with the elaborate nature of the picture, and enlists the services of a large orchestra.

North Amer. Apr 28

LILLIAN GISH AND ROBERT HARRON, GARRICK.

North Amer Apr 28

BIG GRIFFITH FILM AT GARRICK TUESDAY

'Hearts of the World' Is Love Tale of the Great War

SHOW REAL FIGHTING

The engagement of David W. Griffith's film play, "Hearts of the World," will begin Tuesday night of this week instead of Monday as was previously announced, as an extra day is needed to rehearse the large orchestra. The photoplay is described as a love story which begins in a French village before the war and terminates in the heat of battle. Mr. Griffith describes it in these words:

"The first part of our play is the story of a village in the time of peace, an attempt in a small way to suggest the beauty of France, the music of her moonlight, the perfume of her blossoms; the charms of her walls and her streets, her streams and pathways — ways that the legions of Cæsar found beautiful centuries ago.

"An attempt to suggest the gold of her love, her small troubles, her light laughter, her great hopes. The heroes and heroines are humanity; the villain, militarism. Our poor little heroes and heroines we know have a heavy burden, trying to give even a suggestion of that heavy load carried by humanity in stricken France and Belgium. So try to hear with them humanity; for the story they tell is the story of truth. The things that some may not have happened to quite the sequence as told here. But all the incidents have really happened in that land where nothing seems impossible, where all the world is in darkness and the earth is a forest of crosses on which hang the broken stems of humanity. In the night outside our home sometimes voices cry out. Whenever the darkness lifts, we must take the lantern and go out into it."

Record Apr. 28

David W. Griffith at the Front

Record Apr 28

"HEARTS OF THE WORLD" FOR GARRICK SCREEN

Griffith's Latest Production to Be Shown Tuesday for First Time in This City.

CARTOON FUN AT WALNUT

"The Kaiser," Cohan Revue, Weber & Fields, "Oh, Boy," "Man Who Came Back."

The engagement of David W. Griffith's "Hearts of the World" will begin Tuesday night instead of Monday as previously announced—an extra day is needed to rehearse the large orchestra. The first matinee will be Wednesday and there will be matinees every day thereafter. The exhibition of the picture begins at 2 o'clock in the afternoon and at 8 o'clock at night.

"Hearts of the World" took 18 months in the making. It is described as "the sweetest love story ever told." The opening scenes are in a French village. Two American painters make their homes in this village. Marie, the daughter of one painter, and Douglas, the other son of the other are neighbors. They are in love. The "Little Picture," a strolling singer, falls in love with young Douglas also. This comes to be humorous rather than serious. The wedding preparations of Marie and her sweetheart are progressing rapidly when the "Great War" comes. Douglas is an American citizen, but he gives his life to the service of France.

Marie and her family, left at home in the village, refuse to believe the possibility of danger, but the little French company, a part of the great army of France, is driven back by the German advance. Then follows the overwhelming of the French, the bombardment and destruction of the village, scenes of evacuation and of flight and terror of the villagers under bombardment. The later part of the picture takes on a tone of German occupation.

Here Marie and the Little Picture manage to drag out an existence in the village, but, in preparing for the Huns, the story relates the cut of living, privation and terror of the villagers in their capitulation, and also shows preparations for the hour of the city's fall, the capture of the passing of Germany, the throng of the French and Germans in occupation of the village.

Many of the scenes were made in France in a village that is again in the possession of the Huns, thanks and his people were under bombardment. Those who saw the thrilling battle scenes shown in the great Griffith event, which would not have been possible one year ago, thanks to the Yankees, have been made, and it has been that David Lloyd George, Prime Minister of England, has lent his aid to the Griffith enterprise, and has placed a guard of British soldiers at the disposal of the Griffith company in the work.

Record Apr 28

OMISSION OF TITLES SHOWS ACTOR'S ART

Griffith Pleased by Success of Pantomime Needing No Explanatory Text.

NARROW ESCAPES AT FRONT

Dangers Willingly Dared So That Realism Might Be Brought to Film Story.

David W. Griffith, having successfully presented his "Hearts of the World," which comes to the Garrick Theatre April 30, has gone to Los Angeles to begin work on his next picture. Before leaving for the West he was interviewed and he declared:

"It has heretofore been the belief that violent action was the keynote in pictures, and in big spectacles moving armies in action were necessary to hold attention. In 'Hearts of the World' there is a period lasting three-quarters of an hour in a love story which holds the interest keenly, without recourse to gesture, few being made, the scenes being conveyed by pantomime and without a sub-title of explanation. I am much gratified to see that this new development, which is a step forward, has been received with understanding and appreciation by the public. It means that the possibilities have been reached of getting over characterization in pictures, the same as in the spoken drama.

"In preparing battle scenes showing side by side British, French and American soldiers engaged with the enemy, there are depicted scenes of actual fighting which give a startlingly realistic impression of precisely what our troops are encountering and which the others soon to go over will also participate in. It will be a graphic illustration to the parents and relatives of soldiers in the fight and the part their sons are about to play in what is the greatest adventure humanity has ever known.

Dangers were encountered by Griffith and his assistants in photographing the battle scenes of the pictures. "Hearts of the World," he declared, "called for dangers encountered by the soldiers. We worked in the battle zone for nine days, being within 50 yards of the enemy, and used the photographs which we taken there. We had our cameras, wagons and all our equipment destroyed by shrapnel, which happened to be made, and we were constantly under bombardment. At one time airplanes and the enemy were here on either side, so to speak. We were going to the front of battle dressed in the uniforms and the use of heavy guns.

A number of the British army lined up on our cameras, in Paris, and on the Pontchartrain Bridge, which the Germans are trying to destroy, and at other times we found that a British regiment passed.

[illegible]

Inquirer Apr 28

Lillian Gish in Hands of German Invader Garrick

Inquirer Apr 28

"In this city there is promise that many of the theatres will remain open much longer than in former years and we are to have some unusual pictures in addition to those which have and are still proving enjoyable to the people. Several of the attractions will, of course, have the flavor of war pictures. Indeed, films which have any scenes of warfare in them seem to have a fascination these days. This is due to the desire of those at home to get a glimpse of the conditions which exist at the front where some of their loved ones are now battling the Huns.

"Two of the notable offerings are 'Hearts of the World,' the new David W. Griffith picture, and the picturization of former Ambassador James W. Gerard's remarkable narrative of events leading up to and since the beginning of the struggle, entitled, 'My Four Years in Germany.' In each of these authentic scenes are said to be flashed upon the screen, some of them depicting conditions which are calculated to quicken the red blood of every true American citizen. It is probable that both will attract widespread attention in this city, just as they have done in others. So realistic were some of the incidents in the Griffith picture that, notwithstanding they were passed by the governments of both France and the United States, a Chicago censor, with a suspicious name, has ordered several of the scenes cut from the film. It is not unlikely that this decree will be brought to the attention of the Federal authorities."

Press Apr 30

"HEARTS OF THE WORLD" TONIGHT AT GARRICK

The first presentation in Philadelphia of D. W. Griffith's supreme film triumph, "Hearts of the World," is scheduled to take place tonight at eight o'clock at the Garrick. This extraordinary picture was for the most part made on the battlefields of France, where Mr. Griffith spent eighteen months, working with the permission and assistance of the British and French Governments. The high patronage of David Lloyd George, Prime Minister of England, was early enlisted, and Mr. Griffith was given every facility for carrying out his project.

With such a colossal setting as the great war, Mr. Griffith chose to picture an appealing love story which brings home as could no spoken word, the effect of the war on the lives of those who find themselves cast in its zone. There are thrilling battle scenes in which all the Allied armies are seen in action—the tanks, airplanes, gases, liquid fire and all the paraphernalia of modern warfare, but the story keeps on its interesting, coherent way, and all the horrors of the great war are its background.

The music score of "Hearts of the World" is in keeping with the elaborate nature of the picture, and enlists the services of a large orchestra, which will be directed by Carle D. Elinor, who arranged the music for the production. Albert L. Grey, Mr. Griffith's personal representative, is also in Philadelphia to supervise the opening in order that the production may be given exactly as it was given under Mr. Griffith's supervision in New York.

Inquirer Apr 28

Lillian Gish and Robert Herron

Griffith Describes His Photoplay

Mr. D. W. Griffith, the producer of "Hearts of the World," describes it in these words:

"The first part of our play is the story of a village in the time of peace, an attempt in a small way to suggest the beauty of France, the music of her moonlight, the perfume of her blossoms, the charm of her walls and her streets, her streams and pathways—ways that the legions of Cæsar found beautiful centuries ago.

"An attempt to suggest the gold of her love, her small troubles, her light laughter, her great hopes.

"The heroes and heroines are human, like the villain, unknown.

"The poor little heroes and heroines do have a heavy burden, trying to give even a suggestion of the heavy price paid by humanity in invaded France and Belgium.

[illegible]

All papers Apr 30

AMUSEMENTS

Tonight Tonight
GARRICK THEATRE
FIRST MATINEE TOMORROW, WED.
Most Important Event and Greatest Sensation Ever Known in the Screen Drama.
WILLIAM ELLIOTT & RAY COMSTOCK and MORRIS GEST present
D.W. GRIFFITH'S
SUPREME TRIUMPH
HEARTS OF THE WORLD
The Greatest Love Story Ever Told
A Romance of the Great War
Greater Even Than "The Birth of a Nation"
Prices Eve. (8 shows) 25c to $1.50
Daily Mats. (3 shows) 25c to $1
Avoid Speculators
Seats at Box Office Only

Ledger Apr 30

"Hearts of World" Tonight

[illegible]

Press May 1

'HEARTS OF WORLD' BARRED BY CENSORS

Managers Refuse to Make Eliminations Showing Brutality of Hun Officers.

"Hearts of the World," which in New York, Boston and Chicago has been acclaimed as the masterpiece of David W. Griffith, the master producer of photo-spectacles, was to have been publicly shown at the Garrick last evening for the first time in Philadelphia. Late in the afternoon, however, the Board of Censors, prohibited the exhibition of the picture until certain eliminations were made. These were grouped under seven headings.

Morris Gest, of the managerial firm of Elliott, Comstock and Gest, considered the scenes condemned so essential to the truthful exposure of Hun barbarity, and at the same time such an integral and indispensible part of the story, that he refused absolutely to make a single elimination. Consequently the showing last evening at the Garrick was to an inyited audience. In addition to the representative citizens and the large contingent of American and British officers of the army and navy, all ticket holders and patrons who tried to purchase seats at the box office were extended invitations by the management to witness the showing of "Hearts of the World."

The news that the censors had prohibited the picture caused great excitement in the lobbies of the theatre, and when the big audience was leaving there were loud expressions of indignation as well as perplexity over this official action, which seemed incomprehensible.

This audience was thrilled and moved to enthusiasm by many of the scenes of the terrific struggle over the possession of a French village, which is devastated by the invading Hun. At several points and at the end the audience cheered. Before the picture was projected Richard J. Beamish made an address explaining the situation. The Courts will be invoked immediately by the management, and argument will be heard tomorrow. Meanwhile Mr. Gest has telegraphed to President Wilson and the British Embassy, as the British Government is financially interested in the production of "Hearts of the World."

The Board of Censors are thus brought into conflict with Great Britain and President Wilson may exercise his discretion to pronounce in favor of the picture, which is a singularly moving presentation of notorious and indisputable facts in relation to the war that should be generally known. Pending a settlement of the issue between the management and the Board of Censors the opening performance for the public postponed.

Mr. Gest, who was deeply incensed by the turn of affairs, made the following statement last night as on behalf of the firm of Elliott, Comstock and Gest:—

"This is outrageous. The idea of censoring 'Hearts of the World,' in Philadelphia, the city which will always live in the world's history as the Cradle of Liberty and the birthplace of the Declaration of Independence. The only reason these censors give for prohibiting the presentation of Mr. Griffith's masterpiece is that certain scenes of brutality are shown which represent German officers and German soldiers as beasts. The one incident to which the greatest objection was made by the censors represents the scenes of desecration in the statuary adorn dugout, which was the headquarters of the German Crown Prince near Verneuil.

"When the Germans evacuated this territory the British found an underground suite of rooms which had been occupied by the Crown Prince, with a large dining hall. German prisoners who were forced said that only a few days before the Crown Prince of Germany, making the dugout his headquarters, had brought an entire company of girls, with their dancing suits from Paris. The scenes scored by Mr. Griffith, based on the testimony of his German witnesses, who actually saw what happened, showed the German officers and their dancing girls.

"This was allowed to be in the scenes. Another scene showed the desecration of French and Belgian girls who were picked up by officers and sent to a certain chateau of a German prominent character, or to a less one than Berlin. Another scene showed the German officers forcing their attention on these unwilling girls.

"Every scene of further abuse of the French peasantry, as shown in Mr. Griffith's wonderful dream is based on actual facts, not one of them is fiction. The treatment of British army officers is in the same impossible vein. The cruelty of the German officers and soldiers. The people of Philadelphia do not think German officers are cruel. They do not think that German officers are gentlemen, who would never kick a man in the face.

"The only thing that happened in Belgium and France and Germany in the world war, which is not shown in the scenes of Griffith's wonderful dream, are those which are known to the world, and which are known to American officers who have been in the war. The people of Philadelphia do not think the people of Germany are cruel. They do not think the people of Belgium, France or Great Britain are cruel. They do not think the people of Germany are cowards. They do not think the people of Germany are beasts. The people of Germany are the people who gave us Beethoven, Mozart, Wagner, Schubert, Schumann, Schumann-Heink, Gadski, Ernestine Schumann-Heink, Frederick the Great, Von Moltke, Von Tirpitz, Von Hindenburg, Von Mackensen, Von Bernstorff, Von Bethmann-Hollweg, Von Tarnowski, Von Hertling, Von Kuhlmann, Von Bernstorff, Von Papen, Von Boy-Ed, Von Rintelen, Von Hatzfeldt, Von Dumba, Von Tyrkova, Von Ballin, Von Tirpitz, Von Hindenburg, Von Mackensen

Inquirer Nov 1

HUN BRUTALITY CUT FROM WAR "MOVIE"

Censors Apparently Have Pro-German Sympathies, Says Morris Gest

Oberholtzer Denies German Descent Influenced Him; "Consistency," His Excuse

Failure to distinguish the marked difference between visualizing a picture depicting brutal attacks on Belgian and French girls by drunken German officers, and the introduction of licentious scenes in social plays, caused the Pennsylvania State Board of Censors yesterday to strike enlightening scenes from the great war film, "Hearts of the World," and virtually rob the production of much of its value as a war epic constructed to stimulate enlistments in the army and navy.

In giving reasons for objecting to the censoring of the film, Mr. Gest said:

"'Hearts of the World' has been stopped temporarily because of the apparent pro-German sympathies of the censors. These censors don't want the truth about German barbarities to be shown to you. We have appealed to the President of our beloved country to see that justice is done, that German propaganda shall not prevail in this country, and that the truth of these barbarous crimes of Germany may be shown to the citizens of our beloved country."

The picture was screened last night at the Garrick Theatre before an exclusive audience of invited guests of the house. Many prominent social and professional persons were in the audience. According to the management, the production will continue before invited audiences pending the results of the appeal which was taken yesterday. A decision is expected within a few days.

The only excuse for ordering the graphic record of German brutality eliminated offered by the censors was that to be consistent with a ruling of the board excluding rape scenes from all films shown in Pennsylvania, the pictured story of German bestiality would have to be cut out.

Plea to Avert Cut

Representatives of the producers did their best to make Frank R. Shattuck, Dr. Ellis P. Oberholtzer and Mrs. E. C. Niver, constituting the board, understand that with America engaged in a desperate war, every expedient should be resorted to in the effort to arouse the Nation to the fullest conception of the character of the enemy with which it is engaged in a death struggle.

The reel ordered eliminated pictures orgies of the German officers carried on within the German trenches. How the richest treasures of tapestry, the rare and priceless antique furniture, the priceless paintings and equally priceless Oriental rugs were used to furnish sumptuous quarters for Saturnalian debauches participated in by German officers and the prostitutes of the German army is brought into striking contrast with the wretchedness of the ruined homes of the Belgian and French families whose daughters are seized and forced into white slavery by the German commanders.

Particular objection to the reel was evoked by the graphic picturing of a German officer who encounters a French girl, barely sixteen years old, as she is about to escape from the devastated village. In a room in the ruins of a deserted inn, after intoxicating himself with wine, the officer finally overpowers the girl. As depicted on the screen, while the brutality of the German officer is strikingly emphasized, it is a question if the cinematoring is not more shocking than it might have been made with justice to the scene.

Posture Objected To

The reel that under the influence of the wine he had taken he throws himself on the floor and backing the girl up close to him, was the reason specified which the censors gave for their request. But in the minds of many the question of this particular part of the picture would rather be one of posture in which the director, in order to get the most out of the situation, placed the girl. The girl, which is carried in the footage, after a struggle carried on in the character of a wild animal, the latter assumes a position at the feet of the officer, grasping his knees, and looking up into his face.

The unfortunate girl has brought in reaching the point where she lies in complete abject fear.

In the face of this, there is a question whether a film representing the Kaiser in the role of the much-hated heroine and a girl little profiting longer from Paris, Robert Hilliard, described merely as "The Star," in the brave France-loving role, either in the play of his adopted country, by far the best acting of the performance is contributed by Orlando Pedoni as the Village Carpenter.

A large orchestra played a carefully selected score to which strains of "Marseillaise," "The Rock of a Fearless Heart," "Fatrotic Symphony," "Liberty Bell," "Pack a Blue Pin," "Lohengrin Wedding March," "Just a Little Fairy," "Memories," "Marche Militaire," "Play in Your Backyard" and many other classical and popular music were played appropriately.

H. T. T.

a member of the board in the decision to eliminate the censored reel?" a reporter inquired. In reply to the question Mr. Oberholtzer said:

"I hate all Germans. I have always hated them. I finished my education in Germany and while there I hated them. I foresaw the coming war long before it started. No, I am not prejudiced by being a German. We simply must be consistent and as we have always eliminated scenes suggestive of rape we must do so in this case."

The attitude of Frank R. Shattuck, chairman of the board, was similar to that expressed by Mr. Oberholzter.

"There is no need in picturing on the screen such scenes as this," said Mr. Shattuck. "As censor for Pennsylvania we must first guard the public against its seeing any pictures having undesirable features. The picture is truly a great one, but I do not think the showing of German officers preparing to assault French girls adds anything to its appealing qualities from a patriotic viewpoint.

Feared Effect on Youth

"The picture as it stands might be all right for older people. I could see it and forget it in two days, but what effect do scenes suggestive of assaults upon girls by German officers have on the 17-year-old girl and her boy companion of 18?"

Morris Gest, of the producing firm of Elliott, Comstock and Gest, New York, who has taken charge of the American production of "Hearts of the World" and who was present at the conference of the censors, pointed out that the Pennsylvania censors passed the reel depicting the bayoneting of wounded French soldiers by German soldiers, stricken out by the Chicago censor and who allowed the assault scene to run.

The following statement was made last night by Morris Gest, representing the firm of William Elliott, F. Ray Comstock and Morris Gest, in connection with the suppression of D. W. Griffith's "Hearts of the World" at the Garrick Theatre by the action of the State Board of Censors.

"This is outrageous. The idea of censoring in Philadelphia, the city which will always live in the world's history as the cradle of Liberty and the birthplace of the Declaration of Independence! The only reason these censors give for prohibiting the presentation of Mr. Griffith's masterpiece is that certain scenes of brutality are shown which represent German officers and German soldiers as beasts.

"The one scene to which the greatest objection was made by the censors represents the scenes of dissipation in the elaborate dug-out, which was the headquarters of the German Crown Prince near Peronne. When the Germans evacuated this territory the British found an underground suite of rooms with a large dining hall, which had been occupied by the Crown Prince. German prisoners who were captured said that only a few days before the Crown Prince of Germany, making the dug-out his headquarters, had brought an entire comic opera company with fifty dancing girls from Berlin.

Based on Fact

"The scene evolved by Mr. Griffith, based on the testimony of this German prisoner, who actually saw what happened, showed the Crown Prince and these dancing girls. This scene was objected to by the censors. Another scene showed the deportation of French and Belgium girls who were picked out by officers and sent to a veritable slavery in German munition factories or to a fate worse than death. Another scene shows these German officers forcing their attentions on these helpless girls.

"Every scene and incident shown in Mr. Griffith's drama is based on facts told him by German prisoners or British army officers. The impression Mr. Griffith wanted to convey is the absolute unspeakable brutality of the German officers and soldiers. The censors of Philadelphia do not think German brutalities should be shown in this city. They evidently think that German officers are perfect gentlemen, who would never dare to insult a woman. The same thing that happened in Belgium and France can happen in America to the wives, mothers, daughters, sisters and sweethearts of American citizens, unless we are able to win the war.

"The one thing the people of America demand is the truth and Mr. Griffith in 'Hearts of the World' has given the greatest human document ever brought forth by the war. It has the official indorsement of the British Government and David Lloyd George, Prime Minister of Britain. We have appealed to the President of the United States to see that these pro-German propagandists cannot prevail and we are able to call upon the great and comfortable city of Philadelphia to support a true and loyal citizen in his fight. We are going to fight this case and we will be called to Philadelphia on this business."

Ledger Nov 1

"HEARTS OF WORLD" IN COURT'S HANDS

Decision of Censors Causes Withdrawal of Picture Pending Appeal

PRODUCERS STAND PAT

Uncensored Photoplay Spurred Them to Buy More Bonds, Declare Spectators

"Hearts of the World," the new Griffith photoplay now showing here, and from which the Pennsylvania State Board of Censors ordered several scenes eliminated, has increased the sale of Liberty Loan bonds in Philadelphia.

Numerous bond buyers said today that, after seeing the picture at the Garrick Theatre, they were spurred to additional bond subscriptions.

Believing that public sentiment is with them, producers of the drama have decided to appeal from the decision of the censors.

After viewing the photoplay at a private showing several days ago, the motion-picture censors ordered that a number of scenes be "cut" from the film. Elliott, Comstock & Gest, producers of the play, declared that the picture "simply recorded the truth about German brutalities and indignities against women." They refused to make the "cut."

To obtain the verdict of the public on the question, all who attend the theatre last night were invited to view the potoplay as guests of the management.

Each one who entered was given a card which requested them to express their opinion as to whether the picture should be exhibited as presented last night.

These cards, bearing the name and address of each person who viewed the photoplay, were collected at the end of the performance. It was announced that the votes tabulated were overwhelmingly in favor of the picture being presented in its present form. An appeal from the decision of the censors will be made in court on Friday morning.

Among those who saw the photoplay was E. T. Stotesbury. At the conclusion of the performance Mr. Stotesbury asked the management for a print of the picture for his family.

Scenes Based on Facts

Morris Gest, of the producing firm presenting the picture, made this statement:

"Every scene and incident shown in Mr. Griffith's drama is based on actual facts told him by German prisoners or British army officers. The impression Mr. Griffith wanted to convey is the absolutely unspeakable brutality of the German officers and soldiers. The censors of Philadelphia do not think German brutalities should be shown in this city. They evidently think that German officers are perfect gentlemen, who would never dare to insult a woman. The same thing that happened in Belgium and France can happen in America to the wives, mothers, daughters, sisters and sweethearts of American citizens, unless we are able to win the war.

"Mr. Gest said the management was not actuated by commercial motives and would be willing to donate the proceeds of the showing here to any charity that the censors might name.

Dr. Ellis P. Oberholtzer, secretary of the Board of Censors, said that certain scenes in the picture were "decidedly objectionable and not fit to be shown to the public." He asserted that elimination of these scenes was ordered in accordance with the law governing the presentation of motion pictures. The action was not taken, he declared, as the result of personal opinion.

Dr. Oberholtzer denied any pro-Germanism in the matter and asserted that he has always been pro-Ally.

Mrs. E. Niven, another member of the board, said that she has a son at Camp Upton, "which is sufficient reply to any charges of pro-Germanism."

Frank R. Shattuck, chairman of the board, said that there was "no need of picturing on the screen such scenes as those objected to."

"We must guard the public against seeing pictures with undesirable features," he said. "The picture is a great one, but nothing is added in the appeal by the scenes which have been ordered eliminated."

Pending decision by the court, the picture will not be shown here.

CENSORSHIP AROUSES POPULAR INDIGNATION

The declaration that the sorely beset heroine's fate may be "worse than death" has resounded through cycles of footlight melodrama. Despite its age, however, and its enjoyment of established theatrical tradition, that locution and the scenes which ever so briefly illustrate it, are offensive to the Pennsylvania State Board of Moving Picture Censors, whose sudden demand for eliminations in "Hearts of the World" made impossible the scheduled public showing of D. W. Griffith's pretentious war photoplay at the Garrick Theatre last evening.

Six or seven excisions were ordered. Nearly all of them were referable to scenes of German brutality with regard to women. The stirring appeal of a remarkable film would not be seriously compromised if these "cuts" were made, but the fact that the ruling related to incidentals only served to intensify managerial and popular indignation. The crowd of screen devotees assembled at the Garrick's doors last night was genuinely disappointed. All the admission money was returned at the box office and an invitation presentation of the uncut picture was then made before a selected audience.

Photographed Real Battles

Mr. Griffith, voted by screen experts as the most talented of photoplay directors, has employed in his latest offering the distinctive screen technique revealed in his "Birth of a Nation" and "Intolerance." The new spectacle is simpler in theme than those monumental offerings, for its character interest is chiefly centered in the love story of a Franco-American youth and his sweetheart. War, however, is the terrific and true protagonist. It reaches the lovers' once peaceful French village and the action swings back and forth from the front to their home. Many of the battle scenes are bona fide and were taken in France by Mr. Griffith, with the special sanction of the British Government. It is no hyperbole to say that among scenes of the modern Armageddon they are incomparable. Actual photographs were shown of trench warfare, of infantry and cavalry movements, of tank charges, barrages of shelled and burning villages, of airplane operations and all the manifold phases of contemporary battle. There was frequent cheering through the performance and the Huns were roundly hissed.

The film is extremely long and at times redundant. The sentimental story is of the elementary Victorian type long ago exploited by Ouida, Mrs. Alexander or "The Duchess." It is a peg, however, on which to hang the tremendous combat scenes and it serves also for those effects of contrast in which Mr. Griffith, by common use of "cut-backs," delights.

Lillian and Dorothy Gish, not exactly inspiring artists, but very well trained in camera work, have the respective roles of the much-harried heroine and a girl little profiting longer from Paris. Robert Harron, described merely as "The Boy," is the brave France-loving role, either in the play of his adopted country. By far the best acting of the performance is contributed by Orlando Pedoni as the Village Carpenter.

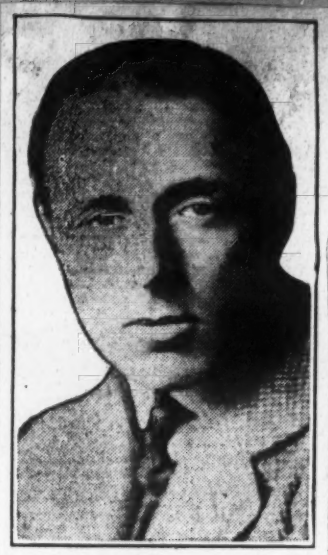
A large orchestra played a carefully selected score to which strains of "Marseillaise," "The Rock of a Fearless Heart," "Patriotic Symphony," "Liberty Bell," "Pack a Blue Pin," "Lohengrin Wedding March," "Just a Little Fairy," "Memories," "Marche Militaire," "Play in Your Backyard" and many other classical and popular music were played appropriately.

H. T. T.

ELIMINATED SCENES "UNFIT FOR PUBLIC"

[illegible]

North American May 1



DAVID WARK GRIFFITH

Producer of "Hearts of the World," which figures in a dispute with the Pennsylvania board of censorship over scenes eliminated.

CENSORS BAN BIG WAR FILM; MOVIE MEN GIVE BACK FEES, SHOW IT

Scenes of Hun Attacks on Women Deleted by Critics

THEATER SIGNS BRAND BOARD AS PRO-GERMAN

Exhibitions at Garrick Cease Pending Appeal to Courts Friday

After the censors had insisted upon certain eliminations from "Hearts of the World," the latest film spectacle of David Wark Griffith, the entire picture was shown at the Garrick Theater last night before an "invited" audience, and thus the traditional furore of Griffith premiers in this and other cities was consistently upheld.

When theatergoers who had purchased seats for the first performance appeared at the theater yesterday afternoon and evening and excitedly demanded whether rumors of the film's suppression were true they were handed the money they had paid for admission and given seat coupons as invited guests. Meanwhile the management of the film had placed a placard in the lobby denouncing the censors as pro-Germans, and a speaker on the stage to plead their cause with last night's audience. Cards were distributed in the audience asking for a vote on the question.

The crowds had hardly gone when officers were there serve which prohibits the exhibition of pictures which suggest violation of women. The scenes mentioned, of course, were pictures used in the film made in the late of war to show the cruelty of the German military in France and Belgium. The management has made no report in the

Continued on Page Five

CENSORS BAN WAR FILM BUT IT IS DISPLAYED

Continued From Page One

courts from the decision of the censors and a hearing will probably be held on Friday. Meanwhile exhibitions of the film will cease.

"We could not yield to the request of the censors," said A. L. Gray, personal representative of Griffith, "because this picture is a war film designed to arouse American spirit in the war. To make the eliminations requested would weaken it considerably and that, of course, is something we object seriously to doing."

The following statement was made by Morris Gest, representing the firm of William Elliott, F. Ray Comstock and Morris Gest:

"This is outrageous! The idea of censoring it in Philadelphia, the city which will always live in the history of the world as the cradle of liberty and the birthplace of the declaration of independence. The only reason these censors give for prohibiting the presentation of Mr. Griffith's masterpiece is that certain scenes of brutality are shown which represent German officers and German soldiers as beasts. The one scene to which the greatest objection was made by the censors represents the scenes of dissipation in the elaborate rideau dugout which was the headquarters of the German crown prince near Peronne.

"When the Germans evacuated this territory the British found an underground suite of rooms which had been occupied by the German Crown Prince, with a large dining hall. German prisoners, who were captured, said that only a few days before the Crown Prince, making this dugout his headquarters, had brought an entire comic opera company with fifty dancing girls from Berlin. The scene evolved by Mr. Griffith, based on the testimony of this German prisoner, who actually saw what happened, showed the Crown Prince and three dancing girls.

"The scene was objected to by the censors. Another scene showed the deportation of French and Belgian girls who were picked out by officers and sent to a veritable slavery in German munition factories, or to a fate worse than death. Another scene shows these German officers forcing their attentions on these helpless girls.

"Every scene and incident shown in Mr. Griffith's wonderful drama is based on actual fact told him by German prisoners or British army officers. The impression Mr. Griffith wanted to convey is the absolute, unspeakable brutality of the German officers and soldiers. The censors of Philadelphia do not think German brutalities should be shown in this city. They evidently think that German officers are perfect gentlemen who would never dare to insult a woman.

"The same thing that happened in Belgium and France can happen in America to the wives, mothers, daughters, sisters and sweethearts of American citizens, unless we are able to win the war.

"The one thing the people in America demand is the truth, and Mr. Griffith, in 'Hearts of the World,' has given the greatest document yet brought forth by the war. It has the official indorsement of the British government and David Lloyd George, prime minister of England. We have appealed to the president of the United States to see that these pro-German sympathizers, posing as censors, shall not be able to kill and stifle the great and wonderful work that Mr. Griffith has devoted a year and a half of his life to. We are going to fight this issue and see if the censors of Philadelphia can stifle freedom."

An attempt to press-agent the film," said Doctor Oberholtzer last night, regarding the actions of the producers. "A man who came here from New York to manage the show seized upon a few minor eliminations by the censor to attract attention to the film.

The elimination did not disturb the story, and they were made because the board of censorship always cuts such scenes, and we can't make an exception in Mr. Griffith's case. We cannot permit on the screen such details of attacks on women as this film originally showed.

"For example, under a subtitle 'The Dungeon of Lust,' German soldiers were shown in a dugout forcing their attentions on French girls, and details left little to the imagination. Another scene which was eliminated showed a German officer pursuing a girl around the room, with the suggestion carried entirely too far for decency.

"We know such scenes are happening and have happened with the German soldiers in Belgium and France, but what's the use of using pictorial reproductions of these horrors to make money for theatrical producers?"

Frank R. Shattuck, chairman of the board, went to Harrisburg last night to confer with the attorney general on the action of the producers in presenting the show last night without making the eliminations which were ordered.

'HEARTS OF THE WORLD' HAS STRONG PATRIOTIC APPEAL

The North American's criticism of "Hearts of the World" at the Garrick follows:

★★★ "Hearts of the World" is a simple picture—as far as anything connected with this war can be that. It is simply told, exquisitely acted by every member of the typical Griffith cast; it is unaffected in its appeal, as tho the producer knew that it requires no headline speeches to drive the lesson home.

The story starts with a village in the peace times of 1912. The little place goes thru all the sorrows of war; it is made to be symbolic of the cause and of the life that now is being lived in Europe.

There is fire and patriotism in every foot of film. First is Griffith's personal thanks to the British government for its co-operation in the taking of the picture—he expresses his appreciation with generous ovations, with well-timed introductions of such figures as David Lloyd George, whom he terms one of the stanchest bulwarks against the poisoned sword of autocracy; as Sir Edward Grey, depicted at the moment of his appeal to the house of commons immediately before the declaration of war; as Marechal Joffre, to whom the producer pays all respect, and as M. Viviani, patriot of France.

The individual work of the players is worthy of much praise. There's Robert Harron first, his boyishness and manliness combined tell with his every appearance before the audience; he stirs up enthusiasm just because he makes no play for it; he seems to act with all the power at his command and no one can say that he falls below the highest mark.

Then there's Lillian Gish, "the Girl," and Dorothy Gish, "The little Disturber," both of them individually incomparable.

Griffith has made his picture true to the war as he saw it—not letting delicacy interfere with realism, and depicting the atrocities of the Huns with no light hand.

The appeal of the picture is immense—it is stirring to the last moment, and all thru is the hand of the "master craftsman" evident. Griffith has one quality that no one has equaled—he makes his players make the most of themselves, and "Hearts of the World" is as telling as anything he has ever done.

Record May 1

STOPPED BY CENSORSHIP

"Hearts of the World" Shown to Invited Guests—Statement by Gest.

Every purchaser of a ticket for the announced initial presentation in this city of the new D. W. Griffith picture spectacle of the war, "Hearts of the World," had that ticket redeemed last evening at the Garrick Theatre and the first showing of the spectacle here was in consequence to an audience of invited guests. The return of money was due to the fact that the picture had not been passed by the Board of Censors, and the management, Elliott, Comstock and Gest, rather than submit to changes and eliminations suggested by the Board, decided to take the matter into Court. Meanwhile it was decided, under legal advice, to give the picture privately and in consequence the Garrick was filled with a crowd that saw the picture just as Griffith intended it to be seen. Enthusiasm was great and the thrills that were had through conflicts of scenes of the allies with the Germans, the exactions that Hunns committed and barbarities enacted and the sympathism that was evinced by the presence of American soldiers in the story, was manifest in great applause and in shouts of approval. The audience was invited to vote disapproval or approval of the picture as it was presented and the vote was overwhelmingly in favor of the unexpurgated presentation.

Hearts that of the theatrical firm that is presenting "Hearts of the World" declared last evening in a statement:

[illegible]

Bulletin May 1

SUIT OVER FILM DISPUTE

Producers Contemplate Court Action After Censors Cut Out Objectionable Parts

The dispute over David Wark Griffith's film, "Hearts of the World," will be taken to Common Pleas Court.

This was announced today by the producers. They will ask the judges of Common Pleas Court to review the picture and pass judgment on the censor's criticisms. Then they will petition for an injunction to restrain the censors from interfering with the production of the entire film, which has been shown in several other cities.

The picture was shown before an "invited" audience at the Garrick Theatre last night after the censors had insisted on certain eliminations. Persons who had purchased tickets were given their money back and presented with seats as invited guests. The management placed a placard in the lobby denouncing the censors as pro-Germans.

Characterizing the charge that the censors are pro-Germans as being absolutely false, Frank R. Shattuck, the chairman of the board, explained its action today.

"The only objections were in some of the scenes of the dance at Peronne where Hun officers are shown dancing with young girls. Because the picture showed the brutality of the Huns and we have endeavored to show the humanity of a great nation we felt it necessary to make certain changes in the film. The more brutal of changes contained in the film were given by Griffith and merely although we have not shown the film until Monday afternoon, we have complied with the law's demands. We have not a word to say about the eliminations ordered by the censors.

"The eliminations ordered by the censors are all in number in one or two places, and we consider the action of the censors quite reasonable. Further, the changes ordered were simply the cutting out of a few scenes showing the cruelty of the Huns in the occupation of Belgium and France. The scenes showing the cruelty of the Huns in the occupation of Belgium and France are taken from actual photographs and are the only ones showing the cruelty of the Huns in the occupation of Belgium and France. The scenes showing the cruelty of the Huns in the occupation of Belgium and France are taken from actual photographs and are the only ones showing the cruelty of the Huns in the occupation of Belgium and France.

May 1 Telegraph

D. W. GRIFFITH'S
HEARTS OF THE WORLD
GARRICK THEATRE

Evening Ledger Apr. 1

all Morning Papers May 1

PRO-GERMAN CHARGE DENIED BY CENSOR

Chairman of State Board Answers Criticism of Excisions from Griffith Film.

CASE GOES TO COURT

Accusations that members of the State Board of Motion Pictures Censors are pro-German because they excised certain scenes of Hun barbarity to French and Belgian women in David Wark Griffith's latest masterpiece, "Hearts of the World," were ridiculed today by Frank L. Shattuck, chairman of the board.

"The question of pro-Germanism never entered into the matter of judging the pictures," said Mr. Shattuck. "The cuts ordered deal with scenes which in my mind are offensively indecent.

"We altered nothing that deals with barbarity in general, merely with personal scenes that are unnecessary to the picture," said Mr. Shattuck. "It was very evident that they were just stuck there. Nothing was taken out of the picture which has anything to do with the war."

Meanwhile, Morris Wolf, attorney for Elliott, Comstock and Guest, producers of "Hearts of the War," have filed an appeal in Common Pleas Court No. 4 against the action of the State Board.

"I have no fear that the action of the board will be upset by the Court," said Mr. Shattuck today. "In fact, I do not fear the criticisms or opinions of an intelligent people."

Mr. Shattuck illustrated his views by calling attention to some of the points to which the members of the board objected. One was a scene of revelry indulged by the Germans with a very, very lightly clad dancer brought up in a "close-up" that revealed, according to Mr. Shattuck, just a "wee bit more than necessary." The dragging of women by German soldiers to the "Dungeon of Lust" also brought unfavorable comment from the censors. They objected to the title.

"I don't see how the showing of these scenes could inspire any great patriotism among our people," said Mr. Shattuck. "That is beyond my conception. As shown, they offer just individual cases that have no other bearing than being, as I said before, offensively indecent. I do not object to general scenes of brutality, which I don't for a minute doubt are very true."

"The charges of being pro-German are ridiculous. I suppose I will have to go around carrying my papers showing that I am a member of a Colonial Society."

Dr. Ellis Paxson Oberholtzer and Mrs. M. C. Niver, the other members of the board, not only sustain their previous opinions, but vehemently denounce the pro-German charges. The former points to his long and consistent pro-Ally attitude, while Mrs. Niver answers the charge by calling attention to the fact that she has a son in khaki at Camp Upton.

"Hearts of the World" was shown to an "invited" audience at the Garrick last evening without change. When the news of the excisions were made known, Morris Gest, a member of the firm of producers, hit upon the plan of refunding the money for all tickets sold for last night's performance and having the audience attend gratis and decide if the scenes were really offensive.

Mr. Shattuck was present and denied that there was any vote taken regarding the sentiment of the audience, as reported. The chairman-censor was no less backward in declaring that the new Griffith masterpiece is a really wonderful picture.

"The idea of censoring Mr. Griffith's picture in Philadelphia, the city which will always live in history as the cradle of liberty and the birthplace of the Declaration of Independence," said Mr. [illegible]

The only reason these censors give for prohibiting the presentation of Mr. Griffith's masterpiece is that certain scenes of brutality are shown which represent German officers and German soldiers at work. The one scene to which the greatest objection was made by the censors represents the scene of a dungeon in the Belgian village Senlis which was the headquarters of the German crown prince, who, [illegible]

When the Germans occupied the village the British found in underground cells of house which had been occupied by the German crown prince, with a large stone box, in which were the bodies of twenty-two girls, and that only a few days before the Germans left the village, making the flight the British had brought up some young men and women with him during their long march. The work produced by Mr. Griffith based on the testimony of the German prisoner, who actually saw what happened during the British visit, and the British visited the place himself.

The work was adapted to fit the screen, twelve parts played in the capitals of France and Belgium, with the actual scenes of the battles and the ruins of the villages and towns in a certain district in Belgium covering, or in a part covering, two years. Another long series showed the German attack through Belgium which finally had reached the Marne.

AMUSEMENTS | AMUSEMENTS

THE TRUTH

To Our Beloved Americans—

One year and a half ago Mr. D. W. Griffith went to England and France, to make his greatest production "Hearts of the World," a story of the great war, taken on the actual battlefields of France with the official approval and assistance of the British War Office and of David Lloyd George, Prime Minister of England.

After spending a year and a half in Europe, amid scenes of actual warfare of unparalleled brutality, Mr. Griffith returned to America with his superb and wonderful achievement, the greatest drama of all times ever known in the screen world, "Hearts of the World."

This gigantic presentation of a love story told with the war as a background, showing the unspeakable and barbarous warfare of the Germans, has been presented with tremendous enthusiasm in New York, in Boston, in Chicago and in Los Angeles, and has everywhere created a furore of patriotic enthusiasm, a deep wave of bitter resentment toward the unscrupulous and fiendish Huns, who are seeking to crush civilization and our beloved country, and to bring to America the same brutal warfare against women and children, so strikingly and so vividly shown in Mr. D. W. Griffith's "Hearts of the World."

Yesterday, at the eleventh hour, the Pennsylvania State Board of Censors, sitting privately in judgment upon the great work of Mr. Griffith, already endorsed and approved by Lloyd George, Prime Minister of England; by men like Otto H. Kahn, the world-famous philanthropist; by David Belasco, foremost of stage geniuses; and by dozens of other great men—these Censors solemnly declared that Mr. Griffith's great drama MUST NOT BE SHOWN in Philadelphia because it depicts *brutalities of German officers and men.*

Think of it—you American citizens—you who are sending your sons, your brothers, your best men of these free United States. You citizens who are sending a vast army abroad to fight for freedom—you who are lending your Government Billions of Dollars for the Liberty Loan—you who are living in Philadelphia, the Cradle of Liberty and the Birthplace of the Declaration of Independence—you are told you cannot see Mr. Griffith's wonderful dramatic masterpiece because it shows the brutalities of German officers and men toward the helpless women and children of France and Belgium.

The Censors of Philadelphia apparently think these German barbarians are gentlemen who would not dare insult a lady.

The same things that are shown in "Hearts of the World" in Mr. Griffith's great drama, can happen to *your Wife, Your Sister, Your Sweetheart or Your Mother* if the methods of the Philadelphia Censors are to prevail and are to crush the Truth and keep it from the great American public.

We want the public of Philadelphia to know the reason WHY Mr. Griffith's great production "Hearts of the World" has been stopped in Philadelphia by the Censors.

"Hearts of the World" has been stopped temporarily because of the apparent Pro-German sympathies of the Censors. These Censors don't want the Truth about German Barbarities to be shown to you. We have appealed to the President of our Beloved Country to see that justice is done, that German propaganda shall not prevail in this country, and that the Truth of these barbarous crimes of Germany may be shown to the citizens of our beloved country.

Meanwhile, we presented Mr. Griffith's masterpiece, "Hearts of the World," last night at the Garrick Theatre at a *Private Showing* before an invited audience.

When Freedom prevails in the City of Philadelphia, and pro-German Censors are deprived of their privilege to dictate to free Americans, then we will present "Hearts of the World" to the public at the Garrick Theatre.

We appeal to the public of the great Commonwealth of Pennsylvania to protest against this action of the Censors; we ask all public-spirited citizens to write letters, to send telegrams, to protest to the Governor of Pennsylvania at Harrisburg, against the action of these pro-German Censors who would suppress Freedom and Liberty, who would defend these German atrocities, and who would prevent the American people from knowing the Truth through seeing D. W. Griffith's masterpiece, "Hearts of the World."

(Signed) WILLIAM ELLIOTT, F. RAY COMSTOCK, MORRIS GEST, Reps. of D. W. Griffith's "Hearts of the World."

Per MORRIS GEST

All morning papers May 2

AN APOLOGY

To the People of Philadelphia:

We desire to extend our sincere apologies to the thousands of people of the City of Philadelphia who purchased tickets to witness D. W. Griffith's supreme triumph, "Hearts of the World" at the Garrick Theatre, and whose money has been refunded because of the actions of the Board of Censors in suppressing this picture until scenes depicting German brutalities have been eliminated.

Pending a decision of the Philadelphia Courts as to the justice of this action of the Board of Censors—we have discontinued the sale of tickets for "Hearts of the World" and the Garrick Theatre is now closed.

Thousands of people yesterday clamored for tickets and begged us to announce the definite date when Mr. Griffith's masterpiece would be shown, but to all such demands, we can only state that we will comply with the LAW, placing our case in the hands of a Just Court, which will render an honest decision.

Tomorrow morning, in the Court, a full hearing will be granted as to whether or not the State Board of Censors exceeded their rights in ordering us to cut out certain scenes showing the atrocities of German barbarians in the great Griffith drama, "Hearts of the World."

We believe the Voice of the People, demanding justice, will prevail; and that this great and wonderful drama, the strongest possible indictment against the crimes of Germany, the greatest patriotic contribution to the cause of the war ever shown in America, will not be suppressed because of the action of the Board of Censors, at least two of whom appear to be strongly pro-German in their activities censoring this work.

Fifteen hundred citizens of Philadelphia, men and women, representing the best element in this city, who were fortunate enough to be in the Garrick Theatre at the private showing of "Hearts of the World," applauded, cried, and then STOOD UP AND CHEERED after witnessing this great patriotic and inspiring spectacle.

These same fifteen hundred representative citizens voluntarily signed cards of PROTEST against the action of the Board of Censors, NOT ONE PERSON voting in the negative as upholding the action of the Board. These citizens, who signed names and addresses, all declared unanimously that Mr. Griffith's "Hearts of the World" should be shown in its complete entirety without cutting out one single scene showing the barbarities and the atrocities of these German brutes.

In the representative audience, among many notable citizens, were Mr. and Mrs. E. T. Stotesbury. After the performance, MRS. STOTESBURY, in the lobby, declared: "The Censors should be censored. I wish it were possible for me to secure and own one of the films of Mr. Griffith's great drama so that I could preserve it and show it in future years to my grandchildren."

The reason the State Board of Censors—or at least two of them—voted to suppress "Hearts of the World," until scenes of German brutality had been eliminated, was that such scenes ought not to be shown to an American audience.

The TRUTH of the scenes depicted by Mr. Griffith was not questioned; even the most pro-German member of the Censors admitted that such things, and worse, HAVE ACTUALLY HAPPENED IN FRANCE.

Any argument that the American public should not know the truth about conditions in France is contrary to the traditions that have always prevailed with the American people. The one great argument in this great war is that the American public must know the TRUTH.

The scenes showing German brutalities which the Censors asked to have cut out, tell more in seven minutes of showing than cabled descriptions from Europe could ever tell. As one writer expressed it Tuesday night: "Never mind if these scenes are a bit brutal—they drive home a lesson so awful, so horrifying that they will arouse even the most obtuse pacifist and the most persistent pro-German from his non-patriotic lethargy and convert him into a real fighting American."

These pictures, bear in mind, were taken under the official auspices of the British Government and British War Office, and have the seal of approval of David Lloyd George, Prime Minister of England, the man who is directing England's share of the war, and who is in a better position to judge of their truth and value than any censors 3000 miles away.

TODAY IN THE CITY OF NEW YORK, AT THE HOME OF COL. CORNELIUS VANDERBILT, 677 FIFTH AVENUE, the French Government is exhibiting a series of pictures by French artists depicting the unspeakable brutalities of the Germans. These scenes painted by French artists from conditions actually found in the occupied territory of France, show unspeakable brutalities and terrible atrocities committed by Germans, one hundred times more horrifying than anything exhibited in D. W. Griffith's "Hearts of the World".

When the French Government sends to America a series of pictures for public presentation depicting the crimes of these barbarians, and when the British Prime Minister and the British War Office put the official seal of approval on D. W. Griffith's tremendous "Hearts of the World," also depicting German atrocities, by what right does the Philadelphia Board of Censors set themselves in opposition to the governing heads of our two great Allies?

"Hearts of the World" is the greatest document of the war ever produced in America and it will inspire patriotism and resentment against the German brutes who are now endeavoring to kill the flower of America's manhood in France.

We believe the people of Philadelphia are the same type of honest, patriotic Americans that you will find in New York, Boston, Chicago, Los Angeles or any other city of our great country. These other communities have shown a tremendous outburst of enthusiasm over Mr. Griffith's wonderful "Hearts of the World," a love story of the Great War. We believe the people of Philadelphia will resent any interference on the part of the State Board of Censors with the presentation of this great, patriotic production.

Tomorrow the courts of Philadelphia will decide this question. We rest our case in the hands of the Court.

(Signed) WILLIAM ELLIOTT, F. RAY COMSTOCK and MORRIS GEST,
Per MORRIS GEST,
Managers of D. W. Griffith's "Hearts of the World."

Papers May

CLOSED

Garrick Theatre

Pending court decision as to the justice of Philadelphia censors in ordering the suppression of D. W. Griffith's Supreme Triumph, "Hearts of the World," a love story of the great war.

Revised May

"HEARTS OF THE WORLD" CASE
Gross Picture Is To Passed Upon
by Common Pleas Court.

[illegible]

North American May 2

USED CENSORS' BAN AS AD FOR FILM, IS CHARGE

No Need for Board to Deny Pro-German Charge, Shattuck Asserts

TELLS OF ITS ACTION

'Hearts of the World' Not to Be Shown Again Until Court Decides Issue

That the management of "Hearts of the World," the new Griffith picture at the Garrick Theater, took advantage of the request of the censors to eliminate certain scenes to attract attention to their product was the charge made yesterday by Frank R. Shattuck, a member of the board of censors.

"Action was taken on the film at the eleventh hour," said Mr. Shattuck yesterday, "because it was not presented until the eleventh hour. In most cases, when the censors object to certain scenes, they get together with the manufacturers for a general discussion, and the whole matter is adjusted to the satisfaction of all. Sometimes even the producer of a picture can be made to see that his product may have a bad effect upon public morals and that it can be so changed as not to harm it materially.

"In this case, however, the moment the report of the censors was made, the reels containing the objectionable scenes were taken from the office of the censors and the campaign against our action began. Of course, there is no necessity to deny charges of pro-Germanism against the board of censors."

Former Judge James Gay Gordon and Morris Wolf will represent Elliott, Comstock & Gest, managers of the film, when the application for an injunction against the censors is made in court on Friday morning. Until a decision is reached, the picture will not be shown at the Garrick Theater.

Press May 2

LEGAL FIGHT OVER FILM COMES TO ISSUE TOMORROW

The legal controversy over the right to exhibit D. W. Griffith's "Hearts of the World" at the Garrick will come to an issue tomorrow morning in the Courts of Common Pleas. Elliott, Comstock and Gest, the managers of Mr. Griffith's production, yesterday instructed Stern and Wolf, as their attorneys, to represent them in the fight against the State Board of Censors, former Judge James Gay Gordon will be associated with them in the proceedings.

The action will take the form of an application with the presentation of "Hearts of the World" in its complete form. The Board of Censors, or at least two of them, have demanded that certain scenes, showing brutalities of German officers, must be eliminated.

It is stated that the film originally was reviewed by only two members of the board, and it is also stated that the chief censor, Frank Shattuck, did not review the film originally, and did not see it in its entirety until Tuesday night at the private showing at the Garrick.

It is asserted that Mr. Shattuck is now more favorably inclined toward permitting the presentation of "Hearts of the World," but that the other two members of the Board of Censors are still strongly opposed to showing the scenes of German brutalities.

Ellis P. Oberholtzer, secretary of the Pennsylvania State Board of Censors, in a statement made public last night said in part:

"The imputation of showmen from other cities made earlier for obvious purposes and now repeated, that the members of the State Board of Censors are pro-German, would be revolting if it were not so entirely ridiculous. So far as I am concerned, I am on one side of the house by name, as by descent—a Vickers, of the family who are the Krupps, of England; on the other, I come from a Swiss Mennonite, who settled in Pennsylvania 200 years ago.

"I completed my education in the German universities, only to learn and protest against Prussian history and character, which I did constantly for two or three years in print in letters from Berlin to the Evening Telegraph, of this city. The elder Wanamaker, then its editor, told me that he lost his German subscribers as a result of my being on his staff. I yet have letters from young college professors complaining of my biased ignorance when I boldly foretold some of that which has now come to pass.

"One of these young men, only one of a host who were pressed with the German school as a result of their residence abroad and who came home to instill their new learning in the form of State socialism and the rest of it into our college students, is now serving his Government. I am glad to say as Assistant Secretary of the Treasury.

"When the war broke out in 1914 I wrote documents, stating the causes for which I was commissioned by Lord Bryce, the member of the Kaiser's Parliament, and others, one of these at least, though it would sound highly egotistical to say it, I believe, was considered to be the cause of a Pennsylvania statesman's trip abroad, for the Kaiser's advisers were at work on him, to the abandonment of aggressive plans, which, if I mistake not, would have cost the Kaiser his throne and a million of his people their lives. Thousands and thousands of my pamphlets, which I have sometimes thought, perhaps, were the cause of the Russian revolution, in the office of the Bible.

Hun War in Family

"My father was a soldier with the rank of a major, and contributed him to the country. He was with the Hessians during the battles in Mexico and later was posted at Camp Cross, from which Maximilian was sent to France.

"My father's mention of such a subject caused it to be considered an evil thing.

"The Board of Censors originally was made up from various charitable societies, which, though, I believe, mean well, are composed of people who, in the main, are of a young century, and the judgment of a people is at a low ebb.

Inquirer May 2

ASKS COURT TO RULE ON CUT IN WAR FILM

Producer of "Hearts of the World" Ready to Spend $100,000 Fighting Censors

Hint of Pro-German Sympathies Denied by Ellis P. Oberholtzer

Reiterating his declaration that the stopping by the Pennsylvania State Board of Censors of David Wark Griffith's photoplay, "Hearts of the World," depicting the atrocities practiced by the Germans on the women of France and Belgium, was because of the apparent pro-German sympathies of that body, Morris Gest, member of the firm producing the spectacle, said yesterday that he would, if necessary, spend $100,000 in fighting the arbitrary decision of the censors in the courts.

"That there can be no possibility of a charge that commercialism plays any part in the matter," declared Mr. Gest, "I am willing to donate the entire proceeds from the exhibition of this production of Mr. Griffith's masterpiece to any charity the Board of Censors may designate."

Mr. Gest showed that his intention to fight the decision of the Board of Censors is sincere by instituting injunction proceedings through Stern & Wolf, his attorneys, to restrain it from interfering with the showing of the films. The injunction hearing will be held tomorrow morning, at 10 o'clock, before Judge Finletter in Common Pleas Court No. 4.

The reel ordered cut out by the censors pictures orgies carried on by German officers within their own trenches.

One of the Scenes Cut Out

Particular objection to the reel was excited by the graphic picturing of a German officer who encounters a young French girl, barely sixteen years old, as she is attempting to escape deportation. The film vividly portrays the brutality of the German officer.

"It is a question in my mind," said Mr. Gest, "if the visualization on the screen is not even less shocking than it might have been made with justice to the scene, and without in any way shocking the sensibilities of those fortunate enough to have seen the marvelous picture.

"The censors do not seem to be willing that the truth about the German atrocities shall be shown to the American people."

The State Board of Censors includes Frank R. Shattuck, chairman; Mrs. Edward C. Niver, vice chairman, and Dr. Ellis P. Oberholtzer, secretary. Dr. Oberholtzer, speaking officially for the board, yesterday gave out the following typewritten statement:

"The imputation of showmen from other cities made earlier for obvious purposes and now repeated, that the members of the State Board of Censors are pro-German, would be revolting if it were not so entirely ridiculous. So far as I am concerned, I am on one side of the house, by name, as by descent, a Vickers, of the family who are the Krupps, of England; on the other, I come from a Swiss Mennonite, who settled in Pennsylvania 200 years ago.

"I completed my education in the German universities, only to learn and protest against Prussian history and character, which I did constantly for two or three years in print, in letters from Berlin to a Philadelphia newspaper. The editor told me that he lost his German subscribers as a result of my being on his staff. I yet have letters from young college professors complaining of my biased ignorance when I boldly foretold some of that which has now come to pass.

"One of these young men, only one of a host who were pressed with the German school as a result of their residence abroad and who came home to instill their new learning in the form of State socialism and the rest of it into our college students, is now serving his Government. I am glad to say as Assistant Secretary of the Treasury.

"When the war broke out in 1914 I wrote documents, stating the causes for which I was commissioned by Lord Bryce, the member of the Kaiser's Parliament, and others, one of these at least, though it would sound highly egotistical to say it, I believe, was considered to be the cause of a Pennsylvania statesman's trip abroad, for the Kaiser's advisers were at work on him, to the abandonment of aggressive plans, which, if I mistake not, would have cost the Kaiser his throne and a million of his people their lives. Thousands and thousands of my pamphlets, which I have sometimes thought, perhaps, were the cause of the Russian revolution, in the office of the Bible.

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"The Board of Censors originally was made up from various charitable societies, which, though, I believe, mean well, are composed of people who, in the main, are of a young century, and the judgment of a people is at a low ebb.

Ledger May 2

COURT TO FIX FATE OF GRIFFITH FILM

Owners Refuse to Eliminate Scenes Condemned by Censors

The local fate of David W. Griffith's photoplay masterpiece, "Hearts of the World," will be determined tomorrow morning in the Court of Common Pleas No. 4, where the case will be heard by Judges Finletter and Audenried. The Pennsylvania Board of Censors has refused to allow the picture to be shown here unless certain eliminations are made, and Morris Gest, of the firm of Elliott, Comstock & Gest, which is managing the production for Mr. Griffith, said yesterday he is prepared to spend $100,000 to prevent the excisions; that he will take the case to the highest court if necessary and will even appeal directly to President Wilson.

These were the two chief objections made by the censors, and while there were a few others, totaling not more than 150 feet in all, a matter of about three minutes in the running time of the film, the issues involved in the latter are of a comparatively minor nature. Mr. Gest, to prove that commercialism does not enter into his showing of the picture, has offered to donate the entire proceeds to any charity to be named by the censors.

Board's Position Made Clear

The board is made up of Frank R. Shattuck, Dr. Ellis P. Oberholtzer and Mrs. Edward Nivero. They were at their headquarters in Cherry street near Tenth yesterday, and freely expressed their indignation that any one should have said they had taken the action they did because of pro-German leanings.

"We only demanded the elimination of a few scenes, which, in our opinions, were highly objectionable, and we would have taken the same action, no matter what the character of the picture was, whether propaganda or plain drama," they said.

Doctor Oberholtzer, in discussing his and his colleagues' Americanism, remarked:

"The imputation of showmen from other cities, made earlier for obvious purposes and now repeated, that the members of the State Board of Censors are pro-German would be revolting if it were not so entirely ridiculous. So far as I am concerned, I am on one side of the house by name, as by descent—a Vickers, of the family who are the Krupps, of England; on the other, I come from a Swiss Mennonite, who settled in Pennsylvania 200 years ago.

"I completed my education in the German universities, only to learn and protest against Prussian history and character, which I did constantly for two or three years in print in letters from Berlin to the Evening Telegraph, of this city. The elder Wanamaker, then its editor, told me that he lost his German subscribers as a result of my being on his staff. I yet have letters from young college professors complaining of my biased ignorance when I boldly foretold some of that which has now come to pass.

"One of these young men, only one of a host who were pressed with the German school as a result of their residence abroad and who came home to instill their new learning in the form of State socialism and the rest of it into our college students, is now serving his Government. I am glad to say as Assistant Secretary of the Treasury.

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Courier, Papers

ATTRACTIONS AT THE THEATRES

Garrick Theatre, Philadelphia.

"HEARTS OF THE WORLD."

"Hearts of the World," the supreme triumph of W. D. Griffith, which inaugurates a new era in the realm of the screen drama, will open an extended engagement on Tuesday, April 30. Here, with the great war as a background, Mr. Griffith has filmed a simple little love story, old as the ages, yet ever new. Presented under the management of William Elliott, F. Ray Comstock and Morris Gest, "Hearts of the World" has proved during its showing in New York to be the latest sensation of the film world. Mr. Griffith realized that the public which became enthusiastic over "The Birth of a Nation and "Intolerance" would expect something big, from him in his latest picture, and, therefore, instead of trying to out-do himself in staging gigantic battle scenes, he used the Great War in actuality as a simple and attractive story of tremendous human interest.

"Hearts of the World" shows the happy, peaceful life of the people of a small village in France before the grim horror of war reared its ugly head over the horizon. The causes that led up to the war are shown; the meeting of the English Parliament on the eventful night when the vote was cast for war; the session of the French senate voting the declaration of war; the session of the cabinet awaiting the fateful hour when the ultimatum of Germany would expire. These scenes are shown as a prologue, then the great drama begins when the German hordes invade France.

In taking the battle pictures Mr. Griffith had the assistance and co-operation of the British War Office. It is the opinion of all who have seen "Hearts of the World" that Mr. Griffith has outdone his own best achievements and has established a new and artistic record which it will take years and years to equal, if, indeed, that is possible.

There will be daily matinees at the Garrick. As all seats are reserved, mail orders from both Philadelphia and all surrounding places will be received and filled.

Inquirer May 3

RIGHT TO CUT WAR FILM TO BE ARGUED IN COURT

Judges of Common Pleas to Pass on Elimination of Hun Brutalities by Censors

Whether the Pennsylvania State Board of Censors are justified in eliminating from "Hearts of the World," the great war propaganda film, scenes showing the brutality of German officers in their treatment of Belgian and French women, because to pass them will cause a late application for the censors not to permit the showing of scenes depicting [illegible] upon women, will be argued before Judge [illegible] and [illegible] in Common Pleas Court No. 2, as it is [illegible] this morning.

According to representatives of David W. Griffith, whose production of the picture, "Hearts of the World," at the Garrick Theatre was stopped in Philadelphia by the Board of Censors [illegible] of the film [illegible] by the producers and [illegible] in New York and Washington [illegible] the most important work [illegible] the Philadelphia will be [illegible] witnesses [illegible] the court to [illegible] their [illegible].

In the court the producers say that the most important argument in [illegible] will be a [illegible] of the [illegible] at the Garrick Theatre at [illegible] last week [illegible] the [illegible] Board of Censors [illegible] the opinion of the [illegible] court [illegible] the [illegible] of the [illegible] film.

The announcement [illegible] night that [illegible] will be stopped if it [illegible] the court [illegible] the [illegible] of the [illegible] the [illegible] the [illegible] court [illegible] the court [illegible] decision.

GERARD LAMBASTS KAISER

Rally In Academy Adds $100,000 to Liberty Loan Fund.

The Liberty Loan rally addressed by James W. Gerard, Ex-Ambassador to Germany, in the Academy of Music last night, was turned into a grand finale of patriotic subscribing to match President Wilson's latest installment subscription and in less than a half hour over $100,000 was raised. George Wharton Pepper was the guiding genius which turned the meeting into practical ways. After Mr. Gerard finished his address, Governor E. P. Passmore, of the Federal Reserve Bank, who was chairman of the meeting, gave way to Mr. Pepper, who said that one of his strongest hopes has been not to die until he witnessed something undignified in the manner of behavior in the ultra-respectable Academy, and if the audience would co-operate he thought his dreams would come to pass. He shouted to the officers at the doors on all the floors to insist that everybody remain until the end and sing the "Star-Spangled Banner," and he said he was sure they would sing it as never before if each person subscribed to at least one $50 bond to match yesterday's subscription of President Wilson.

A man in the balcony arose and in stentorian tones shouted he would subscribe $500 if anybody would match it with $500. Mr. Pepper covered the challenge. Another man offered $1000 on the same terms and Mr. Pepper took that, which was followed by another $1000 challenge, which Mr. Pepper again covered. Mr. Gerard whispered to him, and Mr. Pepper announced that Mr. Gerard has already given liberally in New York, but would subscribe $5000 if each of 10 men would give a similar amount. John H. Mason and Joseph Wayne, Jr., were first to fall in line, and in a few minutes nine had raised their hands. Mr. Mason came up again, making the tenth. A woman in the balcony said she would take $1000 if 10 other women did likewise, and they were soon found. Sailors and young women of the Emergency Aid were scurrying like bees through the crowd taking the subscriptions, and two of the young women alone collected more than $80,000, but they were in the thick of the moneyed ones.

Mr. Pepper said a telegram would be sent after the meeting to President Wilson, informing him of what had transpired. "The Star-Spangled Banner," as Mr. Pepper had predicted, was never sung with more spirit than by the vast audience as the last act, to the accompaniment of the Marine Band.

Mr. Gerard's address was devoted to a review of the German purposes, as he observed them in his four years in that country. He pictured the ravages in Belgium, where the Huns destroyed everything they could not take with them. Speaking of the destruction of property, he said many a man had built a row of houses or established a business, hoping to find a comfortable living, but the Germans, with one shot from their great guns, leveled everything to the ground.

"As these people viewed the ruins of their property," he said, "I can imagine what their feelings must have been, even if some were pacifists."

Gerard then launched into an attack on German propaganda in this country. He said that in Chicago, the motion picture censors until very recently would not permit a picture to be shown which reflected in any way on Germans or Germany.

"We have censors just like them here," a voice shouted from the gallery.

"Throw them out if you have," said Mr. Gerard. He said ex-United States Senator Young, of Texas, recently told him that hundreds of public schools in the Middle West closed their exercises with "Wacht Am Rhine," and asked what would happen to a German teacher who closed his exercises with "The Star-Spangled Banner."

"We are too indulgent with German spies in this country," he said. "It is quite time that every traitor should be legally hung and hung in the square of our leading public office. It seems to me a bit indulgent for some of our Judges to send men convicted of conspiring against this country to jail for a few years. A jail is not a bad place for them, as after the war they will return to Germany and be welcomed with an iron cross for substituting lead for steel in our cartridges and shooting us our ammunition plants."

Gerard declared the Kaiser told him after the war he could stand no longer from the United States, and that this country's message to him through the medium of the Wilson Liberty Loan should be an echo from the [illegible]

Ledger May 3

STATE OFFICIAL PRAISES "HEARTS OF THE WORLD"

Decision Eliminating Scenes Is Upheld Will Not Hurt Picture

When the producers of the motion picture, "The Hearts of the World," being given here under a permit from the State Board of Motion Picture Censors, in this city, learned that portions of their production had been ordered eliminated, Deputy Attorney General [illegible] was [illegible] the board.

The action in the State Court was [illegible] and [illegible] was argued. It is strongly [illegible] that the action of the censors in [illegible] the picture, the effect of which was [illegible] the general contention [illegible] opinion [illegible] the [illegible] of the [illegible] will be made and carried to the court of appeal if necessary.

[illegible]

All papers except Inquirer May 3

AMUSEMENTS | DUMONT'S MINSTRELS—BURLESQUE Joining the Order of Moose

JUSTICE

and sympathy for the millions of people who have been slaughtered by the terrible Huns through their unspeakable brutalities toward innocent women and children. Now is the time for the American people to learn the truth about what is happening in Northern France, where these barbarians have practiced unheard-of cruelties and savageries toward men, women and children. That is the message and the motive back of D. W. Griffith's "Hearts of the World," the wonderful world-drama of the great war, which the Philadelphia Censors say must not be exhibited in Philadelphia until it has been deleted of scenes showing the brutality of German soldiers and German officers.

It was to tell the world THE TRUTH that D. W. Griffith gave up a year and a half of his life, entailed enormous financial sacrifices, risked his life dozens of times behind the firing line—it was with this noble mission that D. W. Griffith conceived and executed, with the assistance of the British and French Governments, the marvelous work which the Philadelphia Censors now say must not be shown until the scenes depicting German brutalities are cut out.

Today, in the Courts of Philadelphia, the question will be decided as to whether or not the official censors can suppress this great work.

Meanwhile, we respectfully ask the public of Philadelphia to read once more the following editorial reprinted from yesterday's Philadelphia Inquirer:

Censors Who Need to Be Censured

By what right do the film censors of Pennsylvania constitute themselves a body of Superior Beings? By what right do they take a production that has had the hearty co-operation of the French Government, that has been indorsed by the Canadian and French censors and by the National Board of Censors of the United States, and proceed to chop important scenes out of it?

Certainly not by the right of paramount intelligence, nor by the right of pre-eminent wisdom, nor yet by the right of unlimited possession of paramount common sense. What then? The right of power—the right that comes from might. This is the German way, and against that way a goodly portion of the civilized world is up in arms. The censors of Pennsylvania have their puny prejudices and they proceed to exercise those prejudices because they have the authority of their official position back of them.

"Hearts of the World" is a film with a mission. It portrays some, at least, of the monstrous brutalities which the Hun has inflicted upon humanity. Its intention is to reveal visually the policies that the German Government has deliberately adopted to terrorize those peoples which it would drive into slavery. The brutalities of the German armies—and these armies are composed of the German people themselves—are the result of the German theory of education which teaches absolute obedience to the orders of military autocracy. Let the Germans get a footing in America and then we should suffer these very atrocities which our eyes, according to the censors, are too pure to look upon.

Let it be understood that the scenes which the censors have cut out are not carried to their logical conclusion on the film. But the censors claim that there is a suggestion to that end. In the ordinary social play they eliminate suggestion. They fortify themselves with the plea of "consistency," and argue that if suggestion is not permissible in one instance it never can be in any other. Hence they would take a great war scene and ruthlessly slash it with the crudity of the rank amateur following out a line of prejudice.

What these censors fail to realize is that this country is at war; that war as conducted by the Germans is savage and brutal in the extreme; that our boys at the front are running up against this savagery and brutality; that this country needs to be educated into the ways of the Huns in order that it may fully understand the danger that it would face with a German triumph. The country needs to be aroused. And the censors of Pennsylvania do not appear to be willing that it should be.

It isn't this film that needs to be censored, but it is the censors themselves. And it is to be hoped that they will be.

We believe that Truth and Freedom, as always, will continue to prevail in Philadelphia.

(Signed) WILLIAM ELLIOTT, F. RAY COMSTOCK AND MORRIS GEST.

For MORRIS GEST,
Manager of D. W. Griffith's "Hearts of the World"

CLOSED
Garrick Theatre

Pending Court decision today as to the justice of State Board of Censors in ordering the suppression of D. W. Griffith's Supreme Triumph, "Hearts of the World," a love story of the great war.

Telegraph May 3.

JUDGES TO VIEW FILM NOW OPPOSED TO CENSORS

"Hearts of the World" Picture to Be Screenedi n Censors' Room Today.

Judges Audenreid and Finletter will view a private showing of "Hearts of the World," David Griffith's photoplay, parts of which have been ordered deleted by the State Board of Censors. The film will be projected on one of the screens in the headquarters of the censors, 1025 Race street, about two o'clock this afternoon.

The showing of the pictures in the censors' building was bitterly opposed by the lawyers for the film concern. The motor operating the projection, they said, could be manipulated so as to best suit the purposes of the censors. If the judges reviewed it at the Garrick Theatre, where it will be shown to the public, they contended, they would observe the picture exactly as it will be viewed by the general public and thus be able to form a clear opinion of the merits of the case.

The hearing was held this morning in Room 446, City Hall. Deputy District Attorney Joseph T. Kun appeared for the State Board. Morris Wolf and James Gay Gordon appeared for the film concern. Morris Guest, one of the producers, was also there. Frank Shattock, of the State Board of Censors, was present to testify.

Mr. Kun said that of the fourteen reels of the film, only one had been objected to by the censors, and then only in part. The motion picture concern, he said, was trying to make capital out of the objections. Mr. Wolf testified that the elimination of the scenes would seriously interfere with the continuity of the story.

Ledger May 3.

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JUDGES SEE FILM CENSORS BARRED

Act on Appeal by Producers of War Photoplay

MAY BE DECIDED TODAY

A decision as to whether Philadelphians may view "Hearts of the World," the war photoplay barred from the Garrick Theatre by the State Board of Censors, may be given today by the Court of Common Pleas. Appeal from the decision of the censors was made to Common Pleas Court today by the producers, Messrs. Elliot, Comstock & Gest, and after hearing preliminary arguments, Judges Finletter and Audenreid decided to view that portion of the film to which objection was made—showing German officers acting in an unbecoming manner toward captive girls.

The judges went to the viewing room of the Board of Censors, City Hall, where the officials, in addition to viewing the reel with the objectionable scenes, decided that they looked at that part of the picture which is objected to by the censors.

Among Judge Audenreid's conduct and it is said representing the producers, was the court in his chambers in the Garrick Theatre.

Public Attorney Joseph T. Kun, acting for the Board of Censors, said that the board's contention was that the judges should view the film, but that the board would not be bound by the decision of the court. The judges, he said, can view the picture in the Garrick Theatre, and yet the board may still prevent showing the film to the public.

Judge Audenreid remarked that the judges would see the picture in the theatre at the time intervening in the court.

The showing of the scenes of the film in question, which were the complaints made by the officials, was then made. The judges, after the showing, said they would hear the arguments of the lawyers for the parties concerned in the case.

The showing of the scenes of the film in question, which were the complaints made by the officials, was then made. The judges, after the showing, said they would hear the arguments of the lawyers for the parties concerned in the case.

Lawyers representing the producers argued that the film should be shown in its entirety, as the scenes complained of were a part of the story. The lawyers said that the film was made at great expense and that the scenes complained of were taken from actual facts and were not overdrawn.

Lawyers representing the Board of Censors said that the board had the right to view the film and decide for itself whether it should be shown to the public. The lawyers said that the board had decided that the film should not be shown because it was immoral and would be offensive to the public.

The hearing of the cases of the film in question, which were the complaints made by the officials, was then made. The judges, after the showing, said they would hear the arguments of the lawyers for the parties concerned in the case.

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Press May 4.

4, 1918.

CENSORS BEATEN IN THE FILM CASE

"Hearts of the World" Producers Will Present Picture This Afternoon.

The producers of "Hearts of the World" won a victory in Common Pleas Court No. 4 yesterday when Judges Carr, Audenried and Finletter overruled the State Board of Motion Picture Censors and permitted the retention of two parts of the photoplay which had been termed objectionable by the officials. The scenes showing German atrocities were not cut out.

Ex-Judge James Gay Gordon, of counsel for Elliott, Comstock & Gest, agreed to the omission of four other parts of the film to which the censors objected. Morris Gest, one of the producers of the film, was in court when the decision was handed down and he declared it to be a magnificent victory for the producers and D. W. Griffith, who supervised the taking of the picture.

Before convening in Room 446, City Hall, the Judges saw the film in the projection room of the State Board of Motion Picture Censors, at 1025 Cherry Street.

Four of These Cut Out.

The censors objected to the following:—

1. A view of a girl performing a muscle dance.
2. Views of girl dancing and indecently exposing herself.
3. All views of girls being carried away from orgy in dugout.
4. All views of two German officers enticing girls where bunks are shown and the subtitle "The Dungeon of Lust," and subsequent views of two girls with clothing disarranged.
5. Words, "And some for a fate even worse" in subtitle reading "Selecting girls for deportation to work in munition plants and some for a fate even worse."
6. All views of German officer, von Strohn, with girl, including his advances upon her, her resistance, her seeking protection of blind man and views of after effects of attack on girl together with accompanying subtitle, one of which reads, "A good memory for faces and ankles."

By mutual agreement the first four features were eliminated from the film but the other two were allowed to remain. "Hearts of the World" shows many of the fiendish cruelties inflicted upon prisoners by the Huns and their barbarous weapons of warfare, including poisoned gas and liquid fire.

In opening the case for the motion picture men, Morris Wolf said that every feature of the film was based upon history and that many of the pictures were taken at great personal risk by the photographers under the direct supervision of Mr. Griffith.

Deputy Attorney General Joseph T. Kun and Motion Picture Censor Frank H. Shattuck defended the action of the censors.

To Show Barbarities.

Judge Audenreid declared that the film was made for the purpose of showing the barbarities which the Germans were inflicting upon prisoners of war, including women and girls. The march of the German army in France was described by Judge Gordon "as an orgy of lust." The film, he said, was intended to show to the American people conditions abroad and to urge them, as to make every possible effort their power to avoid Prussianism.

"This picture shows why we are at war with Germany," Judge Finletter said when an objection was raised to a part of the film which shows the captaining of a captive French soldier by a Huns. It was then said that this part of the film had been removed in the cutting.

"Unless I remember wrong," Judge Finletter said, "it is the only place in Paris in which Marshal Foch."

He said at the close of the proceedings that the judges would be present at the Garrick Theatre this afternoon.

Ledger May 4

R—PHILADELPHIA, S

COURT UPHOLDS FILM BARRED BY CENSORS

German Atrocities Shown in Picture Only Tend to Arouse Patriotism

JUDGES SEE "MOVIE"

"Hearts of World" Retains Principal Scenes, Few Minor Ones Cut

Atrocities of the invading Germans in France and Belgium in all their brutality can be depicted in this country on the moving-picture screen without doing more than excite the intensest of patriotism, was the decision of Judges Audenried, Carr and Finletter, in Common Pleas Court No. 4 yesterday, after a private view of the film, "Hearts of the World," ready to be shown at the Garrick Theatre.

The most important scene, an attack on a French girl by a German officer, which was ordered eliminated by the State Board of Censors, will stay in the picture under the Court's order, while a few unimportant scenes will be cut out under agreement of both sides.

"'Hearts of the World" is a picture of the war in Europe by David Wark Griffith. The scenes are said to be based on actual facts investigated. They deal with the barbarities committed by German soldiers in the invasion of France and Belgium. The board of censors, consisting of Frank R. Shattuck, Dr. Ellis P. Oberholzer and Mrs. E. Nivin, ordered the elimination of certain scenes on the ground that they were immoral. An appeal was taken.

It was contended that certain of the scenes objected to were essential to carry out the historical features of the film. After the picture was viewed by the judges, a short argument was heard in court. Former Judge James Gay Gordon, as counsel for the producers, declared that the Court and the censors should take into consideration the laudable purpose of such a production.

He declared that the French and British Governments had decided that the picture could not possibly offend the public morals, but would arouse the deepest feeling of patriotism.

"Such scenes," said Judge Gordon, "cannot but excite the intensest feelings of patriots against the Hun, and instill in Americans a most ardent resolve to kill these invading Huns. We have been told, and there is ample proof, that the invading German armies are organized bands for the desecration of everything that is holy. This picture shows their brutalities to the French, the ravishment of women, orgies of lust indulged on their captives. The invasion of France was accompanied by destruction of sacred places and horrors as well as a march of triumph.

After a short reply from counsel representing the censors, the Court sustained the picture on the principal objections, and counsel agreed to eliminate the unimportant ones. The records will open the picture to the public this afternoon.

All papers - May 4.

AMUSEMENTS

EL. BRENTWOOD
SECOND AND LAND STREETS
JAMES J. MORTON, Special Announcer

THE COURT DECIDED

D. W. Griffith's Supreme Triumph Hearts of the World Will Have Its First Performance This Afternoon at 2.10 Tonight at 8.10 Garrick Theater

Prices, Evg's & Sat. Mat. 25c to $1.50
Daily Matinees, 25c to $1.00

Inquirer May 4 -

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WAR PHOTO-DRAMA UPHELD BY COURT

"Hearts of the World" Will Be Shown Today With Several Censored Scenes

"Victory for Americanism," Says Morris Best, Commenting on Judges' Decree

Producers of David Wark Griffith's war photoplay "Hearts of the World," depicting German atrocities to captive women, won a partial victory yesterday when Common Pleas Court No. 4 handed down a decision enjoining the State Board of Censors from eliminating certain scenes from the spectacle. The picture will be shown to the public at the Garrick Theatre afternoon and evening, beginning today.

The decision was given by the full Board of Judges after they had viewed the pictures objected to by the censors, who were charged by Morris Gest, a member of the producing firm, in filing his injunction suit against them, "with being actuated by pro-German motives in their refusal to permit the showing of the scenes depicting the atrocities of the Huns."

The judges who declared in favor of these scenes were Charles Y. Audenreid, William Wilkins Carr and Thomas D. Finletter. Former Judge James Gay Gordon and Morris Wolf were the counsel for Elliott, Comstock and Gest, the producers; while Assistant Attorney General Joseph L. Kun and Frank R. Shattuck, its chairman, represented the State Board of Censors. The other members of the Board of Censors are Mrs. Edward R. Niver, vice chairman, and Ellis P. Oberholtzer, secretary.

The scene objected to most by the Board of Censors and which the court decision retains in the film was that depicting the attempt of a German officer to attack a Belgian maiden, of sixteen, who was endeavoring to make her escape to avoid deportation.

Six scenes in all were objected to by the censors. Of this number four depicting trench life in a German dugout were eliminated from the picture by the producers agreeing to amend their appeal to enjoin the censors. The ravishment scene and one other objected to by the censors are retained in the picture by order of the court.

Morris Gest, who is actively in charge of the production of the Griffith spectacle in this city, after the court handed down its decision, said: "This is a victory for patriotic Americanism. The scenes which we agreed to eliminate are unimportant and non-essential to the unity of the picture—a mere flash in the pan—but the scene showing the brutal and strenuous treatment of women by the Germans is necessary to acquaint Americans with the character of the Huns they are fighting."

Testimony was offered by Attorney Wolf to show that the scenes objected to by the censors were essential to carry out the historical features of the romance, as depicted by Mr. Griffith. Judge Gordon supplemented this by stating that in coming upon such a case the censors, as well as the court, should take into consideration the laudable purpose of the production, as put on the screen by the author.

Judge Gordon asked the judges to take into judicial notice of the purpose of the author in producing the "Hearts of the World," as had been done by the French and British Governments, who stated that the picture served a laudable purpose in furnishing and authentically showing the atrocities of the Huns and arousing feeling of hatred against them in their country and throughout the world. Judge Gordon, in part, said: "The picture shows the great purpose of patriotic Americans in the war against the Huns. We have been told that in some cases the good behavior of German soldiers in France and Belgium is in the description of Lucretius that is holy. This picture shows their brutalities to the French, the ravishment of women, the orgies of lust inflicted on their captives."

Judge Gordon argued that the picture appealed particularly to the great masses of laboring men and youths, who are to fight for the patriotism of America. Nothing, he said, can be too drastic to instill in them a hatred for these brutal Huns. Such scenes as are in the picture would surely arouse every real American to fight to the death against "the lust, cruelty and savagery of the Huns."

Judge Gordon declared this to be the laudable purpose of the picture, and that while some of the scenes might be objected to at times when the country was not in such a war, yet there could be no objections to them now when we realized the intent of the author in depicting such a story.

Judge Gordon contended the picture could not possibly offend public morals within the real meaning of the terms, and as defined by the act.

Mr. Kun replied that the only question before the court was whether the censors in their order of eliminations had abused their discretion, and acted with impropriety in condemning certain scenes in the picture. He declared that the act of Assembly imposing upon the Board of Censors the duties to eliminate from movies all scenes of immorality and obscenity could not be suspended even though the country is at war.

Record May 4 -

COMPROMISE ON FILM

Small Part of "Hearts of World" to Be Cut Out.

After Judges Audenried, Carr and Finletter had been given a private view of the photoplay, "Hearts of the World," parts of which the State Board of Motion Picture Censors had ordered cut out, the censors and producers of the film came to an agreement and the picture will be publicly shown for the first time this afternoon in the Garrick Theatre.

This is the picture which David W. Griffith spent 18 months in making on the battlefields of France and immediately behind the lines. It has the official approval of the French and British Governments. When it was placed before the local censors, they objected to certain scenes depicting German brutality and lust. The producers insisted that these scenes were necessary to the continuity of the story and also that they inspired patriotism, because they showed the devilish sort of enemy America is now fighting.

Production of the film was stopped last Tuesday night because the producers refused to eliminate the censored parts. Action was brought in Court of Common Pleas No. 4 to overrule the censors' action, and the case was heard yesterday. Before Judges James Gay Gordon and Morris Wolf appeared for the producers, while Deputy Attorney General Kun represented the Censors. After considerable argument, it was agreed that the Judges should witness the photoplay (laughter). Court was adjourned until the film was shown, and upon the Judges' return, the agreement was reached.

The only parts of the film which will be cut out will be a few minute scenes showing a drunken orgy in a cafe, German dugout and several unimportant close-ups. All other parts of film, including the scenes which the Germans claim are libelous to the German soldiery, will be allowed to remain in the film.

Evening Ledger May 11

WAR-GIRT FLEMISH TOWN IN FILMS

D. W. Griffith, producer of "Hearts of the World," at the Garrick Theatre, paid a price for his zeal in photographing actual war scenes for his photoplay.

On one occasion he was injured in the arm by a piece of shrapnel, and at another time he narrowly escaped being in the spot at which a German shell made a tremendous crater. It is a matter of record that Griffith when he was in the trenches making photographs, with the leading people in his drama as soldiers, was at Passchendaele Ridge. Other pictures were made in that much-mispronounced city—Ypres.

Ten visits were made by Griffith to Ypres, and the scenes he photographed have the real flavor.

Just outside the Flemish town stand the big guns that are to be seen in action in "Hearts of the World." Doubtless those guns have now been placed in some new position.

BOBBY HARRON in "HEARTS OF THE WORLD" Garrick

Inquirer May 11

Griffith Film at the Garrick

"Hearts of the World" is unquestionably one of the film sensations of the season and the same success that it achieved in New York, Boston, Chicago and Los Angeles is assured for this part of the war in Pennsylvania. Griffith's film is a wonderful production, and it will be a long time before another film will be produced which will equal it in the realism of its pictures. The film presents a few more scenes than the original production, but the general plot is the same as the original production. The film presents a few more scenes than the original production, but the general plot is the same as the original production. The film presents a few more scenes than the original production, but the general plot is the same as the original production

North American May 4.

JUDGES O. K. GRIFFITH WAR FILM AS USEFUL IN FIGHT AGAINST HUN

'Hearts of World' to Be Shown Today; Two Scenes Cut

PEACE RULES DON'T HOLD, CENSORS TOLD

In the face of the position of the court that, as Judge Finletter expressed it, "peacetime rules cannot be applied to war conditions," the management of the new Griffith film, "Hearts of the World," and the censors yesterday afternoon virtually settled their difficulties without litigation. Two subtitles and two scenes were cut out of the production. It will be shown publicly for the first time this afternoon.

The rules in question were laid down by the censors under the state legislation which created the board, with the idea of eliminating from all motion pictures scenes suggestive of the violation of women.

eliminations which would have lifted three minutes out of the entertainment. The entire picture was shown to Judges Finletter, Audenreid and Carr in the projecting rooms of the censors, and then late in the afternoon argument was heard.

After Frank R. Shattuck had taken the stand and explained his objections to the scenes showing the revelries in the elaborately furnished dug-out of the crown prince, scenes which showed French girls dragged into the room and subsequently carried out, and the attack of a German officer on a girl at an inn, former Judge James Gay Gordon explained that these scenes were necessary to the purposes of the picture.

"This is frankly a propaganda film," said Judge Gordon. "It was made and is being shown with the approval of the British and French governments. It aims to bring out in pictured form the unspeakable brutality of the German soldiery and the horrors which officers and men perpetrated in France and Belgium.

"There is nothing in this film which has not actually happened. In fact, it only indicates in the barest and most decent way what these beasts have actually done. No pictures could possible reproduce the ravages of which they have been guilty.

"What these pictures indicate has been explained in language which leaves nothing to the imagination by every one of the allied governments. A report on German ravages was compiled by no less a personage than James Bryce. It has been circulated everywhere in this country with the consent and assistance of the government. This report will reach only a comparatively small proportion of the people. It has evoked from it a white-hot of anger against the German people who are responsible for this war and are taking part in it. But this picture will reach the men who must fight the war, the men who will give their lives to put down the Germans, remove and those people are the ones that must see the atrocity pictures to an actual picture of what German practice means."

The court inquired whether the picture had been shown more in other cities and was informed that its exhibition had been made in New York, Los Angeles and Boston and only one private and a few other points not caused by the local censors had been protested in Chicago.

"We are trying to bring the people," said the judge of the court, "and I believe we are doing what we should do, quietly and in a fair way. Other countries have gone farther than we have. The judge said he was inclined to the view that the court should not interfere with the showing of the picture, but suggested to the court that it was a question of applying peace rules to war conditions."

Bulletin May 4.

...its coming-week offering.

To paraphrase an old saying, the motion picture producers who are having a controversy with the State Board of Censors over the new D. W. Griffith spectacle, "Hearts of the World," might well say "A little censoring now and then is good for even the best of films." For the charges of "pro-Germanism" which have been hurled at the Censors have focussed a deal of attention on this picture, which was presented at a private showing at the Garrick Theatre on last Tuesday evening. But the difference between the Board and the producers has raised anew the question as to the wisdom of censorship, although, in this instance, it is to be said that the three members of the Board appear to have acted with restrained and considered judgment. Probably, under the law of censorship, as enacted at the 1911, and later at the 1915 session of the Legislature, the Board has little leeway in passing upon the scenes which furnish the Censors' chief cause for objecting to the picture's showing in its entirety. In both statutes practically the same phraseology was used in determining the duty of the Censors, who, the law reads, "shall disapprove such films as are indecent or immoral," and under the Act the Board was given authority to adopt reasonable rules to enforce the law.

One of the long-standing rules of the Board has been the elimination of all scenes depicting the outraging of feminine virtue, and it is in this regard that two of the scenes of the present film have come under the Censors' ban. Undoubtedly Ambassador Bryce's report of the Belgian atrocities furnishes a groundwork for the small portion of the Griffith film that is objected to and, were it not that the nation is at war with Germany probably the producers would not have been able to plead their case so effectively as they have. In this respect, the attitude of Tuesday's audience afforded an interesting study in psychology. Probably many women in the audience would ordinarily disapprove strongly of the censored scenes, yet in the flush of excitement and patriotic enthusiasm, of which the film is highly productive, a large number of them did not hesitate to accord enthusiastic approval to the film. Yet the Censors, in going the even tenor of their way and following the mandates of the law, have provoked one of the liveliest film rows the city has seen for some months.

Bulletin May 4.

COMPROMISE ON 'FILM ROW'

Judges See Picture and Eliminate Small Parts as Objectionable

A compromise has been effected between the producers and the motion picture censors in the controversy over the production of the film, "Hearts of the World," which depicts German brutalities.

This compromise was reached after the picture had been shown yesterday in a private view in Common Pleas Court, before Judges Audenried, Carr and Finletter. One of the scenes objected to by the censors, an attack on a French girl by a German soldier, was upheld by the court. Under agreement of both sides, a few scenes will be obliterated.

Eve. Ledger May 4.

BAN LIFTED FROM NEW GRIFFITH FILM

Assurance that the presentation of "Hearts of the World" at the Garrick Theatre is perhaps more than further interpretation by the censors of Pennsylvania, who yesterday passed on the film, has been given by the director of the Griffith production, who arrived in Philadelphia last night and who is now in the city. The director, who is Lieutenant Jerome Storm, of the Signal Corps, U. S. A., and who has been in France for the past year, has been in the city since last night and has been in conference with the Griffith representatives in this city.

The story of the French village and the attack on the girl by a German soldier, which were the two scenes which were cut out by the censors, will be left in the film, it was stated last night by the director. The story of the French village and the attack on the girl are the two scenes which were cut out by the censors, and which were the cause of the controversy between the Griffith representatives and the Board of Censors.

Lieutenant Storm said last night that the film will be shown in its entirety at the Garrick Theatre this afternoon and evening, and that no further cuts will be made in the film. The director said that the film will be shown in its entirety in Philadelphia and in other cities in Pennsylvania, and that no further cuts will be made in the film.

Bulletin May 4.

Press May 5

AT THE GARRICK

"Hearts of the World," a masterpiece of photo-dramatic production, by David Wark Griffith, having been approved by the Courts in every essential particular, will be projected at the Garrick twice daily, every afternoon and evening. The production is reviewed elsewhere in "The Press" this morning. It is a story of young love in a French village, interrupted by the outbreak of the war. It shows a terrific struggle between the Allies and the Huns to expel the invading hordes of ruthless barbarians, who maltreat and oppress the suffering inhabitants and make the girls the victims of their brutality. The war scenes had the advantage of being in great part photographed in the field amidst the roar of cannon and the dangers of falling bombs. The acting attains a high standard and the photography has all the Griffith excellence.

AT KEITH'S

"HEARTS OF THE WORLD," GARRICK

Press May 5

NOTWITHSTANDING an absence of new productions at the Philadelphia playhouses in the past week, there was not a little excitement in theatrical circles, arising from the conflict between the Board of Censors and the managers of the new Griffith photo-spectacle, "Hearts of the World." Although I was among the invited audience that witnessed the projection of "Hearts of the World" at the Garrick on Tuesday evening, when the production was "privately" shown in its entirety without any cuts or eliminations, I shall defer comment pending further public presentations. Certainly Philadelphia is to have an abundance of war propaganda films in the immediate future. In fact a start was made at the Stanley last Monday, when "Lest We Forget" came to town as the pioneer photoplay of the group. The Lusitania horror being the foundation of this production, it was appropriate that Rita Jolivet, the young actress who was one of the survivors, should be the star.

* * *

"HEARTS OF THE WORLD" was to have begun its Philadelphia season at the Garrick last Tuesday evening, but it was held up in consequence of the objection by the censors to certain scenes. Next in order comes the screen version of Margaret Arlington Pinkerton's exceedingly successful book, "Over the Top," which is to be revealed at the Academy of Music tomorrow evening. A week later we are to have Ambassador Gerard's book, "My Four Years in Germany," as transferred to the screen, at the Forrest. If after all this pictorial propaganda anybody is left in Philadelphia without complete knowledge of the war and its horrors, or of America's preparation for joining the Allies in their determination to crush German militarism, that person is patently a hopeless dunderhead—something worse than being a pro-German.

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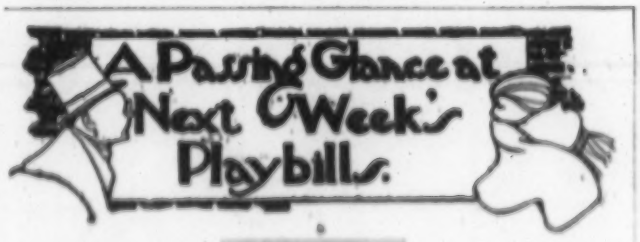
Ledger May 4.

FILM FIGHT COMPROMISED

Censors Permit "Hearts of the World" to Be Shown Publicly

Telegraph May 4.

DOROTHY GISH and ROBERT HARRON in "HEARTS of the WORLD" (Film) GARRICK.



"Three Faces East" Comes to the Broad; "The Hearts of the World" Film, if Permitted, Will Be Shown at the Garrick; "Back Again" Remains at the Chestnut Street Opera House, "The George M. Cohan Revue" at the Forrest, "Oh, Boy!" at the Lyric and "The Man Who Came Back" at the Adelphi.

MISS VIOLET HEMING, Mr. Emmett Corrigan and a company of able associates under the direction of Cohan and Harris will appear at the Broad next week in a new secret service play by Anthony Paul Kelly, which, if Mr. Kelly can write for the stage in the same vein as he writes for the screen, will spoil the smoking of your usual opium and the germination of poppies into the home side of a little monster. For three acts and a prologue there will be seven behind the footlights plot and counterplot, plastic intrigue and unfettered conspiracy, all devised and promulgated by the usual villainy in the Wilhelmstrasse, whose performed prestigious tactics caused Roosevelt to do a somersault in his grave and strike back with both feet. The author claims to have based his play upon facts submitted by Allied secret service officers. Whatever the subject, we await with participation Mr. Kelly's narrative.

The question as to whether or not D. W. Griffith's war film, "Hearts of the World," at the Garrick, shall be shown in its entirety, the whole with the Pennsylvania State Board of Motion Picture Censors, thus having removed its foot of it at a late hour last Tuesday, the opening date. This the producers refused to put with or a fight, and there ensued a wholesale exclusion of "scandalous" objects the cold of the realm, and invitations were issued invited to several hundred representative citizens attend to be gifted with abstract moral pitch. The producers remonstrated the Board of Censors and threatened Presidential interference, and the Board of Censors replied "Oh, Pish!" Of the outcome we are not up to the pitch, but interest in it is commensurate with the advertising the reserved picture and the picture camera carries. Pick wants the nothing, through the colorized press.

All papers May 5

GARRICK THEATRE
Samuel F. Nixon, Managing Director; Sam'l Nixon-Nirdlinger, Bus. Mgr.
Evenings and Saturday Matinee, 25c to $1.50
Daily Matinee, 25c to $1.00

D.W. GRIFFITH

D.W. GRIFFITH'S
SUPREME TRIUMPH
"HEARTS OF THE WORLD"
The SWEETEST LOVE STORY EVER TOLD
A ROMANCE OF THE GREAT WAR
EIGHTEEN MONTHS IN THE MAKING

DOROTHY GISH
LILLIAN GISH

BATTLE SCENES ON THE BATTLE FIELDS OF FRANCE
(UNDER AUSPICES BRITISH WAR OFFICE)
Management of WILLIAM ELLIOTT, F. RAY COMSTOCK, and MORRIS GEST

Ledger May 5

Robert Harron in "HEARTS OF THE WORLD", GARRICK (PHOTOPLAY)

Ledger May 5

The theatrical sensation of the last week was the situation which arose between the State Board of Motion Picture Censors and the managers of the new D. W. Griffith picture, "Hearts of the World," scheduled to be shown at the Garrick. The company demanded certain eliminations, and the managers refused to make them, hence the premier could not be shown publicly. The censorship argument and its pros [illegible] were exploited privately to a large number of Philadelphia people, including [illegible] Mayor Blankenburg, and the impression made by the film, particularly [illegible] of the reader among Broadway was a very deep one.

The case was taking to court, but, as it has not come up for argument at this late date, goes to press it seems to be well into doubt whether the production will be shown on the Boulevard. Meanwhile art, literature, refined is each the [illegible]

May 5 - Inquirer.

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NEWS OF THE

George Fawcett "Hearts of the World" Garrick

Record May 5

Record May 5

"HEART OF THE WORLD" IS GRIFFITH TRIUMPH

Onlookers Stirred to Tremendous Applause at First Public Showing.

BARBARITIES OF BOCHES

Latest Production by Creator of "Birth of a Nation" Is Marvel of Art.

Behind the romantic tale which is the basis of the new D. W. Griffith production, "Hearts of the World," there is an indictment of the German soldier and a potent plea for resistance to the autocrat who will stop at no barbarity in order to inflict his will upon the world. This wonderful new production bearing the marks of the genius of Griffith had first public presentation in this city yesterday afternoon at the Garrick Theatre, although another audience last Tuesday evening at the same playhouse had been given opportunity to witness an uncensored presentation of the picture. Through recourse to the Courts it was possible for the management to arrange for the retention of important scenes that were at first ordered eliminated, and the picture as shown yesterday was so slightly altered since the private showing of the early part of the week as to be practically intact. Yet eliminations ordered by the censors had been made.

There was a tremendous interest in the initial presentation here, and in consequence a most attentive and receptive audience heard the stirring illustrative music and enthusiasm was spontaneous and great. Murmurs of resentment could be heard when there were seen on the screen brutalities of men wearing uniforms of the Kaiser, and the marvelous scenes of battle presented were an inspiration to tremendous applause. The story itself held interest, and the artistry of photography, of lighting and of arrangement of backgrounds vied with the excellence of acting by the principals in inspiring admiration.

"Hearts of the World" will stir men's souls. Griffith has let his artistic spirit guide him in the making of this epic of the war, but he has so utilized sophisticated tales of atrocities as to make them an integral part of his indictment of the German invader. Yet essentially the story is of individuals—of a young whose romance, interrupted by the horrors of an available world tragedy, comes to beautiful denouement when the lovers are opportunely reunited. The incidental happenings of racial, of brutality, of wanton destruction, of strife, of [illegible] are more secondary points, the assembling for America's aid, the crushed image of the President in his urgent appeals for humanity's benefit, and with a foreshadowing that has not lapsed from the main issue—the love tale that is not in such gruesome and harrowing [illegible].

Mr. Griffith has a sense of humor in his art. Across production he has a little [illegible] and himself in [illegible] the [illegible] of [illegible] [illegible] with the world [illegible] as his background he has a wonderful [illegible] [illegible] to [illegible] [illegible] [illegible]

Record May 5

ADELPHIA RECOR

DAYS OF EXCITEMENT FOR MORRIS GEST

Member of Managerial Firm Plunged Into Controversy With Censors.

FIRST SHOWING DELAYED

Court Acts as Mediator—A Musical Comedy in New York Is Expanded Skit.

There were exciting times last week for Manager Morris Gest and for his associates when the Censors had delivered to him a list of the eliminations demanded in the case of "Hearts of the World" as a preliminary to showing the Griffith production at the Garrick. Several of the demands were regarded as not particularly important and Gest was ready to make the concession, but when he read further down the list the determination grew to oppose with all his might the elimination of those representations of the brutality of German soldiers so important in showing contrasts in the Griffith story. At once things began to hum. Advice of a lawyer was sought, and it was decided to show the picture as Griffith had prepared it, regardless of the mandate of the Censor Board. But the showing could not be to a body of spectators who had paid for admission, and so all those who had purchased tickets for the opening presentation last Tuesday and who arrived at the Garrick Theatre had the unique experience of receiving their money back and of getting a printed invitation to see the picture as guest of the management. Of course everybody stayed and the enthusiasm that was displayed was a sure sign of the favor in which the picture with its denouncing of German autocracy and of Hun cruelties was established. Everybody was invited to sign his name to a card to indicate whether he was in favor of continuing to show the picture in uncensored form or to have "cuts" made. The unanimity of the response was held to be a complete vindication of the management's intent to oppose the Censors' decision.

Meanwhile there were other considerations, and one of these was to let the public know that "Hearts of the World" was not to be shown until the Court had given a ruling on the Censors' dictum. At once a newspaper advertising campaign was begun with statements coming hotly to the people with charges of un-Americanism and pro-Germanism uppermost. The effect was electrical and everybody took an interest in the proceedings so that the advertisements were carefully scanned and so that thousands of people went to the Garrick Theatre to ascertain the state of affairs and to ask for tickets. Until last Friday evening no announcement as to an opening presentation could be made, and the intending ticket buyers had to content themselves with reading the numerous signs of captions in the theatre lobby. It was a great deal like reading war bulletins.

"Hearts of the World" was shown here publicly yesterday afternoon for the first time. This was following the passing of judgment upon the film by Judges Audenried, Finletter and Carr. They were forced to abrogation of the Censor decision and they showed eagerness that the Censors and the management should try to come to some point of agreement. The adjustment was made when the eliminations of slight import had been agreed upon and when the Censors revised their judgment on the portrayal of scenes of the cruelties in the invasion of the enemy. There can be no question of the disinterested of this critical drama, as it is now set forth, and there will be cause of rejoicing in the performance of the film as an agenda for America in the war against the

* * *

Press May 7

GARRICK—"HEARTS OF WORLD"

"Hearts of the World," the new photo-drama of photo-spectacle, in which D. W. Griffith, noted as the first man of his craft, at Garrick Theatre yesterday afternoon, for the first time, the film, which was shown in the

Inquirer May 7

GRIFFITH PICTURE ON VIEW AT GARRICK

"Hearts of the World" Gets Going After Some Vexing Experiences

Having secured the desired publicity intended to whet the appetite of the salacious, through the controversy over their film, "Hearts of the World," which had a private showing last Tuesday night, was presented to the pubile Saturday for the first time at the Garrick Theatre. The scenes in controversy would hardly stir a ripple in the breast of a purist with but one exception, and that was merely an example of bad taste, so those expecting to be shocked were disappointed.

David W. Griffith, however, does not need to make such bids for publicity, as he has shown with increasing emphasis in preceding film productions that he is a master, if not the master at this form of entertainment. The present screen play has not the heart interest appeal of "The Birth of a Nation" on the one hand or the spectacular impressiveness of "Intolerance" on the other, but it has sufficient of both to make it a highly engrossing film. Mr. Griffith's penchant for propaganda has a natural and useful outlet in this case, as he uses it for the national pastime and business of "roasting" the Kaiser and those who represent him.

It is the best spectacle of the present war that has yet been shown here, bringing out to a degree the havoc, the thrill, the horror and the business details of the great conflict. There are bombardments, trench fights, charges, air scouting, scenes of cruelty, pillage and the ruthless treatment meted out to helpless victims. There is a story, slender, but sufficient to hold interest and give the various scenes a cumulative and at the same time personal value, an attention to the small details that please, a knowledge of the physchology of film story telling, which gradually prepares one for the stirring things to come, a grouping of people and settings, a beauty of photography and a general atmosphere that goes to make this a picture of first quality. Incidental music lends effectiveness to the various scenes.

Robert Harron, as a Franco-American lieutenant; Lillian Gish, as the persecuted sweetheart; Dorothy Gish, as a girl of the streets, and Robert Fawcett, as a carpenter, were all convincing.

Eve Telegraph May 7

Bulletin May 7

Garrick—"Hearts of the World"

A really first-rate film, "Hearts of the World," the new Griffith production at the Garrick Theatre, is an altogether unusual picturization of modern warfare. With a skilful blending of genuine battle scenes and the stage vision of artificial trenches and make-believe towns of canvas and putty, the producers, by the rapid and constant interplay of the real and fictitious have given a high degree of actuality to the scenes portrayed on the screen.

The story is a simple one, as old as wars and love. In the idyllic charm of a French village, of quaint customs, ancient walls, honored homes, pretty maids and gallant lovers, a tender romance develops between a young American painter, known as "The Boy," and a slim miss of sixteen, known as "The Girl." It is in this first part of the picture that a new phase of Griffith's skill as a producer is shown. Some wonderful effects in lighting, charming scenes of rural life, neat and well-studied depictions of the home life of the peasantry, and beautiful glimpses of the fair fields of France abound. In this setting the romance develops as a prettily told story, although the pictorial and scenic effects far outshine the mediocre abilities of the two principal characters.

In this quiet abode of peace and contentment war descends swiftly. There is a hint of the onrush of the Teuton hordes, the Uhlans and the guns, the frontier fighting, the feverish mobilization of the peasantry, the defense of hearth and home. Here one catches a glimpse of the English Parliament voting to take up arms in defense of Belgium and of the French Chamber of Deputies listening to the impassioned address of Viviani, and in a great outburst of patriotic feeling deciding to take up arms for the patrie. These two scenes of historic interest are the best of the portrayals of actual happenings.

But in the pictures of the trench fighting that follows, of the maneuvering of cavalry and artillery, the siege of Liège, the bombardment of air-craft, the use of flame-throwers and poison gas, largely an artistic delineation of singular scenes of the war, the film is crowded with fast-moving images of warfare. It is in this part of the film that Griffith has injected scenes of patriotic march, while preceding the scene of the attack on the young girl by a German officer for an unusual climax. But in the end the Allied armies triumph. America is shown marching with France and Britain, and the combined navy of Japan and Britain, and the combined navy of Japan, signatory to the war, are in unison.

Boston American May 7

GRIFFITH WAR FILM AT GARRICK IS STRONG PICTURE

'Hearts of the World' Is Dramatic Presentation of Patriotic Theme

[illegible] "Hearts of the World," at the Garrick, is a typical Griffith picture, with a theme of the present war. It is sympathetic acted by the members of a stock cast, and it is unofficial in its appeal, as this the producer knew that he needed no elaborate spectacle to drive the theme home.

The story starts with a village in the peace time of 1911. The little place goes then all the horrors of war, and is made to be symbolic of the Czar and of the monstrous war now in reign in Europe. There is fire and destruction in every foot of film.

The production opens with [illegible] personal thanks to the British government for its co-operation in the taking of the picture. Its appearance is an [illegible] with [illegible] [illegible] of both methods employed in [illegible] Harron, Mr. Gish and [illegible] Fawcett and M. [illegible].

The individual work of the players is worthy of much praise. Miss Robert Harron from the beginning and [illegible] [illegible] [illegible]

Evening Telegraph - May 11

GRIFFITH REHEARSES SCENE MANY TIMES

Mr. Harron and Miss Gish Most Married Single Persons in the World.

There is one scene in "Hearts of the World" that was rehearsed 127 times before Griffith called "camera."

Many will think that a scene requiring so many rehearsals must be quite magnificent and elaborate, but the scene upon which so much time was spent is neither one nor the other. Untold or unwarned nobody would single out this one scene as the work of nearly two years, yet every one will note the naturalness of the expressions on the faces of the two players as Mr. Harron slips the band of gold upon the slim finger of Miss Gish.

Griffith first started his search for "that expression" nearly two years ago; in fact, it was the first scene rehearsed and the last to be "shot." In the interim he spent days watching, waiting, rehearsing for it. He would call up Mr. Harron and Miss Gish at all hours and make them go through the wedding ceremony again and again until the two can now claim to be the most married single couple in the world. Griffith would storm, cajole and threaten; still he couldn't get the one facial expression he wished. He rehearsed the two in their London hotel, on the boat to France, on the battle front, on the way back to America, in the New York hotel, and on the train to Los Angeles; still he had not found his Holy Grail, but like that searcher of old, one day upon his return, as the three were again rehearsing the scene, he found it—just a fleeting glimpse of the expression he wanted, but it was enough to give him the lead, and from that he has woven a scene so sweet that it will touch the most heartless misanthrope.

Evening Telegraph May 11

"See You Later" Comes to the Adelphi and "My Four Years in Germany" Film to the Forrest; "Three Faces East" Remains at the Broad, "The Hearts of the World" Film at the Garrick, "Back Again" at the Chestnut Street Opera House, "Oh, Boy" at the Lyric and "The Unmarried Mother" at the Walnut.

"SEE YOU LATER" is the prophetic name of a new musical comedy which A. H. Woods brings on Monday to the Adelphi to fulfill an engagement of undetermined length. That it has visited Baltimore, Washington, Atlantic City, and still survives, is in its favor. Guy Bolton and P. G. Wodehouse are accused of writing the book and lyrics, respectively, while Jean Swartz and William F. Peters perpetrated the musical score. With a quartet of such responsible people credited with the material the success of the outcome very plainly relies upon the talent of the players engaged. If the title has anything to do with the plot May 13 gives promise of being an interesting date.

Films usurp the Forrest, beginning Monday, and an authenticated photo-version of former Ambassador Gerard's "My Four Years in Germany" will be exhibited from that day on, for a time, at any rate. The Kaiser will be characterized in about eleven different uniforms, with no one of which he wears the same array of medals on his chest. Bethmann-Hollweg will be shown, not in the flesh, of course, but on the screen; and old Von Tirpitz, with his twin whiskers, who thought he had the war all sealed up in his submarines. The Kron Prinz, released from his favorite tower room in Potsdam by his zealous parent for the duration of the war at least, will take a prominent part in the diplomatic proceedings as screened.

"Three Faces East," the Secret Service mellerdramer by Anthony Paul Kelly, which opened negotiations at the Broad last Monday, was originally booked for one week's stand. Its engagement has been extended, however, and Violet Heming and Emmet Corrigan will be seen for another week as the counter-irritants in a timely plot bursting with thrills and complications. The rattle of the barrage and drum-fire attending the Zeppelin raid over London in the second act is the best of Allied propaganda to bring it home to us with what fear and trembling the average Londoner exists today. The piece is splendidly staged and ably acted, although two or three characters and an inapposite incident might be dropped without detriment to the plot.

Having suffered not in the slightest from a minor operation performed by the Pennsylvania State Board of Motion Picture Surgeons, "Hearts of the World," pet child of D. W. Griffith, came through the censorious ether in good shape. After a recuperation, measured only in hours, it is now in full and active swing at the Garrick, where it is booked to remain indefinitely. "Hearts of the World" is a patriotic war film-drama conceived and executed by the Belasco of the screen. Woven about a pretty love story, it follows the vicissitudes of a little French village, picturing the horrors of war as seen and experienced by the inhabitants.

Weber and Fields, opening here in "Back Again" some weeks ago, have thrown their 1918 model into high gear at the Chestnut Street Opera House. Some minor changes and adjustments have taken place since the demonstration, but the chassis remains the same. The vehicle is well lubricated by means of a splash system of humor which affects every moving part, and there are certain burlesque refinements conducive to the comfort of the passengers which have been adopted by the body builders. Longevity rather than speed has been paramount in the minds of the producers.

The Comstock-Elliott production of "Oh, Boy!" still clings to the Lyric, and from the extent of its patronage seems to be justified in its persistence. Compared with the hilarious slap-stick and scenic methods employed by many of the so-called musical comedies, "Oh, Boy!" is a distinct relief to the eye and ear. An unusual tunefulness marks its score, and the modest, yet fetching, costumes of the chorus, coupled with the artistic stage settings, assign to it a niche of its own in the hall of theatrical fame.

"Out There," a war play by J. Hartley Manners, of particularly pertinent purpose and enacted by a cast composed of no less than fifteen nationally known theatrical stars, will be given a single performance in this city at the Metropolitan Opera House on Wednesday evening, May 15, the total gross receipts from which will be handed over to the Southeastern Chapter of the American Red Cross. For Philadelphians it should be not only a privilege, but a patriotic duty to buy standing room at least. George Arliss, Julia Arthur, James K. Hackett, George M. Cohan, Mrs. Fiske and the other celebrities in the piece are giving their time and their talent as contributions to the most blessed of war charities. The best way for you to match their altruism is by your patronage, taxing the house capacity until humanity oozes through the exits.

"The Unmarried Mother," a problem play of white appeal, remains for another week at the Walnut Street Theatre, and Bessie Barriscale, returning to the stage, still is seen in a dancing skit at B. F. Keith's.

THE EVENING TELEGRAPH—PHILADELPHIA, SATURDAY, MAY 11, 1918.

Footlights and Films

DOROTHY and LILLIAN GISH in "HEARTS of the WORLD" (film) GARRICK

Evg Bulletin, May 11

COMING TO THE PLAYHOUSES

New Musical Play at Adelphi—Many Stars in Play for Red Cross—Gerard's "Four Years in Germany"—Continued Attractions, Vaudeville Programs and Motion Pictures

ALTHOUGH as a rule at this time of year the regular theatrical season is regarded as being practically at an end, the coming week will find every one of the local houses open to the public, if not with a stage performance, at least with an important motion picture production. The principal novelties will be found at the Adelphi, where the melodramatic success, "The Man Who Came Back," ending its run of twelve weeks tonight, on Monday evening will be succeeded by a new musical play entitled "See You Later," by Guy Bolton and P. G. Wodehouse, with music by Jerome Kern, and at the Metropolitan, where for a single performance on Wednesday evening the remarkable "movie" film will appear in "Darling Mamie," [illegible]

WAR films apparently are due to have their inning. A year ago when the nation had just taken up the Kaiser's challenge it was thought by some of the timid playgoers that the depiction of the horrors of the battlefield was calculated to lessen rather than to inspire the patriotic resolve of the country to thwart the German menace. The censors then, in a sort of panic, banned the showing of some of the current productions dealing with war brides and Britain's battles in Flanders. Now, however, the reverse is seen to be the case. A host of war films, showing scenes of carnage that probably exceed even the actuality of battle, are being produced, or are in process of preparation, and instead of the motion picture playgoer being repelled by the spectral apparition of what he witnessings and reading have taught him to believe is the condition on the Western front, a high pitch of enthusiasm is evoked by these films. Two of the films which Philadelphia has been viewing this week, figures of the World War over the top, have had no nothing about in this respect, and nothing the majority of the playgoers in the audiences who have seen them have left the playhouse with [illegible]

MAJOR-GENERAL E. D. SWINTON
WHO INVENTED THE BRITISH "TANKS"
SAYS:

"I was told by the British War Office to see Mr. Griffith's picture, 'Hearts of the World.' Mr. Griffith is a wonderful playwright. The war scenes in the picture are much better than we have over in England. Those in 'Hearts of the World' are much better than I supposed could be secured, as it is extremely difficult to photograph except under very great danger. Words fail to describe the cruelty and barbarity of the Huns. What you see in 'Hearts of the World' can be multiplied a thousand fold, and yet it would be too mild."—*Signed statement by Maj.-Gen. E. D. Swinton, of the British Army, the genius who invented the "Tanks."*

D. W. GRIFFITH'S
SUPREME TRIUMPH
HEARTS OF THE WORLD

THE SWEETEST LOVE STORY EVER TOLD
A ROMANCE OF THE GREAT WAR

Thousands of People Turned Away This Week

JUDGE FINLETTER, in Court, said:

"This is a great patriotic offering, calculated to inspire patriotism. We are engaged in the business of killing Germans, and 'Hearts of the World' will tell every young man why we are in this War on the side of Humanity and Civilization."—Statement made by Judge Finletter in Common Pleas Court No. 4

GREATEST SUCCESS EVER SCORED IN PHILADELPHIA

Matinee Every Day, 25c to $1

Evenings and Saturday Matinee, 25c to $1.50

READ WHAT THE PHILADELPHIA CRITICS SAID

GARRICK THEATRE

May 11 '18

THE NORTH AMERICAN, PHILADELPHIA, SUNDAY, MAY 12, 1918

GRIFFITH TRIED ONE SCENE 127 TIMES IN WAR FILM

Noted Director Kept Actors to Task Until Right Effect Was Obtained

One scene in "Hearts of the World," the big photoplay spectacle of the war, which is now at the Garrick Theater, was rehearsed 127 times by D. W. Griffith, maker of "The Birth of a Nation," before he obtained the exact effect he wanted to put into the picture. And most surprising of all, it is a love scene.

Several months ago Mr. Griffith was quoted as saying that love-making in the photoplay had become sterotyped, and that producers should try to get more convincing effects. This belief was the basis of the gruelling rehearsal to which he put Lillian Gish and Robert Harron before he leveled the camera upon them for the engagement scene in "Hearts of the World."

The picture has many such intimate scenes in its three hours, but probably the most impressive portion of the entertainment are the scenes of battle.

THE PHILADELPHIA INQUIRER, SUNDAY MORNING, MAY 12, 1918

Theda Bara's Pl...

GARRICK—Philadelphia has received with the same enthusiasm as was manifest in New York, Boston, Chicago and Los Angeles the latest creation of that master of the cinema, David W. Griffith. "Hearts of the World" is rivaling any production thus far made for the screen—not only in drawing power, but also with respect to patriotic appeal. Indeed, there has been nothing thus far shown to the American public so impressive as an indictment of the Germans as this film with its visualization of a few of the tremendous number of atrocities and barbarities conclusively proved against the Hun. At the same time, with all its revealing of the cruelties of the common enemy, "Hearts of the World" is essentially a romance. The young couple that occupies the central position in the story is typical of thousands of young men and women who are victims of the Kaiser's lust for power. Griffith, with that thoroughness and that mastery of detail so manifest in his "The Birth of a Nation" and "Intolerance," has gone to as great lengths in this new production to obtain convincing material, and his story is founded on fact and his detail represents a reproduction of authenticated happenings. Many of these may be regarded as harrowing, but they are not by any means as harrowing as many of whose pitifulness he had learned.

"Hearts of the World," however, is not all sorrow and not all propaganda. Griffith is too skilled a workman to present a story that has no elements of humor or of gaiety. Throughout the production there are, consequently, contrasts of the comic with the tragic and the result is a presentation of enthralling interest. Artistry is manifest at every hand, and lighting effects, the choice of landscapes, the grouping of players and the merit of the actors themselves give testimony to this fact of excellence. Splendid music appropriate to each incident is played by a large orchestra during the showing of the film.

Became an Actor Through Chance

Robert Anderson, who plays with such spirit the role of Monsieur Cuckoo, persistent but not exactly welcome wooer of the dashing French girl, the Little Disturber in "Hearts of the World," the D. W. Griffith great success at the Garrick, has come forward rapidly as an actor for the screen. Anderson was born in Denmark not so long ago—in 1890 in fact. He had intended to take up a musical career, and his studies of violin music brought him a certain proficiency that seemed likely to send him far upon a career as a virtuoso. But then chance intervened and the screen gave him an opportunity with the Fine Arts organization. He did not neglect his music when he had begun the work that gave him a comfortable living, and his idle hours were spent, too, in developing a talent for drawing and painting. It is his artistic leaning that has helped him tremendously in visualizing roles he has been assigned, and in "The Lamb" and "Double Trouble" he was so effective that he attracted the attention of Griffith, who engaged the young player for a character role in "Intolerance." His success in that part resulted in his selection over a number of other prospective players for the part of Monsieur Cuckoo, and his work in "Hearts of the World" is of such character that a brilliant future in film work

Robert Anderson

is predicted for him. Anderson is a stalwart young man, with blue eyes and with a fine physique. He is five feet ten inches in height, and his figure is perfect for that height, conforming to the standards set by experts. At his home in Hollywood, California, he is surrounded by examples of works of art, and his apartment is the gathering place for many a group of actors, who, like him, are musicians of taste and discernment.

THE PHILADELPHIA PRESS, SUNDAY, MAY 12

IN regard to "Hearts of the World," I am gratified to note a real advance in the art of the photoplay. This master production by David Wark Griffith, now on view at the Garrick, shows that the producer is not content with innovations and improvements already to his credit. One defect of the photoplay, in my estimation, has been that the directors insisted on a continual jumping from scene to scene, giving a glimpse now here and now there, of this, that, and the other thing, and expecting the audience to arrange the jumble into an orderly narrative. "The Birth of a Nation" flickered and alternated in this way. "Intolerance," with its four parallel stories in four widely separated periods of time and country, was inevitably confusing. But in "Hearts of the World," Mr. Griffith presents an episode continuously until it has all been shown before he goes to another. Thus, the love story in the French village, with its idyllic passages and comedy, is virtually a direct narrative lasting more than three quarters of an hour. As far as possible the same continuity is observed in the scenes at Verdun, showing the Americans struggle between the French and British to repel the invading Germans from the devastated village.

* * *

MR. GRIFFITH however, has not yet learned the limits of "suspense" and the necessity of bringing about a dramatic climax before the patience of his audience is tested. An example of this defect is furnished by the needlessly prolonged alternation between inside and outside a room where the hero and heroine are awaiting the outcome of a brutal German officer who is trying to break down the door with the butt of a rifle. Mr. Griffith has learned the need of showing scenes who are true to life without the aid of make-up. One of the players in "Hearts of the World" do not look the characters that parts. Wigs and artificial hearts are exposed to the relentless light under which pictures are taken in the studios. It is hard for a player to make up with proper paints or other pigments which are an abnormal camouflage for the footlights and expect them to pass muster with the Klieg arcs, light that beats upon the screen before the camera. Either this has not yet learned this elementary fact or they are too in the pictures are practised with red and the identity has been spoiled with some black pigment around the eyes. There is no possibility of improvising cosmetics to make-up for the camera. If a country player appears in the screen and the cast is made-up, the effect is ludicrous. "Hearts of the World" is a rare example of art in the photoplay and its vivid pictures of French village and the devastation of Verdun in the dark hours and the exhaustion of the retreat before them, is a very rendering of the horrors of war. Only the hardest of hearts have been hardened to these pictures.

THE CRITIC

Press May 12

LONG DISTANCE INTERVIEW WITH DAVID W. GRIFFITH

David W. Griffith is fond of long distance interviews. Once, when the "Birth of A Nation" was playing in San Francisco, St. Louis, Chicago and New York simultaneously, dinner parties were given in each of these cities and at midnight, Mr. Griffith, who was in New York, talked to each person at the banquet tables in all these cities, through an arrangement made by the Bell Telephone Company connecting the cities and the immediate telephones that were at the elbows of each of the diners.

This interview is long distance in a different way. As Mr. Griffith started for California a few weeks ago, after superintending the opening of his triumph, "Hearts of the World," in New York, an interviewer caught him at the train and attempted to ask him a few questions. Mr. Griffith said as he swung onto the train, "Wire me the questions to Los Angeles, and I'll wire the answers back." So the questions were sent, and the following was gleaned from the stenton of answers that recently came back.

"I believe that this country and our allies have gained a good deal in the darkness as to the causes of the war, the aims of Germany and the issues at stake, until President Wilson, with a clearness of vision that seems to be a revelation, has put it so pointedly and dramatically he could not do it. Nobody need be at all the pioneers that Prussian diplomacy made in that direction to reach him.

"I am much gratified that Hearts of the World' is a success and has proved to be as I had hoped a human story, and that it has been so received by the people and accepted by the British and French. It was almost impossible to get it released in Germany, and I was prepared for the little great patriotic outburst in Paris, in fact, the reception of the people of the Paris theatre showed the feeling of savage hatred there.

"I have hidden away in Hearts of the World' scenes that I hope will be of the very highest value to the Allies. I have taken the liberty of showing the people of the country where the Germans are from, and what they are like, in the story, which I have designed to be a picture of the people of the country where the Germans come from. I have tried to show the Germans in Hearts of the World' exactly as they are, and I have taken the liberty of showing the people of the country where the Germans come

PUBLIC LEDGER—PHILADELPHIA, SUNDAY MORNING, MAY 12, 1918

Ben Alexander and Lillian Gish in "HEARTS OF THE WORLD" GARRICK (PHOTOPLAY)

COMMENT ON CURRENT ATTRACTIONS

Griffith's Superiority

A SECOND and then a third viewing of David W. Griffith's picture, "Hearts of the World," at the Garrick, only serves to confirm one in the impression, already well established, that its creator is the world's greatest director, as he has frequently been called. This is speaking apart from any consideration of what he has chosen to treat in the present instance, and without regard to the obvious Allied propaganda the photoplay contains. It was this latter phase of the situation which brought about the clash here with the motion-picture censors, who demanded certain eliminations. When the case was taken to court, however, the whole thing proved to be a tempest in a teapot, and what few excisions have been made are so slight as to be unnoticed by any one who had seen the picture in its original estate.

It is possible that a few other directors, given Mr. Griffith's rare opportunities on the battlefields of France, the almost unlimited money at his disposal, and a large measure of courage, could have obtained something of the same results. No one else, though, could have taken so simple a story as that found in "Hearts of the World" and invested it with so much poesy, so much humanity, so much tenderness, and, above all else, so much entirely pictorial beauty. There are occasions when the audience is moved to applause at the contemplation of a simple outdoor peasant scene, just because it has all the loveliness in lights and shades of an old Flemish masterpiece; just because it makes an appeal to the eye—such an appeal as only a true artist could analyze and tell you precisely why you were pleased.

Of course, too, Griffith is supreme in two strongly contrasted phases of life: the handling of vast masses of men, then handling of vast masses of men in groups. One is not quite sure whether it is not the wonderful youngsters of this picture who provide its greatest tug upon the heartstrings. This is certainly true of little Ben Alexander, the best child actor for the screen we have ever watched.

The little chap, who is just seven, accompanied Mr. Griffith and his party to the battlelines in France. He was as brave as the rest of the players, and in one scene actually went under bombardment in order to get the proper atmosphere for that part of the screen drama which shows the destruction of a French village by Hunnish guns. In this scene, by a lucky circumstance, Ben was unharmed when buried under plaster and laths. The great interest in this child's screen achievement is reduced at every performance, and though Mr. Griffith and his party had many narrow escapes during the various bombardments, little Ben probably never had a closer call than during that scene which the Griffith camera preserved as one of this photoplay's big moments.

H

the Astor. He has since appeared in "Going Some," "A Full House," "A Pair of Sixes" and "The Crinoline Girl."

Phila Record
May 12

Griffith at the Front Had Governmental Aid

Discovered That a Real Hero Always "Ducks" His Head When Shrapnel is Falling or Bullets Are Flying.

David W. Griffith, whose "Hearts of the World" is attracting crowds to the Garrick Theatre, was given inestimable aid in his work of preparation of this love story of the war through the friendliness of the British and French War Offices. Just before he left for Los Angeles, a short time ago, Griffith related to an interviewer some experiences abroad.

"I spent several weeks in London before going to France," said he. "Through influential friends I had a long conference with Mr. Lloyd George, to whom the object of the drama had already been explained. I wanted to stage a great love romance with the war as a background and with the inspiring motive of love of country as the ideal. It was suggested by certain prominent officials of the British and French governments that a story staged on the actual battlefields of France could not fail to arouse tremendous enthusiasm throughout the civilized world, and in return for the aid and assistance rendered me, I voluntarily made an agreement by which a large share of the profits of this achievement will go to the aid of wounded soldiers of the allies.

D. W. Griffith

"We crossed the channel to France and moved behind the firing line in the district of the devastated region which has been the scene of so much fighting. For a long time our headquarters were in the little village of Ham. In the party were Lillian and Dorothy Gish, their mother, Mrs. Gish, Robert Harron, George Fawcett, George Siegmann, Miss Alexander and his mother, my camera man, Hugo Ritzer, and several secretaries. Two British officers were detailed at all times to accompany us wherever we went near any of the battlefields or within the zone of fire. The first occasion our little party was caught unexpectedly in a bombardment, and we spent about four hours in a cellar.

"That four hours under ground was about the most nerve racking experience I have ever had. Continued firing, it was our first sight of the horrors of war, for that I had taken no camera into a dangerous position, and it was necessary to get close and again safety. I don't mind saying that it is all over, that the Gish sisters and her daughters safely that she got over 20 pounds during her stay in France, and that Lillian lost fifteen pounds, while she was 10 pounds lighter. The only one who did not lose weight was Dorothy, who is naturally of a carefree disposition. Dorothy spent most of her time crying and having hysterics during the bombardment, and I cannot say that I blame her. The sound of the shells bursting nearby was terrific, and we were glad when the British officers came to tell us that it was safe to retire behind the lines.

"On another occasion the little town where we were taking some quiet scenes at least 20 miles behind the lines, became the object of an air raid. A great bomb fell within 30 yards of the inn where we were taking several scenes in the courtyard. Once more we took refuge in the cellar.

"In the course of my trip abroad I had many experiences which upset my previous idea of things. One thing I discovered was that a real hero always 'ducks' his head, or runs when an unexpected attack comes. It is a tradition of the drama that the hero or heroine, in times of peril or surprise should move with calmness, and almost contemptuous deliberation and composure. When they did move, their motions were without agitation—almost leisurely. And another type remained icily calm under shock. Of the tens of thousands of people I saw in London during air raids, and in France at the battlefront and in the villages exposed to cannonade, I never saw one person remain motionless when danger came. There is always movement, either facial, bodily, or both. The first and therefore most elemental instinct seems to be to 'duck' the head, and then comes the urge for greater action. Persons grimace, clench their hands, clutch at their legs, jump about, if only in a circle, and the majority run—they seem to care not where or why. For instance, I never saw but one person who remained quiet during an air raid in London. It was a woman who was in the street when the alarm came. She slowly sank to the pavement, and remained unconscious all during the raid. But she was the only human being who didn't move."

"One thing I would like to point out," added Griffith, "is that my latest production is not in any sense a war play, but is a love story of the great war with the conflict serving only as a background. I have aimed in this production to gain effects by simplicity. I think the time is past when producers can impress the public by giving them a great mass of men in action and by showing battle scenes. This was all right three years ago when 'The Birth of a Nation' was first given, but since then the public has seen so much of the real battlefields of Europe, that it is hopeless for producers to expect to show anything gigantic that would interest the public."

Received May 12

THE PHILADELPHIA RECORD, SUNDAY, MAY 12, 1918.

STAGE and SCREEN STARS

day.

* * *

—Philadelphia has received with the same enthusiasm as was manifest in New York, Boston, Chicago and Los Angeles the latest creation of that master of the cinema, David W. Griffith. At the Garrick Theatre, "Hearts of the World" is rivaling any production thus far made for the screen—not only in drawing power, but also with respect to patriotic appeal. There has been nothing thus far shown to the American public so impressive as an indictment of the Germans as this film with its visualization of a few of the tremendous number of atrocities and barbarities proved against the Hun. At the same time, with all its revealing of the cruelties of the common enemy, "Hearts of the World" is essentially a romance. The young couple that occupies the central position in the story is typical of thousands and thousands of young men and women who are victims of the Kaiser's lust for power. Griffith, with that thoroughness and that mastery of detail so manifest in his "The Birth of a Nation" and "Intolerance," has gone to as great lengths in this new production to obtain convincing material, and his story is founded on fact, and his detail represents a reproduction of authenticated happenings. Throughout the production there are contrasts of the comic with the tragic, and the result is a presentation of enthralling interest. Artistry is manifest at every hand, and lighting effects, the choice of landscapes, the grouping of players and the merit of the actors themselves give testimony to this fact of excellence. Splendid music appropriate to each incident is played by a large orchestra during the showing of the film. The engagement here is with daily matinees and with night performances at 2 and at 8 o'clock.

Sunday May 12
Saturday May 11
all Phila Papers

MAJOR-GENERAL E. D. SWINTON
WHO INVENTED THE BRITISH "TANKS"
SAYS:

"I was told by the British War Office to see Mr. Griffith's picture, 'Hearts of the World.' Mr. Griffith is a wonderful playwright. The war scenes in the picture are much better than we have over in England. Those in 'Hearts of the World' are much better than I supposed could be secured, as it is extremely difficult to photograph except under very great danger. Words fail to describe the cruelty and barbarity of the Huns. What you see in 'Hearts of the World' can be multiplied a thousand fold, and yet it would be too mild."—*Signed statement by Maj.-Gen. E. D. Swinton, of the British Army, the genius who invented the "Tanks."*

D. W. GRIFFITH'S
SUPREME TRIUMPH
HEARTS OF THE WORLD

THE SWEETEST LOVE STORY EVER TOLD
A ROMANCE OF THE GREAT WAR

Thousands of People Turned Away Last Week

JUDGE FINLETTER, in Court, Said:

"This is a great patriotic offering, calculated to inspire patriotism. We are engaged in the business of killing Germans, and 'Hearts of the World' will tell every young man why we are in this War on the side of Humanity and Civilization."—*Statement made by Judge Finletter in Common Pleas Court No. 4.*

Greatest Success Ever Scored in Philadelphia

Matinee Every Day, 25c to $1
Evenings and Saturday Matinee, 25c to $1.50

SEAT SALE STARTING SATURDAY, MAY 11, AT BOX OFFICE, 10 A. M. SEATS SECURED DURING ENTIRE WEEK.

SEND WHAT THE PHILADELPHIA CRITICS SAID.

"The crowded and repeated charges of the British and French, and the counter-charges of the Germans, in the battle of the Somme, are shown in the most realistic manner. The scenes are so lifelike that one can almost hear the roar of the guns, the rattle of the machine guns, the whistling of the shrapnel and the bursting of the bombs. The human story is never lost to sight and the sufferings of the villagers, whose homes are devastated, are vividly shown. To relieve the tension there are moments of comedy. Synchronized music, always appropriate, is played by an enlarged orchestra."

"It is the best contribution of the war that has been made to the screen. The story is interesting, the acting is excellent, the photography is wonderful, the music is appropriate, the whole effect is impressive."

"Hearts of the World" is an epic, a great piece of work, a production that will be talked about for years to come. It is a wonderful piece of photography, the music is well selected, the story is well told, the acting is good, the whole effect is impressive."

"The story is the old one of the war, but it is told in a new way. The acting is good, the photography is wonderful, the music is well selected, the whole effect is impressive."

"The story is the old one of the war, but it is told in a new way. The acting is good, the photography is wonderful, the music is well selected, the whole effect is impressive."

GARRICK THEATRE

GARRICK—HEARTS OF THE WORLD

Phila Press - May 14-1918

David W. Griffith's magnificent screen production, "Hearts of the World," entered the second week at the Garrick in the flood tide of prosperity. It is an idyllic love story laid in a French village, which later becomes the center of a desperate struggle between the German invaders and the French and British troops. Warfare is represented in all its realism, with fierce trench fighting, charges and counter-charges, great modern guns, tanks and airplanes, trench mortars and hand grenades. The human story is never lost to sight and the sufferings of the villagers, whose homes are devastated, are vividly shown. To relieve the tension there are moments of comedy. Synchronized music, always appropriate, is played by an enlarged orchestra.

GRIFFITH'S NEW WAR FILM PULLS CROWDS TO GARRICK

'Hearts of World' Has Immense Appeal; Full of Stirring Patriotism

Phila N. A. - May 14 1918

★★★ "Hearts of the World" is drawing the crowds at the Garrick. This latest effort of David Wark Griffith is a very simple picture—as far as anything connected with this war can be that. It is simply told, well acted by every member of the typical Griffith cast, and it is unaffected in its appeal as tho the director knew that he didn't have to have recourse to scare-heads and rantings to drive the picture home.

The appeal of it is immense; there's fire and patriotism in every foot of film, and it is stirring.

Griffith has one quality that no one else has yet equalled—he makes his actors make the most of themselves, and this picture is as thrilling as anything he has ever done.

IN THE OTHER HOUSES

Weber and Fields began the final week of their stay at the Chestnut Street Opera House in "Back Again" last night. The famous comedians have never been more amusing than now and their fun is of the clean, wholesome sort so thoroughly enjoyable. Moreover their company is exceptional in talent as singers, dancers and funmakers.

"Oh Boy" remains a potent offering at the Lyric, where the dainty, musical comedy has charmed large audiences for some weeks, began its final week last night. It is the sort of entertainment that pleases because of its many unusual qualities and its splendid interpreting company.

Phila Inquirer

The D. W. Griffith film "Hearts of the World," with its pretty love story and its scenes depicting incidents of the war, continues to attract widespread interest at the Garrick, where it is apparently to remain for a long time to come. By many this is considered the greatest achievement of the man who elevated motion pictures to their present standard.

May 14 - 1918

"Three Faces East," the mystery play which came almost unheralded and in a single week provoked widespread interest, began its second week at the Broad last night. With its war atmosphere and its tensely interesting story, splendidly interpreted, it proves a satisfying and worthy attraction.

"The Unmarried Mother," the melodrama which has provoked a deal of curiosity among the fair sex in particular and the public in general, began its second week at the Walnut last night. It tells a story of life which is by no means new, but always appealing and makes an attempt to solve a problem which for centuries has perplexed the whole world.

Attractions That Ren

"Three Faces East," the up-ute drama of the secret servic-tivities, which at the Broad h-tracted considerable notice, t-at that theatre this week. T-of the machinations of Germa-shows how they are set at n-work of a girl in the service-ish. Violet Heming has th-English spy, and she is pit-German secret service officia-by Emmet Corrigan. The c-ficient and the staging of-dences great care. Phila

"Hearts of the World," t-fifth latest creation, is one-sensations. The Garrick-this picture of a war rom-is crowded each afternoo-and the indictment of Ger-women, visualized in spec-the presentation, brings-ment. Beautiful scenes a-there are many actual rep-the battle fronts of Franc-in the Griffith story amon-men. The story enthralls-time has a strong human a-orchestra contributes to in-ing of well-selected music. first-class ability. May 14

"The Unmarried Mother" yesterday afternoon bega-week of what promises to-breaking engagement of the-house. There is a keen i-sociological problem suggest-of the play, and interest i-thor's contention that there-stigma upon the illegitimate-cast there is a leading wom-Margaret Ridge. The com-qualified to give the play in-ion.

"Back Again," the new m-at the Chestnut Street Oper-Weber and Fields and the-as the leading entertainers, i-merrily, and is pleasing la-The two dialecticians, Lew-most amusing with their ver-standings and with their ass-teries. Of course, the Doll-unique as dancers, and they-as comediennes. Such an ar-ing and youthful choristers-see in this company is seldo-an audience.

"Oh, Boy!" is so pleasing-ment that it is still very p-Lyric. The New York orga-the dainty chorus continue-Anna Wheaton, Hal Forde, L-and others to lend their res-ties to the performance, is of-music of the play is in-Jerome Kern manner, and th-is filled with merriment both-in situations.

Evening Ledger May 14

"Hearts of the World," the vivid and realistic D. W. Griffith war photo play at the Garrick, continues to win both the enthusiasm and patronage of the Philadelphia public. The feature film at the Strand Theatre is "Hide-a-Minute Kendall," with Jack Pickford. The Locust's major offering is "Rich Man, Poor Man," with Margarita Clark.

Evening Bulletin - May 14

[redacted]

Evening Telegraph - May 14

Remaining Attractions

[redacted]

Evening Telegraph May 18

Griffith War Film at the Garrick.

David W. Griffith's photo dramatic love story of the war, "Hearts of the World," at the Garrick Theatre, serves not only propaganda against the Hun and his atrocities. Primarily it was the intention of Griffith to give to the world a tale of love with the war as a background. Thus the central figures become the boy and the girl, played respectively by Robert Harron and Lillian Gish. They went to France and to the front line trenches with the producer in order that each scene should be authentic and realistic, and the result has fully justified the Griffith wisdom. Actuality stands forth impressively, and one is able to understand through the excellence of the enactment and the sincerity of the tale the conditions that are bringing sorrow into the lives of untold thousands in the invaded and devastated lands. At the same time every American who sees the picture is strengthened in his determination to uphold the President in his intention to bring freedom to the world and to end military domination.

The story opens with a showing of some scenes at the front and with Griffith as an actual participant. Throughout the performance there is strikingly appropriate music played by a large orchestra of able musicians.

COLLEGE MAN TURNS 'VILLAGE CARPENTER

Griffiths Selects George Fawcet to Play the Part in "Hearts of the World."

The village Carpenter in David W Griffith's ideal production, "Hearts of the World," is one of the most lovable characters in that drama of love and war. Griffith had no hesitancy in selecting the man for the role and the public has been quick to endorse his judgment, for George Fawcett is one of the best character actors of the screen.

Fawcett's effectiveness as a player is due to his mentality no less than his ability to sink his personality into the part. He is a Virginian, who was educated in the University of Virginia, and before he went into films he had gained an enviable place as a star in the spoken drama. Early in his theatrical career he was leading man with the elder Salvini and had wide experience in companies headed respectively by Louis James, Maude Adams, Nat Goodwin, Blanche Walsh and Viola Allen. One of his big successes in motion picture work was as Judge Whipple in "The Crisis." When in New York he is to be found at the Lambs Club, where he is always the centre of a group of friends discussing the theatre, painting or literature.

Evening Telegraph May 18

"See You Later" Remains at the Adelphi, "My Four Years in Germany" (Film) at the Forrest; "Three Faces East" at the Broad, "Hearts of the World" (Film) at the Garrick; "The Unmarried Mother" at the Walnut and "Oh, Boy" Moves to the Chestnut Street Opera House.

A REMARKABLY clean musical adaptation of "The Girl from Rector's," considered in its time rather risque, is "See You Later," which continues at the Adelphi. Almost continuous rehearsing since its metropolitan embarkation last Monday evening has refitted its rough structural framework, holystoned its comedy decks and burnished its dramatic brasswork. There are some good songs in it, notably "I Never Knew" and "Keep Out of the Moon," and Miss Tot Qualters works in a mysterious way her dances to perform. Miss Mabel McCane, in the matter of facial resemblance and personality almost an exact counterpart of Miss Blanch Ring, connives with Messrs. Herbert Corthell and Charles Ruggles to produce the complications that permeate the plot. That irrepressible team of inveterate musical comedy librettists, Bolton and Wodehouse, are the authors of the book and lyrics which stimulated Jean Schwartz and William F. Peters to contribute the musical score.

"My Four Years in Germany," the historical film recital of former Ambassador James W. Gerard's experiences just prior to and during the early stages of the war in Europe, runs merrily on at the Forrest, where it is scheduled to remain indefinitely. What need there be of plot, with the Kaiser, the Kron Prinz, von Tirpitz, von Jagow, von Bethmann-Hollweg, Zimmerman and others of their German ilk contriving continuously to intimidate our then neutral Ambassador? The three principal parts in the picture are so faithfully portrayed that the result is positively uncanny.

There is something happening almost every minute in "Three Faces East," the engagement of which has been re-extended for another week—maybe longer, if the number of cash customers warrants it—at the Broad. In the matter of plot it can give the William Gillette classic, "Secret Service," half a stroke a hole and still have a chance of winning the caddy hire. Miss Violet Heming as the well-placed and much-trusted English spy, and Emmett Corrigan in the thankless yet admirably assumed role of a master operative of the German Intelligence Office, are supported by a cast with well-gauged dramatic measurements. The atmosphere of sincerity throughout the action is but one of the play's merits.

A goodly slice of war encrusted with romance can still be had at the Garrick Theatre pie counter, where D. W. Griffith's mastodonic film production, "Hearts of the World," remains to thrill the jaded souls of those who persist in believing that, simply because it is being handled 3,000 miles from home, this world conflagration is a pacifist picnic. Many of the scenes in the picture were filmed in the actual fighting zone, and it is said that producer and players were kept busy ducking shell fire for days. Be that as it may, the picture outstrips Griffith's "Birth of a Nation" in point of realism and gives the public a comprehensive idea of what it means to love behind the trenches.

That tunefully intimate musical production, "Oh, Boy," not content with its conquest at the Lyric, moves next week to the Chestnut Street Opera House for new scenes to conquer. Messrs. Comstock and Elliott evidently assume that there still remain some Philadelphia playgoers who have not seen it, and they are willing to go halfway with these delinquents before they hand Miss Anna Wheaton and her able supporters their car fares back to their little grey homes in the West, or whichever points of the compass they are in the habit of spending their summer vacations.

The Lyric will be dark. "The Unmarried Mother" will prolong its propaganda for another week at the Walnut, and there is a hearty laugh coming to the patrons of Keith's who have never seen Joe Jackson try to straddle his decrepit bicycle.

Evening Ledger May 18

GISH SISTERS ROSE QUICKLY IN FILMS

Six Years Ago Lillian and Dorothy Were Ohio School Girls

Lillian Gish, with her sister Dorothy and their mother, was in the party of players that David W. Griffith, in quest of an epic of the great war, took more than eighteen months ago to Europe. It was a hazardous undertaking that was ameliorated to an extent by the "safe conduct" given Griffith and his company behind the first-line trenches but it was an adventure that none of the group has regretted, although many times there was imminent danger from the artillery of the Boches. Indeed, Griffith himself was injured on an arm by exploding shrapnel and on one occasion the entire party was subject to a bombardment that necessitated close "sticking to cover."

The Gish girls are Ohioans. Lillian was born in Springfield, where she went to a finishing school and her first venture in a career that has been rapidly successful was with the Biograph Stock Company. It was Griffith who engaged her in 1912 and in six years she has risen to heights as a player whose name is known throughout the film world. In "The Birth of a Nation" she had the role of Elsie Stoneman, daughter of Austin Stoneman. She was chosen for a high place in the following big production bearing the Griffith mark, "Intolerance." In that ambitious presentation she is seen as "the one who rocks the cradle."

Dorothy Gish is two years the junior of her sister. Dorothy was born in Dayton. She had a Biograph career and her training was so thorough that there was little question of her suitability for the role of the vivacious French girl, "the little disturber," in "Hearts of the World."

Evening Ledger May 18

Evening Ledger, May 18

GRIFFITH DISCOVERED WINSOME MAE MARSH

Little Girl Haunted Los Angeles Studio and Attracted Director's Notice

Evening Ledger, May 18

GARRICK — "Hearts of the World," David W. Griffith's elaborate motion picture, has this premise: love story against a background of war, the scenes of which almost were those actually presented by the producer on the French battlefront. The cast includes Dorothy and Lillian Gish, Robert Harron and George Fawcett.

Evening Ledger - May 18
Sunday " - May 19

Greatest of War Historians

The Most Remarkable Tribute Ever Paid to Anyone Identified with the world of the Screen Drama, is the honor which has just been bestowed upon DAVID WARK GRIFFITH by the Board of Historians at present engaged in compiling the Standard Contemporary History of the Great War.

At a meeting of these HISTORIANS, comprising representatives, professors and members of the faculty of the leading universities of America, a general discussion took place concerning MR. GRIFFITH'S supreme triumph, "HEARTS OF THE WORLD," and those present agreed that in this gigantic contribution to the world's record of the war, MR. GRIFFITH has proven himself THE GREATEST OF WAR HISTORIANS.

Read the following letter to Mr. Griffith from Dr. Francis Trevelyan Miller, of the Board of Historians:

NEW YORK, N. Y., April 23d, 1918.

My Dear Mr. Griffith.

At an editorial conference of our Board of Historians today, we discussed the value of your Motion Picture Masterpiece, "HEARTS OF THE WORLD," as a permanent contribution to the world's history.

It may interest you to know that we agreed your production is the most notable on record that the War has produced. We feel privileged in greeting you as the GREATEST OF WAR HISTORIANS.

I have produced nineteen volumes on the War. But in a single picture you produce a vital, human record that embodies the spirit and the soul of the War with deeper reality than all these books combined.

While we are at work analyzing the official documents from the belligerent governments and battlefronts for our cumbersome volumes on the great War, you reveal the world-tragedy in two and a half hours with "HEARTS OF THE WORLD."

While I am informed by my publishers that my works are breaking all business records (with sales exceeding $4,000,000) we find that your work reaches millions of people where we reach only thousands, and that your business figures leap far beyond all possibilities of the printed page.

I have come to the conclusion that hereafter history must be divided into four epochs: Ancient, Medieval, Modern—and the Motion Picture. The Stone Age, the Bronze Age, the Age of the Printed Page,—and the Film Age.

Heroditus was the first of Grecian historians; Josephus, the first celebrated Jewish historian; then in modern times we find Gibbon in his "History of Rome"; Hume with his "History of England"; passing along to our own Prescott, Bancroft, Motley and Parkman, until today we find in this age of invencive genius the great historian of the People—Cinematography—of which you—MR. GRIFFITH—are the FIRST of the great Cinema historians. This is the position that you will occupy in the records of human progress.

This letter, then is a greeting from an historian of the old school of typography, to a historian of the NEW SCHOOL of cinematography.

Again extending to you my highest admiration for your epoch-making achievements, I am, cordially yours

(Signed) FRANCIS TREVELYAN MILLER (Litt. D., LL. D.)

WILLIAM ELLIOTT, F. RAY COMSTOCK AND MORRIS GEST Present

D. W. GRIFFITH'S

SUPREME TRIUMPH

HEARTS OF THE WORLD

The Sweetest Love Story Ever Told
A Romance of the Great War

GARRICK THEATRE
NOW PLAYING

Daily Matinees at 2.10, 25c to $1.00
Evenings at 8.10 and Saturday Matinee, 25c to $1.50

Evening Ledger
May 18

STAR PLAYERS

DOROTHY GISH, LILLIAN GISH, and ROBERT HARRON, in "Hearts of the World," Garrick.

Evening Bulletin - May 18

WHILE no absolutely new productions are announced for the coming week, only one of the local theatres will be closed, the Lyric being left without an attraction through the removal of "Oh, Boy!" to the Chestnut Street Opera House, where this musical comedy success will begin a summer run on Monday evening. The Broad will retain for a third week Paul Anthony Kelly's interesting play of the Secret Service, "Three Faces East," which has made a great impression at that house, and at the Adelphi will be continued the musical play, "See You Later," with book by Guy Bolton and P. G. Wodehouse and music by Jean Schwartz and William F. Peters, which enters upon its second week on Monday evening. The Walnut also will have a continued attraction, the sex problem, including "The Unwarned Mother," having been so well received there that it will be held over for a third week. Numerous motion picture programs will be found at the Garrick, where D. W. Griffith's "Hearts of the World," with its thrilling tale of love, hate and war, is playing its first anniversary period, and at the Stanley, where the Pathe photoplay of the Revolution and of the Russian people, "The Fall of the Romanoffs," is being shown, and at the Forrest, where the film version of Lawrence Housman's "Victoria Regina" continues its popular career. We Four Years in Germany.

Sheneadoah May 11 Budget

ATTRACTIONS AT THE THEATRES

Garrick Theatre, Philadelphia.

"HEARTS OF THE WORLD."

Since the opening of "Hearts of the World," the D. W. Griffith supreme creation at the Garrick Theatre, Philadelphia, crowds have besieged the box office and it has been difficult to provide accommodations for visitors in spite of the spaciousness of the house and regardless of the fact that there are daily matinees as well as evening performances. "Hearts of the World" is unquestionably one of the sensations of the season and the same success that is obtaining in New York, Boston, Chicago and Los Angeles is opened for the epic of the war in Philadelphia. Short, nations ordered by the State Board of Censors, it will be remembered, brought on an appeal to the Court. A compromise was effected and the changes ultimately made in no material difference in the picture. There is still to be seen the barbarity of the Hun in the treatment of defenseless women and the picture cries in a resistance that is a stimulus to every red-blooded American.

"Hearts of the World" takes one to the battlefields of France for nearly an hour, and Griffith and his principal players, want to obtain realism, paying for this beautiful love story. He had every facility at his disposal for the loan of the cameras, and co-operation of the British War Office and the assistance of hundreds of men. It is safe that of hundreds of men. It is safe that there should be an absolute realism. Griffith worked under heavy fire and he was injured not in one engagement. Eighteen months was required for the production of his self-imposed task but the result has been well worth the effort. For "Hearts of the World" is generally acknowledged as the greatest film ever produced. The scenes are on one of the battle conditions of the men of the battlefields, the effects of the bombardment of the villages, the effects of the bombardment of the villages, the effects of the bombardment of the villages

Jacksville Ledger, May 11

Garrick Theatre, Philadelphia.

"HEARTS OF THE WORLD."

Since the opening of "Hearts of the World," the D. W. Griffith supreme creation at the Garrick Theatre, Philadelphia, crowds have besieged the box office and it has been difficult to provide accommodations for visitors in spite of the spaciousness of the house and regardless of the fact that there are daily matinees as well as evening performances. "Hearts of the World" is unquestionably one of the sensations of the season and the same success that is obtaining in New York, Boston, Chicago and Los Angeles is assured for this epic of the war in Philadelphia. Eliminations ordered by the State Board of Censors, it will be remembered, brought on an appeal to the Court. A compromise was effected and the changes ultimately made do not material difference in the picture. There is still to be seen the barbarity of the Hun in the treatment of defenseless women and the picture stirs to a resentment that is a stimulus to every red-blooded American.

"Hearts of the World" takes one directly to the battlefields of Europe for it was there that Griffith and his principal players went to obtain realistic setting for this beautiful love story. He had every facility at his dispoeal for he had the assistance and co-operation of the British War Office and the sanction of Lloyd-George as well. In order that that there should be an assured realism Griffith worked under enemy fire and he was injured too on one occasion. Eighteen months were required for the completion of his self-imposed task but the result has been well worth the effort for "Hearts of the World" is recognized as the greatest achievement thus for attained in the field of the cinema. The battle scenes give an idea of the actual conditions of the men in the trenches, of the utilization of gas and fire as offensive measures, of the efficiency of tanks, and, most touching of all, of the brutalities and inhumanities of the relentless Hun. These scenes are in contrast with pictures of rare beauty having the artist touch of the peerless Griffith and there is a crowning point a dramatic finesse enhanced by a superior historionism on the part of such players as Lillian Gish, Dorothy Gish, Robert Harron, George Fawcett, George A. Siegman, Robert Anderson and the child, Ben Alexander. A superior musical accompaniment played by a large orchestra should be mentioned. Performances begins at 2 and at 8 P. M.

Jewish World May 15

GARRICK THEATRE

$1 FOR BOXES 25 NOW FOR THE PRICE IN THE PRESENT
$1.50 FOR .025 PRICE FOR THE PRESENT

THE WORLD IN ARMS

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THE WORLD IN ARMS

THE WORLD IN ARMS

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THE WORLD IN ARMS

Jewish World - May 15

Shenandoah Evening Herald May 11

Scene in "Hearts of the World" at the Garrick Theatre, Philadelphia.

הערצער פון דער וועלט אין נעריק טהעאטער

Record May 19

Varied Roles Of Seigmann In Film Plays

Was Mulatto Governor in "Birth of Nation"—Is German in "Hearts of World."

It has happened sometimes that the motion picture actor has been decried, but it is a fact that something more than the average player on the stage possesses is requisite if success shall come to the aspirant for honors in the silent drama. Numerous instances of players from the "legitimate" may be cited to prove that the successful actor accustomed to speak "lines" may be a dire failure on the screen. On the other hand the screen player who essays the spoken drama (provided always there is a "voice") is likely to gain recognition quickly and to charm his hearers. The transition from screen to stage is not nearly so difficult for the motion picture actor as is the change from stage to

George Seigmann

screen work for the thespian wholly of the theatre. Actors who have come into prominence on the screen admit this and there is the case of George Seigmann, for instance, of "Hearts of the World," the Griffith masterpiece at the Garrick Theatre.

"I had a stage career of seven years before I took up picture work," recently said Seigmann, "and it was a big change for me, I can tell you. After I had left Thespis I appeared I went with the Lyric Square Stock Company in Boston. I played a great variety of roles and I had almost an varied experience on the road. But it seemed to me that there was coming a change in theatricals and I decided to make an effort to obtain a foothold in motion picture work. We had much to learn in those days, and I can tell you that there were many times that I was really discouraged, but the things that I had learned in the stage had all to be remembered. The very natural camera brought a lighting of gas. I had to produce pure fear and one time called to an audience that some of the results of my efforts in obtaining such a fear certainly [illegible] [illegible] [illegible]

Inquirer - May 19

Exciting Times for These Players

David W. Griffith and the little party of actors who accompanied him to the front line trenches of France in order to give realism to the love story of the war, "Hearts of the World," now at the Garrick Theatre, returned from Europe last November. His experiences while abroad were, to say the least, exciting, but he brought back his party without any mishap other than the injury he received in being hit in an arm by exploding shrapnel, although often the party was

D·W·Griffith

under bombardment and there was imminent danger of fatality. Griffith himself spent two days in British dugouts under fire and he crawled across No Man's Land with a scouting party of British until he was within twenty yards of the Hun trenches. He wore a gas mask and a helmet, but they would have been of little avail had his presence so near the firing line been discovered by the Germans.

"Going over the top with a camera is a fascinating sport, but it is not exactly a habit to become fixed. My sensations were those of a gambler—a gambler for the highest stakes a man can play for—his life. But we Americans all like to take a chance—it is the same feeling that induces many men to plunge on the stock market or to risk a fortune on a horse race or the turn of a card. I am not an advocate of gambling, but we must confess that we have in America an abiding passion for 'taking a chance.' It is pretty much the same thing whether you have a camera or a musket when a battle is on—it is the greatest gamble in the world. But in this war there is much more than the individual to be considered. We are fighting for an ideal and for posterity. We want liberty to abide with us and we will not submit to aggression. What is the life of any man when the continuance of civilization, and the progress of the world are at stake? What is a man's life worth when justice, freedom and humanity are in the balance?

"It has been a deeply gratifying thing for me to recognize that the truths told in 'Hearts of the World' have come forcefully to the people. The story is founded upon fact and there was just such a family of a widowed mother and her three little children as are pictured. Those children in the town of Ham, buried their mother when she had been unable longer to continue the struggle, in the cellar of their house and the children remained in that place until the French captured the town and rid the place of German conquerors. Words cannot tell the horrors that were endured by the young women of France or the crimes that were committed against them. But the French in spite of all their suffering are undaunted. They are able to laugh and to look upon sorrow with light hearts. It is wonderful—such spirit. When we falter we can do no better than to be guided by the example of fortitude and of bravery in adversity as set by both France and by England."

Inquirer - May 19

NOW THAT THE CENSORS HAVE apparently resumed their normal condition, it is worth while noting that the persons who pass on photoplays in different cities seem to have widely divergent ideas as to what shall and what shall not be thrown upon the screen. Recently when "My Four Years in Germany" was shown in Chicago a gentleman of the name of Funkhouser made the following cuts in the picture: Subtitle, "Where are they martyred taught?" (Inquire with reference to women).

[illegible]

Press - May 19

ADOLPHE LESTINA AND LILLIAN GISH, (FILM) GARRICK

ROBERT HARRON PROTEGE OF DAVID W. GRIFFITH

Robert Harron, who has the role of "The Boy," Douglas Gordon Hamilton, in "Hearts of the World," the new D. W. Griffith triumph, was "out there" in the thick of fighting. It was necessary for him to be among the boys in the trenches, for he is seen as a fighting man wearing the uniform of France, and in the picture The Boy undergoes hardships such as are only to be appreciated by a person experiencing them. Mere description is unavailing—one must actually see the men in their struggle against an inestimate foe.

"Hearts of the World" shows such struggles—often with Harron to the fore and in the midst of tremendous conflict, Griffith and his camera man were at hand to obtain a lasting record of these struggles, and they are poignantly affecting as they are displayed in the movie projection of the picture at the Garrick.

[illegible] to route a scotage of Griffith, and it is recognised that the young actor, thanks to the splendid training he has had under the master of the cinema, is foremost in roles demanding intelligence, daring and a perception of the possibilities of pantomimic art. Harron knows "pictures" from every aspect. He was a school boy when he decided to make his entrance into the picture world. At fourteen years of age he went to the Biograph studios to "do errands." It was not long before his native abilities and his adaptability, too, secured for him a place in the acting coterie. Griffith was acting at the Biograph studio, but without gaining the recognition that a few years later came to him. Harron's intelligence and industry alike attracted Griffith, and a friendship was formed that has since continued and that has grown with the years.

The screen success of Harron have not been alone with Griffith, but there is no doubt that the young actor's best endeavor and greatest achievement has been under the Griffith tutelage.

AT THE GARRICK

"Hearts of the World" is in the third week of brilliant success at the Garrick. This David W. Griffith war story of the great war has surpassed any of his previous achievements in point of thrills and of compelling interest. In the few cities that have been privileged to see the production there has been the same spectacle that has been experienced here. Premier Lloyd George gave every encouragement and aid to Griffith in the making of the picture and was instrumental in obtaining the privilege to film the best [illegible] in France. [illegible] the screen [illegible] on the battlefields and [illegible] Lloyd George, Robert Harron and others of the war correspondent Griffith in the front to make that personal appearance of living people into the film. [illegible] and [illegible] the [illegible] the [illegible] the [illegible] [illegible] the [illegible] [illegible] [illegible]

N. A. - May 19

DOROTHY GISH (FILM) GARRICK.

WAR AND ROMANCE IN BIG GRIFFITH FILM PLAY

Many Scenes Were Taken With Aid of English Government

WELL ACTED THRUOUT

"Hearts of the World" is in its third week at the Garrick Theater. This David W. Griffith love story of the great war has surpassed any of his previous achievements in point of timeliness and of compelling interest, and in the few cities that have been privileged to see the production it has received the same welcome that has been accorded it here.

The British government gave every encouragement and aid to Griffith in the making of the picture and was instrumental in obtaining the esteemed privilege to visit the front-line trenches in France.

Many of the scenes were photographed on the battlefields, and Lillian Gish, Dorothy Gish, Robert Harron and others of the cast accompanied Griffith to the front in order that actual conditions of living should be brought to attention in the film. The story contrasts the quiet and peace of a French village before the war with the turmoil, the tragedy and the distress that follow the invading German soldiery.

Life in the trenches, charges of French soldiers, hand-to-hand conflicts, explosion of shells, the flight of villagers and German ruthlessness in the treatment of girls and women are shown. But there are the lighter Griffith touches, too, with charming scenes of country life, with bits of tender sentiment and with the inspiring presence of American troops.

Public Ledger May 19

Robert Harron and Lillian Gish in "HEARTS OF THE WORLD" GARRICK (PHOTOPLAY)

More Choices—Movies This Time

LAST week, in a list formulated with much intellectual acumen, we gave our own preferences among plays, musical comedies and the people appearing in them of the season now waning. This time we append a list of movies, a far more difficult matter, not only because they are so numerous and come along at a speed greater than plays, but because so many other considerations enter into such an estimate. No distinction is made between the so-called "feature" films, running longer than the usual hour or so, and it should be borne in mind that the present choices are culled only from the million or thereabouts pictures reviewed by the photoplay editor since last September. He naturally can express no opinion about the other million or thereabouts which it has been his misfortune to miss. So here goes—see in how far you agree.

Best war propaganda combining fiction and reality—"Hearts of the World."

Best war propaganda based on facts only—"My Four Years in Germany."

Best pictures based on standard French literature—"Les Miserables," with William Farnum, and "Thais," with Mary Garden.

Best from the purely artistic point of view, lighting, locales, etc.—"The Blue Bird," Maurice Tourneur's masterpiece of direction.

Best American history (past) picture—The Benjamin Chapin serial, "The Son of Democracy," embodying episodes from the life of Lincoln.

Best human-interest picture—"Tom Sawyer" (first series), with Jack Pickford.

Best Mary Pickford pictures—"Stella Maris," "Rebecca of Sunnybrook Farm", and "Amarilly of Clothesline Alley."

Best Douglas Fairbanks picture—"A Modern Musketeer."

Best rough comedy—"Maggie's First False Step," with Louise Fazenda.

Best children's picture—"Aladdin and the Wonderful Lamp," with Fox Kiddies.

Best elaborate historical picture combining fact and fiction—"The Woman God Forgot," with Geraldine Farrar.

Best Mae Marsh picture—"The Cheerful Liar."

Best Fannie Ward picture—"Hashed."

Best Madge Kennedy picture—"Nearly Married."

Best picture for original lighting effects—William C. de Mille's production, "The Whispering Chorus."

Best William Hart picture—"Blue Blazes Rawden."

Best child actor—Ben Alexander, in "Hearts of the World."

Best male favorite—Jack Pickford and Niles Welch.

Best character man—Theodore Roberts.

Best vamping—Clara Bow, starring in "Shopgirl."

Best without plot, depending the triumph of lighting—"The Wizard, the Beast of Earth."

Best feature act—Great Charles.

Best comic—Charlie Chaplin, Mutual and Arbuckle.

Best detective story—"The Lone Wolf," with Bert Lytell.

Best Western—"U. S. Grant, William S. Hart, Maurice Tourneur and Marshall Neilan.

Best picture from current stage hit—"Revolution," with Florence Reed in "The Hole Book of a Thousand Years."

Best picture in suspense—"Wild Honey Pie," with Charles Ruggles.

J. H. MOORE.

Continuing Shows

Public Ledger - May 20

FREE SHOWS FOR FIGHTERS

Keith's First to Open Doors to Enlisted Men Sunday Nights

An entertainment for men in the service was held last night in Keith's Theatre, comprising ten vaudeville acts. Harry Jordan, manager of Keith's, made a short speech.

"The Philadelphia Theatrical Managers' Association has pledged itself to provide Sunday evening amusement for men in uniform and every theatre in the city will be at the disposal of the boys," said Mr. Jordan. "If we fill one we will open another. Next Sunday the Garrick Theatre will be opened to enable all men in the service to see 'Hearts of the World.' The same evening the Globe will present its regular vaudeville program. The only ticket needed will be a service uniform."

Public Ledger - May 21

Shows That Hold Over

The same attractions as seen last week are holding over this. The Lyric, however, is dark, its former show, the musical comedy "Oh, Boy," having moved to the Chestnut Street Opera House. The Broad still has the secret service melodrama, "Three Faces East;" the Forrest, the Gerard picture, "My Four Years in Germany"; the Garrick the Griffith masterpiece, "Hearts of the World," and the Adelphi, the new musical comedy, "See You Later." This is the second and last week of "My Four Years in Germany" at the Forrest.

Press - May 21

GARRICK—"HEARTS OF WORLD."

The third week of David W. Griffith's impressive production of "Hearts of the World," began at the Garrick. It is primarily a love story, with scenes laid in a French village. But this village is attacked by the German invaders and becomes the scene and object of a tremendous conflict between the Huns on one side and the French and British on the other. Most vivid are the scenes of warfare some of which were made in the field. The drama is not without its moments of comedy and there are touches of pathos which are tender and true. It is singularly well acted and as an object lesson in what this war actually means it is an irresistible stimulus to patriotism in an American audience. Two performances are given daily.

Record May 21

"Hearts of the World," the David W. Griffith love story of the great war, is in full sway at the Garrick Theatre. The background is the actual battlefields of Europe, where the picture was photographed, but the participants in the story are important people of the screen who accompanied Griffith to Europe, so that a convincing presentation could be made. Lillian Gish, Dorothy Gish, Robert Harron, George Siegmann and George Fawcett are among the leading players. Incidents to show the barbarity and the brutality of the Hun are founded upon fact.

Inquirer - May 21

"Hearts of the World," the latest D. W. Griffith photoplay, remains for another week at the Garrick. There is no abatement of the interest which it has attracted [illegible] with a [illegible] of the story and entertainingly unfolded and the photography is of the finest quality.

Evening Telegraph - May 21

Evening Ledger May 21

"My Four Years in Germany" began the second week of its engagement at the Forrest Theatre last night. "Hearts of the World," the D. W. Griffith war picture, continues its successful run at the Garrick, and "Cleopatra," with Theda Bara, is a hold over attraction at the Victoria. The chief film offering at the Palace is "Selfish Yates," with William S. Hart. The Strand Theatre is showing "Over the Top," with Sergeant Sly Empey. All the movie houses in Philadelphia and the surrounding country are offering a War Chest film as a special feature of their bills this week.

Evening Telegraph - May 21

Remaining Attractions

"SEE YOU LATER"—Frolicsome musical fulmination by Bolton and Wodehouse, based upon the life story of "The Girl From Rector's." Second week at the Adelphi.

"MY FOUR YEARS IN GERMANY"—Motion picture adaptation of former Ambassador James W. Gerard's book. Secrets of the little black bag set upon celluloid. Second and final week at the Forrest.

"THREE FACES EAST"—Gripping melodrama giving vent to the activities of Violet Heming and Emmett Corrigan as a couple of counter Secret Service agents. Broad Street Theatre.

"HEARTS OF THE WORLD"—A wartime motion picture romance staged behind the lines in France by D. W. Griffith with the consent of Lloyd George and the British War Office. Garrick.

"OH, BOY"—Particularly tuneful musical show with an absolute dearth of dull numbers. Moved yesterday from the Lyric to the Chestnut Street Opera House.

"THE UNMARRIED MOTHER"—Problem play doing a land office business at the Walnut. Its advertisements admit it is no fit entertainment for anyone under 18.

"CLEOPATRA"—Second and final week for the showing of this typical William Fox film production, featuring Theda Bara as the champion all-around vampire of Egypt. At the Victoria Theatre.

The Mirror
Mt. Holly, N. J.
May 22

"Hearts of The World"

At the Garrick Theatre, Philadelphia.

Since the opening of "Hearts of the World," the D. W. Griffith supreme creation at the Garrick Theatre crowds have besieged the box-office and it has been difficult to provide accommodations for visitors in spite of the spaciousness of the house and regardless of the fact that there are daily matinees as well as evening performances. "Hearts of the World," is unquestionably one of the sensations of the season and the same success that is obtaining in New York, Boston, Chicago and Los Angeles is assured for this epic of the war in Philadelphia. Eliminations ordered by the State Board of Censors, it will be remembered, brought on an appeal to the Court. A compromise was effected and the changes ultimately made do not make material difference in the picture. There is still to be seen the barbarity of the Hun in the treatment of defenseless women and the picture stirs to a resentment that is a stimulus to every red-blooded American.

"Hearts of the World" takes one directly to the battlefields of Europe for it was there that Griffith and his principal players went to obtain realistic setting for this beautiful love story. He had every facility at his disposal for he had the assistance and co-operation of the British War Office and the sanction of Lloyd George as well. In order that there should be an assured pattern Griffith worked under enemy fire and he was injured too on one occasion. Eighteen months were required for the completion of the self imposed task but the result [illegible] well worth the effort for "Hearts of the World" is regarded as the greatest achievement thus far attained in the field of the cinema. The battle scenes give an idea of the actual conditions of the men in the trenches, of the utilization of gas and the so effective weapons, of the efficiency of tanks and, most striking of all, of the brutalities and inhumanities of the detestable Hun. These scenes are in contrast with pictures of rare beauty having the artistic touch of the master Griffith and there is as a crowning point a dramatic finesse enhanced by a superior histrionism on the part of such players as Lillian Gish, Dorothy Gish, Robert Harron, George Fawcett, Owen J. Sherman, Robert Anderson and Mr. and Mrs. Ben Alexander. A concerto written for orchestra played by a large orchestra should be mentioned for [illegible]

Jewish Exponent
May 24

AT THE GARRICK

"Hearts of the World" is in the third week of brilliant success at the Garrick. This David W. Griffith love story of the great war has surpassed any of his previous achievements in point of timeliness and of compelling interest. In the few cities that have been privileged to see the production there has been the same acclaim that has been experienced here. Premier Lloyd George gave every encouragement and aid to Griffith in the making of the picture and was instrumental in obtaining the privilege to visit the front line trenches in France. Many of the scenes were photographed on the battlefields.

"The first of the Great Cinema historians" is the apt description that has been given in a most laudatory letter to Mr. David W. Griffith, about his "Hearts of the World." This eonium was inspired by "Hearts of the World" and came after Dr. Francis Trevelyan Miller, of the Board of Historians engaged in the compilation of the Standard Contemporary History of the Great War, had attended an exhibition of the picture in New York. And this fervent praise has been accentuated by the enthusiasm by patrons of the Garrick since the opening presentation here of "Hearts of the World." The verity of the indictment of German cruelties, atrocities and barbarities, has been recognized by all those who have heard description of German "Kultur" in its most b'atant manifestation and it is unquestioned that "Hearts of the World" is the most potent force yet set forth to stir the people to patriotism. Daily matinees are given and there is a performance each night. A large orchestra plays a score of especially selected music.

Garrick —NOW
Matinee every day at 2
25c to $1.00
Evenings at 8 and Sat. Mat. 25c to $1.50

D. W. GRIFFITHS
SUPREME TRIUMPH
HEARTS of the WORLD
The Sweetest Love Story Ever Told
A Romance of the Great War
BUY SEATS IN ADVANCE

N. A. - May 26

BIG GRIFFITH FILM STIRS SPIRIT OF WAR

Creator of "Hearts of the World" Is Decorated by War Workers

SHOWN AT GARRICK

Tale of Artist in France Has Many Dramatic Moments

"Hearts of the World" is one of the important contributions of the silent drama to the success of the war. There is no question of the patriotic appeal of this romance of a young American artist in France and of his sweetheart, but it is because of the setting of the drama in the midst of war that the tremendous interest is manifest in the young couple.

David W. Griffith, creator of this photoplay, has been praised on every hand, and at the Garrick Theatre, where the picture is being shown, his work is constantly lauded. One of the latest honors that has come to Griffith is a war savings service badge from G. A. Davidson, state director of war savings for California. The badge is in recognition of the service "Hearts of the World" gave in Los Angeles to the investment of Californians in war savings stamps.

The badge is an honor chevron given only to those who perform especially meritorious work for the movement. Last Wednesday evening at the Garrick aliens of recorded naturalization who have joined the United States army were among the visitors presented to the audience.

Sunday papers - May 26

GARRICK THEATER NOW PLAYING
Biggest Sensation in Philadelphia's History
5th CAPACITY WEEK
THOUSANDS TURNED AWAY
BUY SEATS IN ADVANCE
D.W.GRIFFITH'S
SUPREME TRIUMPH
"HEARTS OF THE WORLD"
A LOVE STORY of the GREAT WAR
BATTLE SCENES ON THE BATTLEFIELDS OF FRANCE
(UNDER AUSPICES BRITISH WAR OFFICE)
DAILY MATINEES at 2.15, 25c to $1.00
Evenings at 8.15 and Saturday Matinee, 25c to $1.50

N. A. May 26

Press - May 26

EXPERIENCED PLAYERS IN "HEARTS OF THE WORLD"

People who have seen "Hearts of the World," the D. W. Griffith picture at the Garrick, have commented upon the excellence of acting of the principals. A good deal of this is, of course, due to the careful tutelage of that master of the cinema, Griffith, but in some instances the players themselves have come naturally to the perfection of mimetic art through a long schooling upon the legitimate stage followed by a thorough post-graduate course in motion picture work.

It is hardly necessary for any one to bring to attention the fact that George Fawcett, who was once a star in his own right, is an actor of distinction, and his playing of the role of the Village Carpenter in "Hearts of the World" has the sure guaranty of a long and distinguished experience in character portrayal. Nor is the name of Josephine Crowell, who has the role of the Mother in the new production, unfamiliar to those who follow the doings of people of the stage. Miss Crowell, in her stage achievements, is among the elect and her assumption of roles before the damera has been altogether of the same quality of excellence as was her work when she was on the boards as an actress in support of eminent stars.

"I adore motion picture work," said Miss Crowell, recently, "although for a long time I hesitated about giving up the fascination of footlight appearance. Really there is nothing so exhilarating to an actor as the applause of an audience, and, of course, in pictures one has to forego the pleasure of a personal appeal and the to-be-hoped-for subsequent tribute of enthusiastic hand-clapping. Sometimes I still feel a longing for that applause, but I soon discovered after I had gone into the cinema work earnestly that one must so concentrate at the time of playing that applause then would probably be distracting. Ones' effort must be so to register on the film that no 're-take' shall be necessary and this very concentration results in a desire for no interference with effort through any unnecessary noises.

"When I began my public career I had no thought that I would ever go upon the stage and, of course, the notion of motion pictures could not possibly have occurred to me, for there was 'no such animal' at that time. I was born in Canada and I had my early schooling there. Then we moved to Boston, and I decided after a time that I would become a reader, just as Mrs. Sarah Crowell LeMoyne was. I went earnestly at the art and I was quite successful in that city.

"Robert Hilliard, Sol Smith Russell, one of the most delightful of men; James A. Herne and Frank Kernan were among the stars in whose support I played. I was under the management of Harrison Grey Fiske for a while and for two seasons I was on tour in 'The County Fair,' under direction of Klaw & Erlanger. The Biograph Company gave me an opportunity to change my career for a second time, and I must say I am most grateful to have had the chance to put any ability I may possess to a new purpose in playing for the great public that may see me in any part and in all parts of the world on the screen.

"'The Birth of a Nation' was one of the productions that gave me opportunity to do something notable, but I also acted in 'As in a Looking Glass,' 'The Avenging Conscience,' 'Home, Sweet Home,' 'Betsy's Burglar,' 'The Little Schoolma'am,' 'Rebecca of Sunnybrook Farm' and, of much importance, as Catherine de Medici in 'Intolerance.'

"I recognize that motion pictures have been a wonderful educational force in the world and their influence is so much greater and so much more general that I feel I could do nothing of so great import as that which I am added in accomplishing when I appear before the camera under such a director as Mr. Griffith."

AT THE GARRICK

Dr. Francis Trevelyan Miller, of the Board of Historians, engaged in preparation of the Standard Contemporary History of the Great War, declared in a letter to David W. Griffith that "Hearts of the World," the Griffith "supreme triumph" now being shown here, is a masterpiece that is a permanent contribution to the world's history. In the course of his letter, Dr. Miller spoke of the historians of greatest fame—Herodotus, Josephus, Gibbon, Hume, Prescott, Bancroft, Motley and Parkman—and then of the great historian of the people, Mr. Griffith—first of the great Cinema historians. Such glowing tribute as was paid to Mr. Griffith by the eminent contemporary historian has been echoed by the thousands of patrons of "Hearts of the World." At each presentation of this wonderful production, enthusiasm is tremendous and the atrocities of the Hun as revealed on the screen inspire to a greater determination than ever to win the war and to put an end to Kaiserism. There is wealth of art in "Hearts of the World" for Mr. Griffith is essentially a poet. His players, acting in scenes photographed on actual battlefields of Europe and under terrific bombardment have that enthusiasm that he is capable of inspiring, and Lillian Gish, Dorothy Gish, Robert Harron, little Ben Alexander and other players in the cast give performance that is of the finest and that is in accord with the spirit of the undertaking. The love story that is the basis of the production begins in a village in times of peace. There is enhancement of the scenes by the music that accompanies the exhibition and that is played with fine precision and with good taste by a large orchestra of especially selected musicians.

THE week has passed without any notable incident in the theatrical field, unless it be the circumstance that the Broad and Casino closed their regular seasons. The Lyric had lowered the curtain a week earlier. As the Garrick and the Forrest are occupied by two of the big photo-dramatic attractions, the Adelphi and the Chestnut Street Opera House have to themselves the patronage of playgoers, each offering a light musical comedy. Seemingly all expectation of opening the new Sam S. Shubert Theatre in the late Spring has been abandoned. The inauguration of the capacious house on South Broad Street may now be definitely announced for the last week in August, when the first attraction will be the Oriental spectacle, "Chu Chin Chow." At the Garrick, "Hearts of the World," produced by David W. Griffith, continues to thrill large audiences, while the screen version of Ambassador Gerard's narrative, "My Four Years in Germany," has made its vivid patriotic appeal to constantly growing audiences at the Forrest. The synchronized music played by enlarged orchestras is an especially enjoyable accompaniment of each of these two "super-pictures."

Ledger - May 26

Music and the Movies

THOSE only moderately familiar with music and who have no long memories for the origins of themes are having guessing contests these days at the Garrick Theatre while listening to the musical "score" which has been provided for D. W. Griffith's picture "Hearts of the World." This music runs for over two hours consecutively, and in the circumstances it would naturally be too much to expect originality in thematic treatment, though doubtless this will come in time, as accompaniment to "feature" pictures. In this case recourse has been had to many sources, and the knowing ones are finding much joy in enlightening their less musically experienced neighbors.

Griffith and his musical "arranger" are evidently both very fond of the second movement of Tschaikowsky's Fifth Symphony, for not only is its lovely horn obbligato heard here, but it was also used in connection with some of the modern episodes in the same director's "Intolerance." Strains of the Tschaikowsky Sixth, the "Pathetique," are also in evidence, while Wagner is represented by portions of the overture to "Rienzi" and by frequent snatches from the colorful "Ring." And, of course, Tschaikowsky's "1812," with its stirring infusion of the "Marseillaise," is not overlooked, while for further military effects Von Suppe's "Light Cavalry" is utilized. The beautiful "Connais tu," from Thomas's "Mignon," forms the chief love theme, and bits of Charpentier's "Louise" are interpolated for no particular reason save for their essentially French melodic atmosphere. Bizet's "L'Arlesienne" is doubtless used for the same reason.

The theme of the children in "Hearts of the World" is the papery song "Pass a Boy," while the love representation of the nation pin assumed by Dorothy Gish is the French song, "For I'm Going to Be Married," while Suppe's song Clara sang to Anna Hold.

"These are only a few of the excerpts to be found in this musical pot-pourri, and Will Page, the musical director, might do worse than offer a prize to the person who can guess the most correctly.

E. H. SOUTH.

Continuing Shows

The new musical comedy, "[illegible] Take," will begin the third week of its engagement tomorrow evening at the Lyceum. "Oh, Boy!" continues at the Chestnut Street Opera House, while the motion picture "Hearts of the World" is still attracting capacity audiences to the Garrick. The Forrest Hotel still lays in wait.

Inquirer - May 26

A War Epigram of Tragic Meaning

During the siege of Belgium, United States Minister Brand Whitlock was approached by the Chinese Ambassador to Belgium, who breathlessly inquired:

"Where shall I go to escape the German shells?"

"Go to your Embassy!" called Whitlock.

"But cannons have no eyes," answered the Chinese diplomat.

These words have often been repeated, but seldom if ever with an understanding of the actual meaning of the epigram. Today, with the modern methods of warfare better understood by Americans, the expression assumes a new significance. In Civil War days men fought directly at their target, there was no question about the landing place of the contents of the big guns. Today everything is different. Warfare is being carried on "over there" by methods which, in the earlier days, would have been considered impracticable—impossible.

David Wark Griffith has brought home many truths to the American people in his production, "Hearts of the World," so immensely popular now at the Garrick Theatre. One of these, made especially noticeable because of the prominence given to it in the more stirring scenes of this master work, is the fact that thousands upon thousands of rounds of ammunition are hurled at the enemy without the men who handle the guns actually knowing where the shells will hit. "For more than half an hour in the unfolding of the story of "Hearts of the World,' the audience is given a glimpse of the newer, more modern methods, employed. Great guns are shown discharging their death-dealing contents in the air, both the distance of the supposed target and the ultimate result of the firing being unknown to those who handle the guns.

"The conduct of the war," explains Mr. Griffith, "is quite puzzling to the average layman. Men usually expect that there shall be some reasonable excuse for the firing of priceless ammunition. Not so. All the Germans know is that somewhere, in some bright and happy little home, the shell will fall. Somewhere innocent children will be mowed down in their tracks. The Huns do not stop to count values. Theirs is but the brutal, blood-thirsty business of killing, where or whom they know not, nor do they care. Thoughout all their activities the Prussians maintain the constant bombardment of villages, striking down the inhabitants, burning the churches, destroying everything that might come within range of the shells, regardless of whether the destruction will be to their advantage in the conduct of the campaign."

—More than 120,000 feet of film was used in the making of "Hearts of the World," the David W. Griffith spectacular production of a love story of the great war. However, but 12,000 feet is shown in the presentation at the Garrick Theatre in this city and in the theatres at New York, Boston, Chicago and Los Angeles, where the picture is on display.

GARRICK—Dr. Francis Trevelyan Miller, of the Board of Historians, engaged in preparation of the Standard Contemporary History of the Great War, declared in a letter to David W. Griffith that "Hearts of the World," the Griffith "supreme triumph" now being shown here, is a masterpiece that is a permanent contribution to the world's history. In the course of his letter, Dr. Miller spoke of the historians of greatest fame—Herodotus, Josephus, Gibbon, Hume, Prescott, Bancroft, Motley and Parkman and then of the great historian of the people, Mr. Griffith—first of the great Cinema historians. Such glowing tribute as was paid to Mr. Griffith by the eminent contemporary historian has been echoed by the thousands of patrons of "Hearts of the World." At each presentation of this wonderful production, enthusiasm is tremendous and the atrocities of the Hun as revealed on the screen inspire to a greater determination than ever to win the war and to put an end to Kaiserism. There is wealth of art in "Hearts of the World" for Mr. Griffith is essentially a poet. His players, acting in scenes photographed on actual battlefields of Europe and under terrific bombardment have that enthusiasm that he is capable of inspiring, and Lillian Gish, Dorothy Gish, Robert Harron, little Ben Alexander and other players in the cast give performance that is of the finest and that is in accord with the spirit of the undertaking. The love story that is the basis of the production begins in a village in times of peace. There is enhancement of the scenes by the music that accompanies the exhibition and that is played with fine precision and with good taste by a large orchestra of especially selected musicians.

Lillian Gish and Robert Harron Garrick

Ledger - May 26

Sarah Crowell and Lillian Gish in "HEARTS OF THE WORLD" GARRICK (PHOTOPLAY)

Record - May 26

SCENE IN "HEARTS OF THE WORLD" GARRICK

Record - May 26

At the Front With Camera Was a Danger

Robert Harron's Impressions of Battlefields Visited for "Hearts of the World."

When Robert Harron, who plays the part of Douglas Gordon Hamilton in "Hearts of the World" at the Garrick Theatre, in the D. W. Griffith newest picture production, returned last autumn from the battlefields of Europe, it was not an easy matter for that clever young actor to adjust himself to the unruffled demeanor of most of the people with whom he would come in contact. There was a reason for this, too, for it was only natural that after long periods spent at the front, in danger from bursting shells and with all sorts of menaces on sea and on land, a bit of perturbation, to say the least, should be felt.

"Things were so different," said he during the course of a chat with persons who crowded round to learn something regarding his experiences abroad. "We were right in the midst of things," he continued, "and our picture shows actual battlefields and towns that were devastated. The first scenes of the second act were taken in the village of Ham—now again in the hands of the enemy. Mr. Griffith, who is seen in the prologue, was photographed by an official cinematographer of the British War Office. Most of the pictures of this kind were taken on Passchendaele Ridge and in the vicinity of Ypres. Mr. Griffith made 10 visits to Ypres and the last big gun that you will see in the picture were stationed on the edge of Ypres nearest the Germans. We were fortunate in being able to obtain photographs that give the representation of actual happenings and I remember that the scene of the repairing of the trench by soldiers was photographed six minutes after the two destroying shells had fallen.

Robert Harron

"It was very exciting, I can tell you, and you can really understand that Mr. Gish and Miss Lillian Gish, who were in the thick of things, lost weight as a result of their anxiety and their share of shock. This is another consideration in our production, but anything else in our production, but the scene of the wall that is seen with the three angels in bronze marble. The wall was born in the Rue Whole Prussia was Hun and also the Germans of Lower marched through the country. The rules of the home of the girl are and rules, they turn to shot and shell and the dream that we took in the three programme has not changed being consumed with the shock of Schoolmaster Lord Bryce's country.

"We went through many of the experiences that we have in the trenches. We were having in the trenches. Always we were not have to give a certain amount of experience. Experiences of the Germans in the Germans of the country is author of the Germans. Back of the lines of a French Back of the lines of author of the Germans. Back of the lines of author of the Germans. Back of the lines of author of the Germans. There is no doubt of the Germans. Back of the lines of author of the Germans. Back of the lines of author of the Germans. Back of the lines of author

Press May 26

DOROTHY GISH AND ROBERT HARROW IN "HEARTS OF THE WORLD," GARRICK

Evening Telegraph May 25

GEORGE FAWCETT IN "HEARTS OF THE WORLD" (Film) GARRICK

Telegraph May 25

DAVID GRIFFITH CINEMA HISTORIAN

Famous Director of "Hearts of the World" Acquired His Eminence Through Hard Work.

No one who has prepared for the screen pictures of battle scenes has ever been so successful as has David Wark Griffith, whose "Hearts of the World" surpasses even his famous "The Birth of a Nation," and he has come to his eminence not only through hard work, but also through heritage, for his father in the Civil War was a brigadier-general.

David made his theatrical debut in a Louisville stock company. It was conducted by Oscar Eagle, an actor who has come into prominence in motion-picture work. Griffith went to New York in order to find a greater scope for his ambitions, and he obtained a position as "juvenile." One of his engagements was under the direction of George H. Brennan, who later brought out the play, "The Clansman," upon which "The Birth of a Nation" had its foundation.

Griffith then decided to turn his hand to playwriting, and he completed a drama called "A Fool and the Girl," produced by James K. Hackett in Washington, D. C. The play wasn't exactly what might be called a success, so Griffith turned to writing short plays for a Sunday supplement of a New York paper. The office suggested that the stories seemed suited to moving-picture work, and Griffith, going to Art upon the first spoken of Biograph Pictures for the screen, he was waiting for an opportunity and from the latter also he was at first a job as a boy in the Biograph office. He was in the habit of going for the money, as he was never paid for "copy" by the time he was ready for the money. It was the beginning of his career, as he came to realize later, for one day a director was short of an actor, and Griffith was asked to play the leading man. Even that time Griffith received a salary.

Evening Telegraph May 25

CHILD ACTOR BRAVE ON BATTLEFRONT

"Master Ben" Confronts Peril While Griffith War Picture Is Prepared

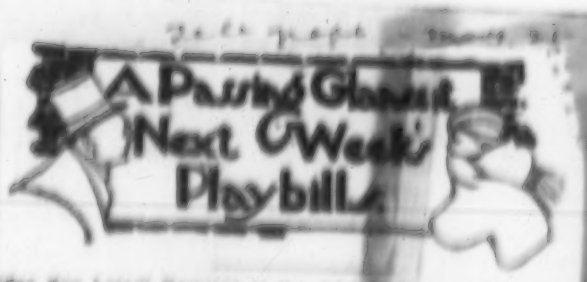
Children of the stage and the motion picture are often exceptional artists. The latest juvenile "wonder" to be seen on the screen is Master Ben Alexander, the year-old son of Mr. and Mrs. Charles Alexander, of Pasadena, Cal., who appears as "The Littlest Brother" in D. W. Griffith's "Hearts of the World" at the Garrick Theatre.

This little chap accompanied Mr. Griffith and his company to France and to the battlefields, where, within actual sound of the guns, he proved himself of value as one of the older actors, helping to calm them after being overwhelmed by the tension. It was Ben who, in playing a child, was the inspiration of the story. In this production, Ben's performance, with the other children, was carried under the guidance of Director and Mrs.

GARRICK — "Hearts of the World," David W. Griffith's elaborate motion picture, the film presents a two-story village in a background of war, for which actual scenes were photographed by the producer on the French battlefield. The cast includes Dorothy and Lillian Gish, Robert Harrow and George Fawcett.

Telegraph May 25

"Hearts of the World" at Garrick



"See You Later" Remains at the Adelphi, "Hearts of the World" (Film), at the Garrick, "Oh, Boy" at the Walnut Street Opera House and "My Four Years in Germany" at the Forrest; The Broad and Lyric Will Be Closed.

Bulletin May 25

The Garrick, which for several years past, in the summertime has been devoted to motion picture productions, is continuing that policy in the presentation of D. W. Griffith's latest achievement, "Hearts of the World." This picture, which, with its appealing love story opening in a little French village, the events leading up to the war and depicting with thrilling realism some of the actual scenes of the great conflict, is one of Griffith's best, surpassing in some respects his famous "Birth of a Nation" and "Intolerance," is expected to be on view at the Garrick throughout the summer.

Bulletin May 28

The continuation of "Hearts of the World" at the Garrick offers further opportunities of seeing this latest D. W. Griffith motion picture, one of the finest achievements of the producer of "The Birth of a Nation" and "Intolerance." Starting with a tender and heart-reaching love story laid in a picturesque French village preliminary to the beginning of the war, the narrative proceeds with cumulative interest to the battlefields of today, with many realistic scenes of the actual conflict.

Evg Ledger May 28

Several popular films are paying return visits here this week. "M'Liss," with Mary Pickford, is the attraction at the Stanley, Strand and Locust Theatres, while "Over the Top," with Sergeant Arthur Guy Empey, is offering at the Nixon. "My Four Years in Germany," based on ex-Ambassador Gerard's diplomatic experiences, began its third week at the Forrest Theatre last night. "Hearts of the World," the D. W. Griffith war photoplay, continues to win favor at the Garrick.

Evg. Telegraph May 28

Press - May 28

GARRICK—"HEARTS OF WORLD."

David W. Griffith's cinema triumph, "Hearts of the World," began the fifth week at the Garrick, where two projections of this impressive and patriotic photo-spectacle are made daily. Matinee audiences are numerous, while in the evenings the theatre is usually filled. Nothing more can be added to what has already been said concerning "Hearts of the World" as a love story involved in the war and showing fighting under present day conditions in the struggle between the Germans on the one side and the French and British on the other for possession of a French village. There are terrific battle scenes in contrast with the idyllic village life into which comes the Little Disturber, a strolling singer, who strives to charge away the heroine's bethrothed. Then there are domestic scenes to contrast with the suffering and terrors of the unfortunate villagers when their homes are devastated and laid in ruins. The acting throughout is highly praiseworthy, especially that of Lilian Gish, Dorothy Gish, Robert Harron, George Fawcett and little Bon Alexander ("Peek-a-boo").

Public Ledger, May 28

Shows That Hold Over

Although the engagement of the famous historical film, "My Four Years in Germany," based on former Ambassador Gerard's book of that title, was to have come to a close last Saturday evening, it has been extended by popular request. Hence it remains the attraction at the Forrest. The Griffith photoplay, "Hearts of the World," is still to be seen at the Garrick. The new musical comedy, "See You Later," began its third week last evening at the Adelphi, while the popular "Oh Boy" remains at the Chestnut Street Opera House. Soldiers and sailors are being admitted free to the Gerard picture at the Forrest.

N. A. May 28

May 30

Garrick Theatre—2d Month
Holiday Mat. Today, 25c to $1
THE ONE APPEALING ATTRACTION FOR MEMORIAL DAY
D. W. Griffith's Supreme Triumph
HEARTS OF THE WORLD
The Sweetest Love Story Ever Told
A Romance of the Great War
Evgs. & Sat. Mat., 25c to $1.50
DAILY MATS.—25c to $1.

May 31

AMUSEMENTS
GARRICK THEATRE
"THE BEST SPECTACLE OF THE WAR THAT HAS BEEN SHOWN HERE, BRINGING OUT TO A DEGREE THE HORRORS OF THE GREAT CONFLICT."—Inquirer.
SECOND MONTH
D. W. Griffith's Supreme Triumph
HEARTS OF THE WORLD
The Sweetest Love Story Ever Told
A Romance of the Great War
Evgs. & Sat. Mat., 25c to $1.50
DAILY MATS.—25c to $1

DOROTHY GISH, "HEARTS OF THE WORLD," GARRICK.

'HEARTS OF WORLD' STILL ENTERTAINS AT GARRICK

War Photoplay of D. W. Griffith Is Held Together by Love Story

"Hearts of the World," the latest film spectacle of D. W. Griffith, creator of the famous "Birth of a Nation," is still entertaining audiences at the Garrick Theater with its pictures of battles in the front-line trenches and its tale of hardship and privation in Belgium.

The picture, in the main, is a contribution to Uncle Sam's war propaganda. It shows the German nation in the light in which its international policy and its methods of warfare have revealed it. The historical elements of the story are woven together by a love tale, simple in nature but of absorbing interest.

The leading roles are powerfully enacted by Robert Harron and Dorothy and Lillian Gish. Except for certain inaccuracies in the equipment of the soldiers, it is said to give a true picture of the war.

LILLIAN GISH, CHARTER PART ALSO FEATURED IN "HEARTS OF THE WORLD," GARRICK.

Remaining Attractions

"SEE YOU LATER"—A. H. Woods' tuneful and graceful excuse for re-entering the musical comedy field. The plot of "The Girl from Rector's" settles in the usual way. Summering at the Adelphi.

"MY FOUR YEARS IN GERMANY"—Photo version of former Ambassador James W. Gerard's actual experiences and high ranking officers of Germany during the first years of the war. Forrest. Soldiers and sailors in uniform admitted free during the remainder of the engagement.

"HEARTS OF THE WORLD"—War and romance transferred to celluloid by D. W. Griffith in grateful recognition to the public's patronage of "The Birth of a Nation." Garrick.

"OH BOY"—Pleasing musical show by Bolton and Wodehouse, proved it is safe to love Winona and a company of competent comedy stars at the Chestnut Street Opera House.

Inquirer May 28

D. W. Griffith's latest contribution to screen artistry, "Hearts of the World," continues to attract and hold audiences at the Garrick. Since it opened in the Garrick, about a month ago, the film has been a conspicuous attraction. It is a production that ranks with the best of the Griffith productions. Every detail of the story of the war is delineated in the Garrick film of Griffith's latest production.

Record May 28

Attractions That Remain

"Hearts of the World," the Griffith photoplay, during its fifth week at the Garrick, continues to attract and hold audiences. Since the film was first shown at the Garrick, it has been a conspicuous attraction. Hence it remains in the Garrick for the fourth week. Robert Harron and Dorothy and Lillian Gish are the principal players in the story of the war and love. The film is a production that ranks with the best of the Griffith productions. Every detail of the story of the war is delineated in the Garrick film of Griffith's latest production.

Kennett News and Advertiser - May 30

Garrick Theatre

Dr. Francis Trevelyan Miller of the Board of Historians engaged in preparation of The Standard Contemporary History of the Great War, declared in a letter to David W. Griffith that "Hearts of the World," the Griffith "supreme triumph" now at the Garrick Theatre, Philadelphia, is a master-piece that is a permanent contribution to the world's history. In the course of his letter, Dr. Miller spoke of the historians of greatest fame — Herodotus, Josephus, Gibbon, Hume, Prescott, Bancroft, Motley and Parkman and then of the great historian of the people, Mr. Griffith—first of the great Cinema historians. Such glowing tribute as was paid to Mr. Griffith by the eminent contemporary historian, has been echoed by the thousands of patrons of "Hearts of the World" at the Garrick. At each presentation of this wonderful production, enthusiasm is tremendous and the atrocities of the Hun as revealed on the screen inspire to a greater determination than ever to win the war and to put an end to Kaiserism.

So. Jersey Star Hammonton, N.J. May 17 and May 27 Red Cross Special

D. W. GRIFFITH'S GREATEST SUCCESS, "HEARTS OF THE WORLD," AT THE GARRICK THEATRE, PHILADELPHIA

Since the opening of "Hearts of the World," the D. W. Griffith supreme creation of the Garric Theatre crowds have besieged the box-office and it has been difficult to provide accommodations for visitors in spite of the spaciousness of the house and regardless of the fact that there are daily matinees as well as evening performances. "Hearts of the World" is unquestionably one of the sensations of the season and the same success that is obtaining in New York, Boston, Chicag and Los Angeles is assured for this epic of the war in Philadelphia. Eliminations ordered by the State Board of Censors, it will be remembered, brought on an appeal to the court. A compromise was effected and the changes ultimately made do not make material dieffrence in the picture. There is still to be seen the barbarity of the Hun in the treatment of defenseless women and the picture stirs to a resentment that is a stimulus to every red-blooded American.

"Hearts of the World" takes one directly to the battlefields of Europe for it was there that Griffith and his principal players went to obtain realistic setting for this beautiful love story. He had every facility at his disposal for he had the assistance and co-operation of the British War Office and the sanction of Lloyd George as well. In order that there should be an assured realism Griffith worked under enemy fire and he was injured too on one occasion. Eighteen months were required for the completion of his self-imposed task but the resu't has been well worth the effort for "Hearts of the World" is recognized as the greatest achievement thus far attained in the field of the cinema. The battle scenes give an idea of the actual conditions of the men in the trenches, of the utilization of gas and fire as offensive measures, of the efficiency of tanks, and, most touching of all, of the brutalities and inhumanities of the relentless Hun. These scenes are in contrast with pictures of rare beauty having the artist touch of the peerless Griffith and there is as a crowning point a dramatic finesse enhanced by a superbe histrionism on the part of such players as Lillian Gish, Dorothy Gish, Robert Harron, George Fawcett, George A. Siegman, Robert Anderson and the child, Ben Alexander. A superior musical accompaniment played by a large orchestra should be mentioned. Performances begin at 2 and at 8 P. M.

Shenandoah May 28

ATTRACTIONS AT THE THEATRES

Garrick Theatre, Philadelphia.

"HEARTS OF THE WORLD."

Dr. Francis Trevelyan Miller of the Board of Historians engaged in preparation of The Standard Contemporary History of the Great War, declared in a letter to David W. Griffith that "Hearts of the World," the Griffith "supreme triumph" now at the Garrick Theatre, Philadelphia, is a masterpice that is a permanent contribution to the world's history. In the course of his letter, Dr. Miller spoke of the historians of Great: est fame—Herodotus, Josephus, Gibbon, Hume, Prescott, Bancroft, Motley and Parkman and then of the great historian of the 'people, Mr. Griffith -first of the great Cinema historians. Such glowing tribute as was paid to Mr. Griffith by the eminent contemporary historian, has been echoed by the thousands of patrons of "Hearts of the World" at the Garrick. At each presentation of this wonderful production, enthusiasm is tremendous and the atrocities of the Hun as revealed on the screen inspire to a greater determination than ever to win the war and to put an end to Kaiserism.

There is wealth of art in "Hearts of the World" for Mr. Griffith is essentially a poet. His players, acting in scenes photographed on actual battlefields of Europe and under terrific bombardment, have that enthusiasm that he is capable of inspiring and Lillian Gish, Dorothy Gish, Robert Harron, Little Ben Alexander and other players in the cast give performance that is of the finest and that is in accord with the spirit of the undertaking. The love story that is the basis of the production begins in a village n time of peace. Then there comes the struggle with the German horde for possession—the occupation of the town by the invaders and, finally, the attempt of the allied force to drive out the despoiler. Terrific onslaughts and personal encounters are seen, but always there is the undercurrent of romance to give the personal touch so essential in creating a definite impression of the war as it affects humanity directly in the home and in domestic relations. There is enhancement of the scenes by the music that accompanies the exhibition and that is played with fine precision and with good taste by a large orchestra of specially selected musicians. Matinees are given daily at 2:10 and night performances are at 8:10.

Evening Bulletin June 1 -

WITH the closing tonight of the two musical comedy productions, "Oh, Boy!" and "See You Later," at the Chestnut Street Opera House and Adelphi Theatre respectively, the theatrical season may be said to come to an end. With no more regular attractions announced for any of the leading houses, the amusement seeker during the next two months or more will be compelled to turn his attention to the vaudeville performances and motion picture presentations, which will continue to provide excellent entertainment. At the Garrick, until further notice, will be continued D. W. Griffith's crowning achievement of the films, "Hearts of the World," with its tender love story and harrowingly realistic battle scenes, while for one more week at the Forrest may be seen the admirable motion picture vizualization of former Ambassador Gerard's famous narrative, "My Four Years in Germany," which has excited much in the way of deep interest and favorable comment at that house. The Walnut, which closes its regular season tonight, with the final appearance of "The Smarter Set," will be reopened the latter half of the week for several performances of "The Ambassador," a musical comedy presented by a company of colored performers. Another special attraction, for the entire week, will be the appearance at the Broad of the Philopatrian Players, the popular local organization, offering "Stop, Thief!" as their annual production for the benefit of the House of the Good Shepherd.

Telegraph - Jun 1

Griffith War Film at the Garrick.

The British War Office had an important part in the making of "Hearts of the World," for it was with authority and aid of men high in place in the British Empire that David W. Griffith went into France, and, with his camera man and his selected group of intrepid players, made the production "Hearts of the World," which remains at the Garrick Theatre. One of the remarkable features of the production is the graphic presentation of scenes of barbarities, such as described in sworn testimony. However, but a suggestion of these Hun offenses against humanity may be found in the picture, which concerns itself primarily with the unfolding of a love tale of a couple in France before the war and during its continuance. Lillian Gish, Dorothy Gish, Mrs. Gish, Robert Harron, George Fawcett, little Ben Alexander and others of the notable cast, went to France and to the battlefields to participate in the action of the drama, and the result is to give a presentation the verity of which is assured in every incident. Lloyd George did all he could to encourage Griffith and his associates in the great enterprise, and it is already history that he has accomplished more in the struggle for world democracy than has any other agency working for the cause" through the medium of the camera.

All papers

r, JUNE 1, 1918. June 2 - 1918

AMUSEMENTS | AMUSEMENTS

The Army & Navy Agree

ADMIRAL FULLAM, U. S. N. SAYS:

"This will do more good than a fleet of battleships."

MAJOR-GEN. STRONG, U. S. A. SAYS:

"There should be emblazoned on the heart of every American, 'The country that is good enough to live in, is good enough to fight for.'"

IT IS YOUR PATRIOTIC DUTY TO FIND OUT WHAT THESE GREAT MEN ARE TALKING ABOUT WHEN THEY MAKE SUCH SWEEPING STATEMENTS.

It is YOUR Patriotic Duty
To know all about the Great War;
YOUR DUTY is get all the help of Americanism behind the boys at the front;
YOUR DUTY is see this play.

THE WORDS PRINTED ABOVE WERE SPOKEN BY ADMIRAL FULLAM AND MAJOR-GENERAL STRONG AFTER SEEING "HEARTS OF THE WORLD," D. W. GRIFFITH'S SUPREME TRIUMPH, AND THE GREATEST PLAY OF ANY CENTURY.

GARRICK THEATRE NOW PLAYING TWICE DAILY

Evgs. & Sat. Mat., 50c to $1.00. Daily Mats., 50c to $1.00

D. W. GRIFFITH'S HEARTS OF THE WORLD

Evening Ledger June 1

DOROTHY AND LILLIAN GISH in "HEARTS OF THE WORLD" GARRICK

Evening Telegraph June 1

LILLIAN GISH and ROBERT HARRON in "HEARTS of the WORLD" (Film) GARRICK.

Evening Ledger - June 1

GRIFFITH RECALLS THE KAISER'S "DUDS"

They're Defective Shells, as Movie Director Was Delighted to Learn

David W. Griffith, who produced "Hearts of the World," the stirring drama of the war now on view at the Garrick Theatre, is now in Los Angeles, where he went following his return from the war zone last year. When he was in the East he was too busy with all sorts of important business to give many interviews, but since he has returned to California he has had a bit of leisure occasionally and recently at the Hotel Alexandria, seated with some friends in the dining room, he related a dramatic happening, which, fortunately, did not result fatally for him.

"Civilians had not been permitted to go to the front, but a gentleman high in the service of the British Government was influential enough to obtain for me a permit to proceed to the war zone," said Griffith. "Upon my arrival at the war front, a young officer was detailed to accompany me to the trenches. He was terribly enthusiastic. I thought a little too terribly. Anyway, he was proud and he was particularly proud of his new boots. But he didn't care about wearing them on that day and he asked if I mind their borrowing to wear on.

"Not at liberty to refuse the request, I agreed to let the lieutenant borrow my boots. It was time to get to the trenches. Finally I obtained a conveyance from the Staff office to proceed me to the front line. They were fairly well protected, being built of the usual sandbags. We carried therefore, what appeared to be quite a quantity of equipment. It was heavy and unwieldy and cumbrous. The officer that we picked up was garbed in the usual khaki, a trifle of brief proportions, which was the thing on this occasion. Quite soon we were in the front line trenches, and I was soon in the thick of the war. I was very much interested in everything I saw and heard. Suddenly I felt a tap on my shoulder and I turned to see my companion pointing to a hole in the parapet. It was another and another and another. Bullets, I knew, and I was told that the Germans were firing at us. We were in a place where we could not be seen by the Germans, but they could see us. We were in a place where we could not be seen by the Germans, but they could see us. We were in a place where we could not be seen by the Germans, but they could see

Public Ledger - June 2

Continuing Pictures

All the downtown theatres are now closed for the season with the exception of the Forrest, where the Girard picture "My Four Years in Germany" begins its final week tomorrow, and the Garrick, where the Griffith masterpiece "Hearts of the World" is still on view. Otherwise summer is on in earnest.

Press - June 2

ROBERT HARRON AND LILLIAN GISH (FILM) GARRICK

AT THE GARRICK

The story is the main thing in "Hearts of the World," the David W. Griffith "supreme triumph in motion picture creation" now at the Garrick in the midst of a most successful run. The story has its setting in the midst of the great war in France. Incidentally there is shown the actual conflict of the French and the British with the relentless Hun. Griffith, with a surety of touch that is essentially his own, has furthermore given actuality to the presentation by the reproduction of scenes of barbarities such as are authenticated by witnesses and that are sure indictments of the murderous and merciless armed German.

Fortunately these scenes, so potent in arousing Americans to a sense of their duty in the great struggle, were permitted to remain after contested censorship. They are of contrast with the pastoral and idyllic scenes of the early part of the drama, when love is on the wings of poesy and there seems no end to joy.

"Hearts of the World" is offered twice daily, at a matinee and at an evening performance. There is orchestral music that is thoroughly appropriate and that has many pleasing melodies to accompany the showing of each part of the title. Griffith spent eighteen months of effort in this country and on the battlefields in making "Hearts of the World." He is seen in the prologue among shell-scarred ruins and in the trenches.

In the story itself, Robert Harron, George Fawcett, Robert Anderson and Little Ben Alexander, participate in scenes of conflict on the front. There too may be seen Lillian Gish, Dorothy Gish, who is markedly successful in the role of the coquettish Little Disturber; Mrs. Gish, Josephine Crowell, George A. Stegmann and others of ability in the interpretation of character. The picture shows the latest devices for defense and for offensive operations including gas clouds, tanks, flaming blasts, the airplane, and the biggest and most powerful of guns.

Inquirer - June 2

Old Time Warfare and Modern Wars

David W. Griffith, producer of "Hearts of the World," a picture spectacle that is winning enthusiastic praise at the Garrick Theatre and that everywhere is bringing the people to a sense of the enormity of the German crime against humanity, knows what it is to face death at the front. He was in the trenches in France during a bombardment and it was only his good fortune that permitted him to escape with his life. Succinctly he has described the scene of conflict as follows: "The whole west front is like a terrible factory of death."

Griffith thus described the dreadful surge of men and of their death-dealing devices, during the course of a letter that he has just sent from Los Angeles to a friend in this city. How one felt in an actual battle had been asked of him, and he endeavored to give a picture in words of a battle field. "Speaking generally," declared Griffith, "in a modern battle, the nearer you go the less you see. The men who saw Gettysburg and Waterloo were thrilled with the spectacle of troops of cavalry thundering across the line of fire at a full gallop; of charging infantry mowed down by shell fire on the open plain, and generals on foam-covered horses, waving swords and rallying troops. Battle flags were captured and recaptured. But there is no such thrill in a modern battle—there is nothing like a Pickett's charge.

"From a front line trench in a modern battle you look out across an open field of desolation. There is no enemy in sight—nothing but ragged tangles of barbed wire, shell holes, tumbled and torn ground, with an occasional pitiful heap of storm-stained clothing where some poor fellow lies unburied in No Man's Land.

"A modern battle is fought with fearful anonymity. The infantry sees the men at whom they are shooting. The artillerymen never see their targets. They sight the guns by mathematics at the behest of their signals, who give signals as they go scurrying their flights through the air. The general on the foaming charger is replaced by the scope, the monitor of the wireless, or by the field telephone.

"Most of the generals do not ride horseback at all. When they are fighting a battle they sit in an office with an electric map upon which two flashing lines are at work with a water color set, marking the changing positions of the groups.

"There is a new and terrible mystery in it all. Shells come from nowhere and tear out your life. Without the slight warning comes the spear and sweep of a gas cloud from the enemy and death is dealing among your comrades. All you know about it is that you are fighting your enemy from the dark, from the air, from a cloud. Even the very battlefield has changed.

"There is no sentiment I can think of in modern warfare to compare with that of the young soldier who, when he was hit, would say, 'I'm sorry I can't fight any more, but I'm glad I was in the battle.' It is disgusting to the young man that modern war should be so."

10

Ben Alexander and Lillian Gish Garrick

GARRICK—The story is the main thing in "Hearts of the World," the David W. Griffith "supreme triumph in motion picture creation," now in the midst of a most successful run. And the story that is told has its setting in the midst of the great war in France. Incidentally there is shown the actual conflict of the French and the British with the relentless Hun. Griffith, with a surety of touch that is essentially his own, has furthermore given actuality to the presentation by the reproduction of scenes of barbarities such as are authenticated by witnesses and that are sure indictments of the murderous and merciless armed German.

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N. A. June 2

ACTUAL FIGHTING SHOWN IN 'HEARTS OF THE WORLD'

Scenes Arouse Enthusiasm of Enlisted Men in Audiences at Garrick

Principals of the public schools of Philadelphia have been invited recently among patrons of "Hearts of the World" at the Garrick, and it is generally conceded that this David W. Griffith production is of great value [illegible] the shade of present-day history. Another group of persons to whom the picture is of special appeal is represented by extra tickets for their admission to the show for all those who are employed in industry. Then, too, the soldiers and the latter are proved in enthusiasm by the scenes of carnage that are shown. [illegible] never better manifested [illegible] on last Sunday evening, when at a special performance of the production [illegible] men in United States uniform, and [illegible] were called in shifts of [illegible] at the box office that gave [illegible] to this land and to liberty in [illegible] of war such as the times were [illegible] in operation.

Sel[illegible] - June 4

Remaining Attractions

[illegible]

Record - June

SCENE IN "HEARTS OF THE WORLD" GARRICK (on Film)

—The story is the main thing in "Hearts of the World," the David W. Griffith "supreme triumph" in motion picture creation now at the Garrick Theatre in the midst of a successful run. And the story that is told has its setting in the midst of war—the great war—in France. Incidentally here is shown the actual conflict of the Germans and the British with the relentless Hun and, Griffith, with a surety of touch that is essentially his, has furthermore given actuality to the presentation by the reproduction of scenes of barbarities such as are authenticated by witnesses and that are sure indictments of the murderous and merciless armed German. Fortunately these scenes, so potent in arousing Americans to a sense of their duty in the great struggle, were permitted to remain after contested censorship, and they are of contrast with the pastoral and bucolic scenes of the early part of the drama, when love is on the wings of posey and there seems no end to joy.

"Hearts of the World" is offered twice daily—at a matinee and at an evening performance—and there is music that is thoroughly appropriate and that has many pleasing melodies to accompany the showing of each part of the tale. This music is played by a large orchestra of specially selected men. The scenario is by Maston de Tollenaer, translated into English by Captain Victor Marier and given circulity by Griffith after 18 months of effort in this country and on the battlefield. He is seen in the prologue among the savages rather and in the trenches and later in the story itself. Robert Harron, George Fawcett, Robert Anderson and little Ben Alexander participate in scenes of conflict on the front. There, too, may be seen Lillian Gish, Dorothy Gish, who is markedly successful in the role of the equestrian Little Disorder; Mrs. Gish, Josephine Crowell, George A. Siegman and others of eminence and ability in the interpretation and presentation of their respective parts. The picture shows the latest devices for defense and for offensive operations, including gas clouds, tanks, flaming liquids, the aeroplane and the biggest and most powerful of guns.

Press - June 4

GARRICK—"HEARTS OF WORLD"

David W. Griffith's love story of the war in France, "Hearts of the World" continues its mission to arouse patriotism, while making the greatest appeal to the audience at the Garrick Theatre, Philadelphia, and elsewhere. It is a marvelous production, and should be seen by every patriotic American. The story is the old one of the girl who would not be a man, who would have preferred to be a soldier, who would have a part in the world's greatest conflict, and who would be a man, who would be more prominent than officers and work and was really discovered in the ranks. Her world's greatest conflict, in the ranks, was the world's greatest in the drama connected with Griffith's great production. Griffith has proved himself a master in the art of the motion picture drama. Whatever such producers do not do, they work hard, intelligently and for the best interests of the public. Griffith has proved himself a master in the art of motion picture production in the United States. He has proved himself a master in the art of motion picture production in the United States. He has proved himself a master in the art of motion picture production in the United States. He

Frankford Ledger May 28

ATTRACTIONS AT THE THEATRES

Garrick Theatre, Philadelphia.

"HEARTS OF THE WORLD."

Dr. Francis Trevelyan Miller of the Board of Historians engaged in preparation of The Standard Contemporary History of the Great War, declared in a letter to David W. Griffith that "Hearts of the World," the Griffith "supreme triumph" now at the Garrick Theatre, Philadelphia, is a masterpice that is a permanent contribution to the world's history. In the course of his letter, Dr. Miller spoke of the historians of Greatest fame—Herodotus, Josephus, Gibbon, Hume, Prescott, Bancroft, Motley and Parkman and then of the great historian of the people, Mr. Griffith -first of the great Cinema historians. Such glowing tribute as was paid to Mr. Griffith by the eminent contemporary historian, has been echoed by the thousands of patrons of "Hearts of the World" at the Garrick. At each presentation of this wonderful production, enthusiasm is tremendous and the atrocities of the Hun as revealed on the screen inspire to a greater determination than ever to win the war and to put an end to Kaiserism.

There is wealth of art in "Hearts of the World" for Mr. Griffith is essentially a poet. His players, acting in scenes photographed on actual battlefields of Europe and under terrific bombardment, have that enthusiasm that he is capable of inspiring and Lillian Gish, Dorothy Gish, Robert Harron, Little Ben Alexander and other players in the cast give performance that is of the finest and that is in accord with the spirit of the undertaking. The love story that is the basis of the production begins in a village n time of peace. Then there comes the struggle with the German horde for possession—the occupation of the town by the invaders and, finally, the attempt of the allied force to drive out the despoiler. Terrific onslaughts and personal encounters are seen, but always there is the undercurrent of romance to give the personal touch so essential in creating a definite impression of the war as it affects humanity directly in the home and in domestic relations. There is enhancement of the scenes by the music that accompanies the exhibition and that is played with fine precision and with good taste by a large orchestra of specially selected musicians. Matinees are given daily at 2:10 and night performances are at 8:10.

Germantown Chronicle May 28

"HEARTS OF THE WORLD"

At the Garrick Theatre, Philadelphia

Dr. Francis Trevelyan Miller, of the Board of Historians, engaged in preparation of The Standard Contemporary History of the Great War, declared in a letter to David W. Griffith that "Hearts of the World," the Griffith "supreme triumph" now at the Garrick Theatre, Philadelphia, is a masterpiece that is a permanent contribution to the world's history. In the course of his letter Dr. Miller spoke of the historians of greatest fame—Herodotus, Josephus, Gibbon, Hume, Prescott, Bancroft, Motley and Parkman and then of the great historian of the people, Mr. Griffith—first of the great Cinema historians. Such glowing tribute as was paid to Mr. Griffith by the eminent contemporary historian, has been echoed by the thousands of patrons of "Hearts of the World" at the Garrick. At each presentation of this wonderful production, enthusiasm is tremendous and the atrocities of the Hun as revealed on the screen inspire to a greater determination than ever to win the war and to put an end to Kaiserism.

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Bulletin - June 8

GARRICK THEATRE SAMUEL F. NIXON, Managing Dir. Sam'l Nixon-Nirdlinger, Bus. Mgr.

NEXT WEEK LAST WEEK BUT ONE OF SPRING SEASON

FINAL PERFORMANCES UNTIL FALL SAT., JUNE 22

"HEARTS OF THE WORLD" IS MORE THAN A PICTURE PLAY; IT IS A WORLD DRAMA; IT GOES STRAIGHT TO THE HEART. IT IS THIS HUMAN QUALITY THAT MAKES 'HEARTS OF THE WORLD' AS BIG AS MANKIND."

CHARLES DARNTON N.Y. Evening World

The SWEETEST LOVE STORY EVER TOLD

D. W. GRIFFITH'S SUPREME TRIUMPH

"HEARTS OF THE WORLD"

SEE

One Million Fighting Men
Twenty Thousand Horses
Miles of Artillery
March of Legions
Squadrons of Airplanes
Fleets of Zeppelins
The Destruction of Cities
The Charge of the Tanks

MANAGEMENT OF WM. ELLIOTT, F. RAY COMSTOCK and MORRIS GEST.

Evenings & Saturday Matinee, 25c to $1.50. Daily Matinees, 25c to $1.00

NOTE "HEARTS OF THE WORLD" WILL RESUME ITS PHILADELPHIA ENGAGEMENT IN SEPTEMBER.—D. W. GRIFFITH.

Bulletin - June 8

THE THEATRES NEXT WEEK

Official War Film to Be Shown at the Forrest — "Hearts of the World" Still at Garrick—Vaudeville Programs and Other Picture Attractions.

WITH nothing left but vaudeville performances and motion picture exhibitions to attract the indoor amusement seeker, the principal novelty of the coming week will be the presentation at the Forrest Theatre of the United States Government's official film production, entitled "Pershing's Crusaders," which is intended to show in an authentic and informative manner what is being done in preparation for the war on this side, and the activities of the American troops "Over There." This film is the first of a series to be shown by the Government along the same lines. Another notable film production, that of "Hearts of the World," the latest achievement of D. W. Griffith, in which "love interest" is combined with many realistic battle scenes, will remain at the Garrick.

Bulletin - June 11

AT THE THEATRES

Vaudeville and Motion Pictures Monopolize Situation—"Hearts of the World" and Gerard's Narrative Continue — Philopatrian's Annual Play.

THE only novelties of the week in amusement circles are those offered at the vaudevilles and motion picture houses, which have their usual array of acts and photo-plays. In the way of dramatic, comedy or musical comedy attractions nothing remains at one of the theatres the regular season having come to its official close on Saturday evening, when the last performance of "Oh, Boy!" was given at the Chestnut Street Opera House and of "The Girl Behind the Gun" at the Adelphi. There may still be found at the Garrick in Philadelphia, perhaps, another picture play, the "Hearts of the World" of D. W. Griffith, which has been in the Quaker City for a long time, and which, if it should continue to draw as it has been doing, may be continued for a few weeks longer. It is certainly the best picture play which has been produced in this city, and perhaps it will be the last of the "silent drama" for a long time, if the prophecies of the "talkies" are fulfilled. A number of the "talkies" have been produced in New York and elsewhere, and some of them are now being exhibited in Philadelphia. The Rialto, in Germantown, is showing the Mary Pickford production, "Amarilly of Clothes-line Alley," which is a very good and clever picture. Over in Camden, the Broadway is showing the Mae Murray production, "The Delicious Little Devil," which is a very good and clever picture. Over in Camden, the Broadway is showing the Mae Murray production, "The Delicious Little Devil," which is a very good and clever picture.

Telegraph - June 11

THE BELLE OF RIVERSIDE, CALIFORNIA

Ledger - June 11

Pictures That Hold Over

GARRICK THEATRE

SECOND MONTH

D. W. GRIFFITH'S Supreme Triumph

"HEARTS OF THE WORLD"

Evening Ledger - June 11

Evening Ledger June 8 –

D. W. Griffith, Individualist

"This is the age of intense individualism," maintains D. W. Griffith, producer of "Hearts of the World," the war film now at the Garrick Theatre. "War denies individuality to men. War is out of tune with the times. This is one of the strongest reasons why we must fight on at any cost until Germany is beaten. The giving of world-power to Germany would mean the submersion of the individual. It means turning men into machines. It means crushing every human soul into a mold. Germany, in devoting herself to the glorification of war, has destroyed its glories. In seeking to transform a nation into an army, she has made armies forever distasteful, save as an instrument against mad militarism."

GARRICK — "Hearts of the World," David W. Griffith's elaborate motion picture. The film presents a love story against a background of war, for which actual scenes were photographed by the producer on the French battlefront. The cast includes Dorothy and Lillian Gish, Bobby Harron and George Fawcett.

"Hearts of the World" at Garrick.

"Hearts of the World," the D. W. Griffith film at the Garrick, is not propaganda, although it has been recognized as one of the most potent productions in the world of the cinema in so far as the stimulation of Americanism is concerned. There is a beautiful love story, with its setting in the midst of the horrors of war, and occasion is taken in legitimate fashion to show the experiences of participants in the tale when in the hands of the Huns. Barbarities that are authenticated are given visualization and atrocities of which the German soldier is guilty do not fail of presentation. However, it is in the abiding interest of the love tale itself that "Hearts of the World" makes its impression, and thus the production is artistically sound and dramatically powerful. Griffith spent eighteen months in making the monumental work, and with his leading players, including Lillian Gish, Dorothy Gish, Ben Alexander, Robert Harron, Mrs. Gish, George Fawcett and George Siegmann, the director spent many hours in the front trenches. The showing of the picture has been given special attention so that there is synchronization of the inspiring orchestral score with each detail of the action.

Evening Telegraph - June 8

TIME FOR WAR AND TIME FOR PLAY

D. W. Griffith Describes Periods of Relaxation for the Soldierss.

"Just now there is probably little for the men at the western front to do," said David W. Griffith, "than to keep everlastingly at it. But when I was in Flanders last year making the picture production 'Hearts of the World,' I found that the boys in the Army had their own time for relaxation, and that between fighting times there were hours of the finest sport. Yet those who are seeing 'Hearts of the World' will recognize that the 'game' that is under way is the biggest in the history of mankind. I sought in my production to show just how humanity is endangered by the aggression of the despoiler. And if you had been in France with me you would have been sure that but a mite of what might be told has been given.

"I was in the front line trenches, and I was also with the artillery in the rear. Back there, four or five miles from No Man's Land, things are very real. The effect is heightened by the fact that the German batteries usually devote their attentions by day to an attempt to locate and to destroy the concealed British batteries. The infantry goes over the top at night time. During the day the infantrymen are making a vain attempt to sleep in trenches dank with mud and suffocating with sickening odors.

"But, of course, these conditions do not continue. After a short turn in the trenches the troops are sent back to the reserve stations. Conditions are not harsh back there. In fact the boys in this zone seem to be having a pretty good time. I met a young surgeon who had left an office in London to serve in the Army. He told me he hadn't had so much time in years for outdoor recreation. Like the troops, he had occasional periods of intensive work; then came sport and agreeable living, with plenty of good food, and with pleasant companionship. That is what is a consoling thought for Americans who are sending their boys abroad—relaxation is to be had and the boys have a wonderful experience, broadening and stimulating."

Evening Telegraph - June 8

GEORGE FAWCETT and ROBERT HARRON in "HEARTS of the WORLD" (film) GARRICK

The Jewish Exponent
INCORPORATED 1887
608 CHESTNUT STREET
LOCK BOX 1327 TELEPHONE WALNUT 2853
Philadelphia Baltimore Atlantic City
Felix N. Gerson, Managing Editor

AT THE GARRICK

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Garrick NOW
D. W. GRIFFITH'S SUPREME TRIUMPH
HEARTS of the WORLD
IT TELLS THE WHOLE STORY

Record June 9

* * *

—David Lloyd George, Prime Minister of England, said to David W. Griffith, on the eve of the departure of the producer of "Hearts of the World" to the battlefields of France, "The idea back of your splendid story is a message to all civilization that this fight will not be in vain. Let me be the first to predict that when you have completed your labors you will have produced a masterpiece which will carry a message around the world—a story that will inspire every heart with patriotism, with love of country and home, with the great cause for which the civilized nations are now fighting in France. This, Mr. Griffith, is the greatest and most wonderful task you have ever attempted, that spurs you in your great work and great that you may accomplish your desires."

That the English Prime Minister was right in his estimate is generally acknowledged and "Hearts of the World," which is now in the second month of a record-breaking engagement at the Garrick Theatre, has proved to be one of the greatest inspirations to patriotism yet shown on the screen. Griffith took 18 months to prepare the picture and he had sent him in the trenches at the battle front, Lillian Gish, Dorothy Gish, Robert Harron, George Fawcett, George Siegmann, Kate Bruce Alexander, Mae Gish and others who have taken the leading roles in this romance of the great war. The story is of the love of a young couple with the war cloud threatening to the security and the happiness of the principal characters. Many of these familiar, as authentic in construction, have been transplanted as part of the story and Griffith, with all the camera subtlety, has produced a picture of vivid power and pathos. That it, perhaps, is the greatest of all the war films, that it will stand as a monument to the art of Griffith, that it will be the pride of every American that it is the work of an American, that it will be the labor of love and pride that it is, that it will be the pride of Paris and London and Berlin and Vienna, that it will be the pride of the people of the Fatherland, that it will be the pride of the people of the Allies, that it will be the pride of the people of the world, that it will be the pride of the people of the United States, that it will be the pride of the people of the Republic of Mexico, that it will be the pride of the people of the Dominion of Canada, that it will be the pride of the people of the Dominion of Australia, that it will be the pride of the people of the Dominion of New Zealand, that it will be the pride of the people of the Dominion of Africa, that it will be the pride of the people of the Dominion of Asia, that it will be the pride of the people of the Dominion of Europe, that it will be the pride of the people of the Dominion of the Sea, that it will be the pride of the people of the Dominion of the Air, that it will be the pride of the people of the Dominion of the Land, that it will be the pride of the people of the Dominion of the Water, that it will be the pride of the people of the Dominion of the Fire, that it will be the pride of the people of the Dominion of the Earth, that it will be the pride of the people of the Dominion of the Heavens, that it will be the pride of the people of the Dominion of the Stars, that it will be the pride of the people of the Dominion of the Moon, that it will be the pride of the people of the Dominion of the Sun, that it will be the pride of the people of the Dominion of the Universe, that it will be the pride of the people of the Dominion of the Infinite, that it will be the pride of the people of the Dominion of the Eternal, that it will be the pride of the people of the Dominion of the Divine, that it will be the pride of the people of the Dominion of the Holy, that it will be the pride of the people of the Dominion of the Sacred, that it will be the pride of the people of the Dominion of the Blessed, that it will be the pride of the people of the Dominion of the Glorious, that it will be the pride of the people of the Dominion of the Immortal

Inquirer - June 9

WHEN BIG GUNS ROAR

David W. Griffith Tells of Destruction in France

"The whole west front is like a terrible factory of death," said David W. Griffith, anent the recent drive of the Crown Prince., "When I was making my production of 'Hearts of the World' on the battlefields of France I had an opportunity to observe the terrible happenings that we do not realize here in America. But I am glad that at the Garrick Theatre in Philadelphia as well as in the theatres in New York, Boston, Los Angeles and other cities where the picture is showing onlookers are brought to a realization of the tremendous conflict that is waging in Flanders."

Griffith was at his studio in Hollywood, California, where he is busy on a new work, but he was glad to take a few moments to give to the public some idea of those things that are stirring men's souls in the cauldron of battle. "The actual front line trenches," he asserted, "are less interesting although more dangerous than the portion of the line four or five miles back. You are then with the guns. The work of these guns is a terrific spectacle. I was permitted to use one of the batteries as a setting for one of the scenes in 'Hearts of the World.' In one artillery attack I saw thirty-six guns standing wheel to wheel roaring out shrapnel and explosive shells.

"And just to give you an idea of the intensity and accuracy of fire, let me tell you of the following happening: There was a small deserted Belgian house. It was selected by the general staff without previous warning. One of the airmen was directed to signal for an attack by the artillery upon this little building. The S. O. S. signal was given and within a few seconds, fire of 1200 guns was pouring down upon this little farm house. Of course the structure was reduced to impalpable powder."

Robert Harron and Lillian Gish Garrick

Inquirer June 9

GARRICK — David Lloyd George, Prime Minister of England, said to David W. Griffith, on the eve of the departure of the producer of "Hearts of the World" to the battlefields of France, "The idea back of your splendid story is a message to all civilization that this fight will not be in vain. Let me be the first to predict that when you have completed your labors, you will have produced a masterpiece which will carry a message around the world—a story that will inspire every heart with patriotism, with love of country and home, with the great cause for which the civilized nations are now fighting in France. This, Mr. Griffith, is the greatest and most wonderful task you have ever attacked. God speed you in your great work and grant that you may accomplish your desires." That the English Prime Minister was right in his judgment is generally acknowledged and "Hearts of the World," which is now in the second month of a record-breaking engagement at the Garrick Theatre, has proved to be one of the greatest inspirations to patriotism yet shown on the screen. Griffith took eighteen months to prepare the picture, and he had with him in the trenches at the very battle front, Lillian Gish, Dorothy Gish, Robert Harron, George Fawcett, George Siegmann, little Ben Alexander, Mrs. Gish and others who have the leading roles in this romance of the great war. The story is of the love of a young couple with the love dream threatened by the atrocities and the barbarities of the relentless Hun. Many of these brutalities, as authenticated in commission reports, have been reproduced as a part of the story, and Griffith, with his customary artistry, has introduced skilfully to show all phases of warfare. But essentially he has prepared a great moving drama of people who win one's sympathy and with photography that is the highest in type, with scenes that take one to the very front of battle and with a poetry in that has tremendous appeal, he has made of "Hearts of the World" a production that will last for all time.

n.a. - June 9

'HEARTS OF THE WORLD' IN 2D MONTH AT GARRICK

Picture Gives Accurate View of Prussian Barbarity in War

"Hearts of the World" is now in its second month at the Garrick Theater.

David W. Griffith had exceptional opportunity to prepare "Hearts of the World" for the screen for he had the authority of the British and the French governments to go to front-line trenches and there, with Lillian Gish, Dorothy Gish, Robert Harron, little Ben Alexander and others of the cast, was made the romantic play which as much as any written thing is showing to the people of the United States the extent of Prussian barbarity and frightfulness.

That there has been no exaggeration of these barbarities, but rather that there has been an amelioration of the actual happenings so that sensibilities should not be too much shocked, is indicated in the paintings of atrocities made under the auspices of the French government and now on view at the Roberts mansion at 19th and Walnut streets.

LILLIAN GISH GARRICK

Press - June 9

LILLIAN GISH AND ROBERT HARRON, GARRICK

GLAMOUR OF MILITARISM INCENTIVE TO WAR

"There is no question at all that wars happen very largely owing to the eagerness of soldiers for adventure," declared David W. Griffith recently in California. He was discussing the war aspect of his picture, "Hearts of the World," which at the Garrick is continuing as the season's outstanding success. Then he went on:—

"The military caste in every military country is ever pressing for war. If there had been no military caste in Germany there would be no war—and without the picturesque glamour that always has gone with armies, there would have been no military caste. Without the glamour it would be difficult to persuade men, in times of peace, to become soldiers. The prospect that he give up his daily work for two years in order to learn how to kill men, he never saw would have been rejected by every German alive. But the process of raising the great German army was insidious and fascinating.

"Consider the case of the German farm boy. From infancy he had been getting up at daybreak. He had worked all day in the fields when he was not at school. At night he crawled into his bed. Day followed day in endless succession. Nothing came to lighten his life. Every day was like every other day and every day was one of bitter, uninteresting, unrelieved toil.

"Then came a time when he was called to the colors. He found himself suddenly become a young god. He slept in a palace with a fresh white bedding in the barracks. A silver plate was in the morning. Not that he actually was presented therewith a silver spoon in his mouth but a silver spoon was in his hand. Not a little silver spoon, but a big one that was a magnificent military sword. The girls, the young farmer's girls, who had ignored him before, now smiled at him. He was a magnificent military figure. The girls saw the young farmer's face in those days of his glory. Not the face of the farm boy, but the face of a young god

Inquirer, June 9

AMUSEMENTS | AMUSEMENTS

GARRICK THEATRE SAMUEL F. NIXON, Managing Dir. Sam'l Nixon-Nirdlinger, Bus. Mgr.

6th WEEK AND CROWDS BIGGER THAN EVER

SECURE SEATS IN ADVANCE

"HEARTS OF THE WORLD" IS MORE THAN A PICTURE PLAY; IT IS A WORLD DRAMA; IT GOES STRAIGHT TO THE HEART. IT IS THIS HUMAN QUALITY THAT MAKES 'HEARTS OF THE WORLD' AS BIG AS MANKIND."

CHARLES DARNTON N.Y. Evening World

The SWEETEST LOVE STORY EVER TOLD.

D.W. GRIFFITH'S

SUPREME TRIUMPH

"HEARTS OF THE WORLD"

SEE

One Million Fighting Men
Twenty Thousand Horses
Miles of Artillery
March of Legions
Squadrons of Airplanes
Fleets of Zeppelins
The Destruction of Cities
The Charge of the Tanks

MANAGEMENT OF WM. ELLIOTT, F. RAY COMSTOCK and MORRIS GEST.

Evenings and Saturday Matinee 25c to $1.50. Daily Matinees, 25c to $1.00

Record - June 15

DOROTHY GISH HERE

New Picture Star Tells of Experience in London Air Raids.

Dorothy Gish, who has just been made a motion picture star and who is especially distinguished by her appearance in "Hearts of the World" at the Garrick as the Little Disturber, was present at that theatre yesterday afternoon and evening, where she made her bow to the public and where she said a few words in acknowledgement of applause. Miss Gish went to Europe in May of last year to participate in the enactment that D. W. Griffith had in mind for the picture, and she spent some time in London and Paris and also in towns that had been ruined by the Germans and that were within ten miles of the front line. There she had all the thrills of bombardment and when it was all over and she was safely on the way home, she was sure she never wanted to go back to Europe until peace had come.

"General Pershing was on the boat with us when we went over," said she yesterday. "I didn't meet him until we were out more than a week—then he said that he wondered why I was trying to avoid him. But I wasn't—I was just awed. He was very genial and said that on the Mexican border he had often seen me on the screen. I was surprised that he would remember me.

"Our experiences in London were not very pleasant, for we were there during nine different air raids, and one day the street in front of our hotel was blown up. The King went to France, and his train and the boat on which he was had a convoy of a hundred aeroplanes. The Germans must have heard of the absence of the air machines, for it wasn't long before 20 Hun airships swooped down upon the city and the damage done was particularly severe in the poor quarters. There was a great deal of adverse criticism on the score of this—for the claim was made that the King should not have been so largely convoyed.

"When we arrived in New York from California last Monday—mother and I—we found the streets dark at night, and there were all sorts of placards in the hotel to tell us what to do in case of air raids and also to tell us to use the cellar when an alarm should be sounded. It was so like London that I was terribly scared and I did not sleep two hours any night that I was there. What made things particularly bad was the work on the subways with the frequent explosion of charges of dynamite."

Press - June 15

DOROTHY GISH IN FEAR OF AIR RAIDS

Heroine of 'Hearts of the World' Says Experiences in London Ruined Her Nerves.

Miss Dorothy Gish, leading lady in David W. Griffith's moving picture masterpiece "Hearts of the World" came to this city from New York yesterday for a brief visit.

"I could not sleep last night," said the photoplay heroine, "because, you know, I fear air raids so much. While in London I went through six or eight raids and they got on my nerves. I average about two hours sleep a night and in New York I simply can't rest for every time they blast for the new subway I am under the impression that the Gothas are coming. Dear mother lost thirty-five pounds abroad."

Here Miss Gish nodded in the direction of a silvery-haired motherly looking woman who sat on the couch. "Yes, I lost thirty-five pounds," said Dorothy's mother, "but I gained it all back in California where there are no bombing expeditions."

Miss Gish said that one of the things that impressed her most in London was the rigorous treatment accorded to all foreigners.

"Do you know," she said with a little laugh, "that mother and I had to report to the police station daily and when we traveled to another town we had to tell the authorities first where we were going and when we arrived at our destination we had to tell the police there that we had come."

Miss Gish and her mother stopped over night at the Bellevue-Stratford. In the afternoon and at night she appeared on the stage at the Garrick Theatre, where "Hearts of the World" is playing.

"I never got nearer the front than eight miles," said the actress. "Of course every night when I went to bed I cold hear the big guns booming and occasionally an airplane flew overhead. They won't let women up to the front line trenches because they are too big a nuisance and get in the way of the soldiers and everything."

Miss Gish and her mother go back to New York today.

Public Ledger June 11

Garrick's Final Fortnight

The last two weeks of the spring engagement of "Hearts of the World," the D. W. Griffith photodrama, began yesterday at the Garrick. The picture will be placed on exhibition again at the same theatre early in the autumn.

Record - June 11

"Hearts of the World"—Garrick.

"Hearts of the World," the D. W. Griffith creation at the Garrick Theatre, yesterday, began the last fortnight of the local engagement. Griffith has won a success with "Hearts of the World" comparable with his "The Birth of a Nation," and the new picture, taken on the battlefields of France, is a wonderful stimulus to lagging patriotism. The romance that is the thread upon which the spectacle is built is all-absorbing, and is diversified with humorous touches, and is accentuated by the introduction as essentials for the telling of the tale of experiment of Hun barbarities. Lillian Gish, Dorothy Gish, Robert Harron and others in the cast give a finished and impressive performance.

Inquirer - June 15

DOROTHY GISH AFTER SPY

Heroine of "Hearts of the World" Visits Philadelphia

"Don't ask me to tell you about the horrors I saw over there near the trenches last summer, let me tell you about the horrors I see and hear at home every day—I mean those German spies that are carrying the war right into the United States."

Dorothy Gish, in Philadelphia last night to see the war picture play, "Hearts of the World," in which she is featured, was as thoroughly in earnest as a five-foot high patriot recently returned from France can be, when she declared that "we must fight those crying Germans here at home or it will be twice as hard for our boys to win the war in France."

"I go about the country a great deal, you know," said Miss Gish. "When I am at the Bellevue-Stratford, and everywhere I go I hear rumors of plots to obstruct war work, and schemes to spy out what we are doing to win the war. Now here's a chance for each one of us to do some fighting, for we personally can stop certain people and call them to Uncle's attention to these friends in the Kaiser.

Evening Telegraph - June 11

Remaining Attraction

"HEARTS OF THE WORLD"—Love and war woven into film by D. W. Griffith under the auspices of the British War Office, which supplied the permission; France, which supplied the scenery, and the Huns, who supplied the plot. The Garrick Theatre, until further notice.

Inquirer - June 11

Thousands See 'Hearts of the World'

Capacity audiences were again drawn to the Garrick Theatre where D. W. Griffith's motion film, "Hearts of the World," is being presented. The views of American fighting men, school fighting in France and other war scenes cannot be forgotten.

Evening Bulletin June 11

IN ADDITION to the great rush of attractions at the numerous vaudeville and motion picture houses, which at present have a company of the best amusement division, nothing of an important dramatic or musical comedy production remaining the Forrest Theatre for this week has a certain popularity. The big Bowling Alley of the Forrest [illegible] "Hearts of the World." [illegible]

N. A. June 11

'HEARTS OF THE WORLD' CONTINUES AT GARRICK

Thrilling War Spectacle Reflects Real Spirit of Conflict

"HEARTS OF THE WORLD" at the Garrick, and presently in the throes of the public gaze, is D. W. Griffith's latest war spectacle.

For it is but eight months since Griffith authoritatively announced of his intent to depict, because he was personally on the battlefields for some months gathering experience material. It was as much as any action could show to see people of the United States [illegible] Harron, Lillian Gish, Dorothy Gish, Josephine Crowell, Eric Campbell and other prominent people in their parts in the action that [illegible] The cast is thrilling in a way of which [illegible] is capable.

Press - June 11

GARRICK—HEARTS OF WORLD

[illegible]

Ev. Ledger - June 11

[illegible]

Press - June 15

DOROTHY GISH AT GARRICK.

Dorothy Gish, who in "Hearts of the World" at the Garrick has made a big hit as the Little Disturber, will be in this city tomorrow and will be introduced to the audiences at the afternoon and the evening performances. Miss Gish went to France with her sister Lillian Gish, and with others of the David W. Griffith organization to participate in certain scenes photographed under the direction of Griffith, in the battlefields of France. She took a leading part in the film that she was under direction for a time making her particularly interesting in the moving picture play.

Record June 15

Dorothy Gish at a Visit

Dorothy Gish, [illegible] "Hearts of the World" at the Garrick Theatre, [illegible] Philadelphia [illegible]

Telegraph - June 14

Dorothy Gish to Appear

Dorothy Gish, who is now at the Garrick Theatre in the "Hearts of the World" [illegible]

Public Ledger - June 15

DOROTHY GISH CITES WAR HORRORS; FORSAKES LIMOUSINE FOR TROLLEY CAR

Motion-Picture Star Visits Philadelphia to Play "Like a Real Girl"

"THE people here, for all their giving and working, don't realize what war is and what a veritable cyclone of hate, suffering and grief is going on across the ocean." It was thus that Dorothy Gish summed up the situation abroad yesterday afternoon. Miss Gish spent nearly four months in France posing for "Hearts of the World," the pictures for which were taken within ten miles of the actual line of battle.

Right from the beginning things happened for Miss Gish, whose older sister, Lillian Gish, also a motion-picture star, and Mrs. Gish, their mother, who looks more like their sister than their mother, accompanied her abroad, for she went over on the ship that carried General Pershing, in May of last year, and just as she reached England the air raids began, one of which destroyed the postoffice building.

"We could see the effects of the war as soon as we landed in London," said Miss Gish, "because everywhere were buildings in the course of erection, houses, office and public buildings, upon which work had to be stopped and which were simply abandoned until after the war. The strange part of the bomb dropping was that no bomb touched any of these partially completed buildings, only the finished and occupied buildings being destroyed. This is due to their very low flights.

"From my window in the Savoy Hotel I saw a raid made by seventeen planes, all of which swept so low over the city that I could see distinctly the two men that manned each and the crosses with which they were marked. I saw the bombs dropped and then saw the planes circle about the Parliament buildings, evidently out of bombs, because they turned shortly and retreated. We heard later that the King and Queen had left for France that day with an escort of 100 planes. It was thought in London that some spy had communicated this information, and with the aerial guard out of the way this large number of planes descended on the city.

"And it is this spy system that America does not realize nor appreciate. Abroad persons know that America is honeycombed with spies. In England they have a splendid system of not talking about the spies they capture, but just putting them where they never will spy again. It is done very quietly, none hears anything about it, but there is a spy less every time one is caught.

"But one's nerves! The life abroad is so hard on them that I was almost a wreck, while mamma shook like a leaf. I am sure that if we had stayed a week longer she would have had a veritable case of shell shock. She looked as if she had palsy and positively could not keep still. But for me New York has not been much better, for I've not been able to sleep there in the last five nights for fear of the air raids every one says are imminent."

Miss Gish has seen so much of suffering and trouble and has had her sympathies played upon by the things she saw abroad that she wanted a little playtime yesterday. She did not even want an automobile to drive her about town. "I want to be just plain girl for a little while," she said, rather tiredly. "I'm tired of being petted out as a celebrity, as one of the fabulously paid motion-picture stars, and I'm tired of being whisked here and there in limousines. I want to ride in a trolley car." Ever since she was a little girl she has wanted to see into the heart of things, "to see what makes the wheels go round," as she put it. So she decided upon a trip to the plant of the Curtis Publishing Company, because she wanted to see where her Saturday Evening Post and Ladies' Home Journal came from and "how" they came.

By Public Ledger Staff Photographer

MISS DOROTHY GISH

After she had visited the cafeteria, rest rooms, recreation hall and had dropped into the hospital and interviewed the trained nurse, Miss Gish turned impulsively to her mother and said, "Mamma, I'd like to leave the 'movies' and come here to work. All the things I've heard of poor working girls are wrong. They are rich to have all this!"

The horrors that she has seen, the harrowing experiences through which she has been, have not dulled Miss Gish's love of the beautiful in attire and she presented an attractive appearance in her tailored suit of lustrous black satin made with a narrow skirt with long flying panels, front and back, finished with tassels in silken fringe, and French cuff, with cuffs underline, beneath which spread a triple ruffle of the satin.

Telegraph - June 15

Gerrish Continues Griffith Film

David W. Griffith's romance of the war, "Hearts of the World," is continuing to crowded houses at the Garrick, but, nevertheless, the final week of its season is announced, beginning June 22, in order to bring back the picture for a fortnight's engagement.

"Hearts of the World" has a cinematic history of its own, certainly the picture is a long story with the producer, in the midst of many months of photographing the pictures, and then, after the photographs had been taken, the cutting of the film, which was a long and tedious task. Mr. Griffith's assistants, who had been with him in his Fifth Avenue home, in the preparation, the picture required patient months of the cutting, and, as an artistic job, it was as fine a piece of work as any of the productions of Griffith at his best.

GARRICK THEATRE SAMUEL F. NIXON, Managing Dir. Sam'l Nixon-Nirdlinger, Bus. Mgr.

NEXT WEEK POSITIVELY LAST WEEK

Greatest Success Ever Scored in Philadelphia

D. W. GRIFFITH'S

SUPREME TRIUMPH

HEARTS OF THE WORLD

THE SWEETEST LOVE STORY EVER TOLD
A ROMANCE OF THE GREAT WAR

DAILY MATINEES, 25c TO $1.00

EVENINGS AND SATURDAY MATINEE, 25c TO $1.50

FINAL PERFORMANCES (UNTIL FALL) SAT., JUNE 22

NOTE "HEARTS OF THE WORLD" WILL RESUME ITS PHILADELPHIA ENGAGEMENT IN SEPTEMBER.—D. W. GRIFFITH.

Evening Ledger June 15

GARRICK — "Hearts of the World," David W. Griffith's elaborate motion picture. The film presents a love story against a background of war, for which actual scenes were photographed by the producer on the French battlefront. The cast includes Dorothy and Lillian Gish, Bobby Harron and George Fawcett.

Dorothy Gish Attends Griffith Film

Dorothy Gish, who is seen as "The Little Disturber" in the David W. Griffith picture, "Hearts of the World," at the Garrick Theatre, paid a visit to Philadelphia yesterday. She attended the matinee and evening performances at the Garrick and was introduced to the audience. Miss Gish has a fund of reminiscences of the battlefields of France, for, with Griffith, her sister Lillian, Robert Harron and others of the cast, she spent many months near the front while the picture was in the making. Miss Gish, it was announced recently, is soon to become a film star in her own right.

Telegraph - June 15

GRIFFITH FILM ONCE STRETCHED 25 MILES

Sleepless Days and Nights Spent in Cutting Length Down to Screenable Size.

Apparently, motion picture producers who deal only with gigantic undertakings have temperaments and souls. The report comes that Griffith, working over the arrangement of his "Hearts of the World," spent sleepless nights and seemingly unending days of mental torture over the necessary cutting of his precious film. When it is known that Mr. Griffith actually "shot" more than 25,000 feet of film, the sacrifice he made to get his production down to an evening's entertainment may be imagined. Perhaps Mr. Griffith's experience may be best understood in his own words.

"When I returned to America last Wednesday," he says, "I brought with me enough film to reach a distance of 25 miles. Condensing more than 25,000 feet into a reel during the eighteen months that our company was abroad. The task involved in shooting the picture without the twenty I have ever known.

Of the thousands of feet of film exposed in this work, it was, of course, impossible for me to use more than enough to make an entertainment of some three hours. This required about 12,000 feet. As my friends are aware, the suffering I endured during the long days and nights that my camera was and I spent in cutting this great picture, particularly, from one of those disorder has caused me a deep of black from my eyes, and I speak literally in saying that in the cutting room I was in the darkest wilderness I have ever been in. I spent days and nights in the cutting room, and I spent days and nights in the cutting room, and I spent days and nights in the cutting room.

Bulletin - June 15

"Pershing's Crusaders" to Continue—Last Week of "Hearts of the World"—Vaudeville and Pictures—Grand Opera at Academy.

OWING to the fever with which it has been received at the Forrest Theatre, the United States Government's film production, "Pershing's Crusaders," will be continued another week, the engagement being extended beyond to close next Saturday evening. Next week also will be the last of the D. W. Griffith film presentation, "Hearts of the World," at the Garrick, where the production in some respects has been adjudged the most remarkable put forward by the motion picture art. The work of the motion picture of "Hearts of the World" is unique in the history of the motion picture art. It is a production of a type which is unknown to the public generally, and, as a work of art, it is a production of the highest order. It is a production of the highest order. It is a production of the highest order. It is a production of the highest order.

Press – June 16

BIG STARS FIRST SAW "HEARTS OF THE WORLD"

That was a wonderful night when W. Griffith's newest production, "Hearts of the World," now at the Garrick, was shown for the first time to any public at the Clune Theatre, in Los Angeles. It was in that city, out on the "lot" occupying two blocks of ground and about a block from the Griffith studio, on Sunset Boulevard, that the finishing touches were given to a production which had been eighteen months in the making, and to a large extent, photographed on the battlefields and in the war zone of Flanders.

The lobby of the theatre was a mass of beautiful flowers, with a wonderful piece marked "From the boys," and intended for Griffith, himself. Out in California flowers are so plentiful that often they do not gain the appreciation that is felt for them in Philadelphia, but that special gift for the producer of "Hearts of the World" was generally an object of admiration.

Of course, Lillian Gish, Dorothy Gish, their mother, Robert Harron, and the other important actors in the picture were present. Lillian wore an evening coat of white velvet with a white fur collar hanging low. Her gown was of the color of the orchids that she wore at her waist, and there was a silvery veil that won many an admiring and approving glance.

Just that week Dorothy had celebrated her birthday and she came to the theatre in a gorgeous lavender and gray evening coat of chiffon, with attractive squirrel trimming. That coat was a gift from Lillian. Her gown was of lavender taffeta. The girls were seated in the parquet with their mother. Nearby was Harron, quite winning every feminine heart, but unpretending in his manner and concerned only with looking at the picture.

It seemed as though the entire motion picture world had contributed its celebrities for the evening. Mary Pickford was a dream of loveliness as she sat in a box, and round about were such well-known artists as Bessie Barriscale, Blanche Sweet, Mildred Harris, Seena Owen, Alma Rubens, Howard Hickman, the Robert McKims, Constance Talmadge and Frank Keenan. There was absorbed attention on the part of the entire audience—which left no seat unoccupied and which overflowed wherever there was standing room. Soldiers, sailors and others in the service were among the onlookers, and cheer after cheer greeted the story as it was revealed.

The enthusiasm reached its height when, at the conclusion of the presentation, Frank Keenan, a star of first importance in motion pictures and also a remembered star of the spoken drama, arose to call for "three cheers for Griffith." Of course the producer had to make a speech—there was so insistent demand and of course everybody had a perfectly splendid time.

GEORGE FAWCETT. (FILM) GARRICK

Ledger – June 16

Robert Harron in "Hearts of the World" Garrick (Photoplay)

Finale of "Hearts of the World"

This is the concluding week of the engagement of "Hearts of the World" at the Garrick. The success of this David W. Griffith production has been great, and it is the expectation to bring the picture back to this city in the early autumn. It is a moving story that is told, with romance the outstanding feature, but with war conditions at the front exemplified in the action and with many of the scenes taken on the actual battlegrounds.

In Dir – June 16

A FILM OF BATTLEGROUNDS

Lloyd George Praises Object Behind "Hearts of the World"

The greatest statesman of England today is David Lloyd George, Prime Minister and Premier of the War Cabinet which directs the participation of Great Britain in the campaign against autocracy and in defense of civilization.

Upon his shoulders rests the burden of directing the destinies of five million men of the British Army, of exercising supreme control over the great destinies of the English Navy, which is the bulwark of the kingdom and which is the outpost of the defenses of the United States against aggression by sea.

Busy as this man is, with demands upon every second of his time with admirals, generals, Ambassadors, statesmen, leaders of Parliament, members of the House of Lords, emissaries from the King, with a thousand and one persons anxious to interview him upon important matters, Lloyd George set aside a large part of a busy morning, eighteen months ago, to receive David W. Griffith in his private office at 10 Downing street. Mr. Griffith was accompanied by Lord Beaverbrook, who arranged the meeting.

Mr. Griffith had come to London to ask official permission to visit the battlefields of France in order to secure material to use in the wonder story of the war, "Hearts of the World," which he planned to stage with the great war as a background.

For more than one hour he discussed the situation with Mr. Griffith, heard Lord Beaverbrook enthuse over the story. When all was agreed upon Mr. Griffith was formally commissioned by the British Government to visit the battlefields of France when the full resources of the British and French Governments and their armies had been placed at his disposal to aid him in his great work. David Lloyd George took Mr. Griffith by the hand and said, cordially:

"You will do this to aid humanity. The idea back of your splendid story is a message to civilization that the fight will not be in vain. Let me be the first to predict that when you have completed your labors you will have produced a masterpiece which will carry a message around the world—a story which will inspire every heart with patriotism, with love of country, with the great cause for which the civilized nations of the world are now fighting in France. This, Mr. Griffith, is the greatest and most wonderful task you have ever attempted. God speed you in your great work, and grant that you may accomplish your desires."

AT THE GARRICK

This is the concluding week of the engagement of "Hearts of the World" at the Garrick. The success of this Griffith production has been tremendous and it is the expectation to bring the picture again to the Garrick in the early Autumn. A vital story that is told, with romance as the outstanding feature, but with war conditions at the front actually pulsed in the action and with many of the scenes taken on the actual battlegrounds. Griffith went to France with his company of principals, including Lillian Gish, Dorothy Gish, Robert Harron, Ben Alexander, Kate Bruce, George Fawcett and Erville Alderson. They braved actual shrapnel and Griffith himself was injured in the cast. "Hearts of Oregon" was the only photographed and the participation of tanks in an attack of the forces of Germany and of thousands of soldiers are revealed. The little people are taken under protection of the British War Office. Number 10 Downing Street, the home of the Premier, is shown, the Premier himself, the King, the Queen, the Prince of Wales, the Premier and his family, the Prince of Wales with his father and mother, the Premier and his family, the Prince of Wales with his father and mother, the Premier and his family, the Prince of Wales with his father and mother

Record - June 16 - 1918

WHEN WAR IS OVER MEN WILL THINK

They Will Remember the Discomforts of Trenches and Will Forget Any Glamor.

ARMY AT PEACE AND WAR

Hero Is a Speck in a Mighty Picture—A Grain of Sand on a Stretch of Beach.

"After the war is over," said David W. Griffith, who, spending months in the trenches, produced the soul-stirring romance, "Hearts of the World," now at the Garrick Theatre, "the farmer boy of Germany may go back to his post of honor at the palace gate; he may wear the gleaming cuirass; his sabre may flash as of old—but things will not be the same as in the time of his early romance, when he was taken from the plow and was given a taste of the elegancies of the imperial household. For, after the war, that boy, become a man, will remember the crawling vermin of the trenches. When he is parading behind a military band—if it should so happen that military bands will be permitted to continue—he will remember how, on another occasion, he was escorted into a trench that crawled with lice and gave forth reeking, vile odors, a trench horrible with filth and mud. Never again can a military band or the trappings of a soldier on dress parade make him feel romantic about the business of making war. His life as a soldier in the war was that of an underpaid ditch digger, overworked and with the unrelenting fire of exploding shrapnel to harass him and to threaten him constantly with annihilation. Of course if he is injured permanently he has not the opportunity to return to the army body, but no matter what may happen to him, when he returns to his home all the glamor of the army has gone. The magnificence of maneuvering armies has passed. He recognizes the fact that the army at peace and the army at war are as far apart as the poles. Even the awful grandeur of the artillery duels of the past has been eliminated. The modern gunners usually do not know at what target they are shooting. The courier with the foaming charger of other wars is now a desk telephone. There are still gallant charges, but they are wholly different. The Othello of tomorrow as he relates his exploits to his Desdemona may be imagined as telling how he led a charge against the enemy.

"'And did it win the battle?' the wondering Desdemona will inquire.

"And the truthful Moor will reply: 'Nay; there were 5000 or more charges made along the 500 mile front today and mine was one of them.'

"It is all too big—too vast. The hero of the war is lost. His deeds of heroism have been swallowed up in a maelstrom. He is a speck in a mighty picture. He is a grain of sand on a stretch of beach. That is not the stuff upon which the war monster can feed with safety. With atrocities gone and with photoplayers gone, the war monster is due for a slim diet."

* * *

—This is the concluding week of the engagement of "Hearts of the World" at the Garrick Theatre. The success of this David W. Griffith production has been tremendous and it is the expectation to bring the picture again to this city in the early autumn. It is a tremendously vital story that is told, with romance as the outstanding feature, but with war conditions at the front exemplified in the action and with many of the scenes taken on the actual battleground. Griffith went to France with his company of principals, including Lillian Gish, Dorothy Gish, Robert Harron, Mrs. Gish, George Fawcett and little Ben Alexander. They braved exploding shrapnel and Griffith himself was injured in the arm. Charges of troops over the top were photographed and the participation of tanks in onslaughts, of all sorts of devices and of thousands of soldiers are revealed. The battle scenes were taken under auspices of the British War Office. The causes that led up to the war are shown—the meeting of the English Parliament on the eventful night when the vote was cast for war; the session of the French Senate voting upon the declaration of war; the session of the Cabinet awaiting the fatal hour when the ultimatum to Germany would expire. These scenes come as a prelude—then the great drama begins when the German hordes enter France. Ruthless destruction of property, the treatment of young girls who fall into the hands of the Germans, the whole culminating with the arrival of the American troops, with a hint of future happiness for those who endured the struggle, are presented. But "Hearts of the World" is drama rather than propaganda. The picture was 18 months in the making.

"Hearts of the World" is shown each afternoon beginning at 2.10 and each evening at 8.10. A large orchestra plays a score that is replete with delightful melodies and that furthermore accentuates each incident as it is depicted.

* * *

N. A. June 18

'HEARTS OF WORLD' BEGINS LAST WEEK AT THE GARRICK

War Photoplay Has Proved Strong Attraction to Theatergoers

This is the last week of "Hearts of the World," the big Griffith photoplay which has been attracting audiences to the Garrick Theater. This film, as the reviewers agreed, is the best effort of the famous producer since his "Birth of a Nation." It takes the great war as its theme and shows actual views of fighting in the front-line trenches in certain portions of its action.

Holding the war scenes together, in telling fashion is a charming and simple love-story of genuine quality. It is a tale of an American artist caught in Paris at the time of the outbreak of the war, who enlisted in the French army and ultimately saved the girl of his choice from the hands of the Germans.

Strong dramatic action characterizes this film as most of those which have come from Mr. Griffith. Lillian and Dorothy Gish and Robert Harron take the leading roles.

Telegraph - June 18

DOROTHY GISH in "HEARTS of the WORLD" (Film) GARRICK

Inquirer - June 18

AT OTHER HOUSES

David W. Griffith's greatest film, "Hearts of the World," with its scenes from the actual battlefields of Europe, began its final week at the Garrick Theatre yesterday.

Press - June 18

GARRICKS—"HEARTS OF WORLD."

David W. Griffith's patriotic production, "Hearts of the World," entered on its last week of the present run at the Garrick. Two performances are given daily. "Hearts of the World" is primarily a love story which becomes submerged in the war. There are thrilling episodes of fighting between the German invaders and the French and British for the possession of a village. Much of the material for these episodes was photographed in the field and among the trenches.

Ledger - June 18

Last Week of Feature Pictures

"Pershing's Crusaders," the series of motion scenes showing every activity of the American army and navy at home and abroad, began the final week of their showing last evening at the Forrest.

D. W. Griffith's production, "Hearts of the World," which has enjoyed an exceptionally successful engagement at the Garrick, also is in its last week. It is said, however, that this photodrama of the great war will be seen again here early in the fall.

Record - June 18

Attractions That Remain.

"Hearts of the World," the D. W. Griffith creation at the Garrick Theatre, is still in the height of success. However, it has been decided to withdraw the picture at the end of this week and it returns and it is Philadelphia in September. The story is a romance with the world war as a background, and Griffith, in order that there should be convincing reality, took his company of players abroad, into the trenches of France and had much of the action photographed there. Lillian Gish, Dorothy Gish, Robert Harron and others of the company to splendid work and the picture gives a new vivid idea of the remarkable strength which has to Europe.

Ev. Ledger - June 18

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Record June 16

Telegraph June 18

Remaining Attractions

"PERSHING'S CRUSADERS"—First of the official war films taken by the United States Government. The "reel" shows our Army and Navy at home and abroad. Second week at the Forrest. "HEARTS OF THE WORLD"—D. W. Griffith's sensational photoplay focussed in France with the great war as a background. Shown for the last time upon its final week at the Garrick.

Boston Post 6/24/21

The Story of the Movies

The History of the Screen and the Strange Marvels Achieved —The Stars of Filmdom—Told in Pictures and Story

No. 87—Dorothy Gish in "Hearts of the World."

There were scores of movie plays with the Great War as background, but no other seen while the guns were roaring made quite as deep an impression as David W. Griffith's "Hearts of the World." Other producers made over some of California into semblances of Northern sections of Belgium and France, but the battle scenes in "Hearts of the World" were actually photographed on the front. Griffith had secured permission from Lloyd George to work with the embattled armies and he acted as one for Billy Bitzer, his cameraman, Lillian and Dorothy Gish, Robert Harron and a few others of his actors. For the other parts he found plenty of French men and women.

This is one of the films that will probably be revived more than once to recall to later generations the horror and the tremendousness of modern war, but it is difficult to see how its future reappearance can possibly be as dramatic as was its first showing. For it was first unrolled at the very height of the German onslaught in the spring of 1918, when Gough's lines had caved in and the British were struggling frantically to patch up the terrible holes that had been battered in that dike of men. As the picture was shown here and there throughout the country, the holes were patched but other German onslaughts followed and the French front in turn collapsed. The imaginative spectator who saw "Hearts of the World" felt that he was looking on at the supreme struggle being fought out on the western front, and when he saw the war-ravaged village recaptured by the troops of the allies, it seemed less a play than a realization of his hopes.

The photo drama itself was a simple enough love story with the war as an immense background. "The tale concerns the people to whom war came, rather than war itself," said Mr. Griffith at the time. Lillian Gish and Robert Harron were The Girl and The Boy, grown up children of two American artists who were painting in a little French village when they were caught in the German tornado. The spectators saw the hamlet in its peaceful loveliness, watched its simple folk grow worried and frightened and defiant as their anxiety increased and then saw them tortured almost beyond endurance by their captors. It was so intense in its revealment of human suffering that there were audible sighs of relief when Dorothy Gish, in her role of a gamintish street singer, appeared with her impudent smile to make the audiences forget for a moment the tragedy of The Girl and The Boy and the French inhabitants.

The most dramatic scene was that of the young lovers caught in a room of the village inn with a brutal German officer hammering at the door for admittance. With him was a squad of soldiers who finally began to batter down the door. The end found at hand. The Boy held his revolver pointed at the heart of the girl he loved, ready to shoot when the door gave way. And then the little street singer hurled a grenade among the Germans and the lovers were saved. Later pictures showed the relief of the village by allied troops; and the final scenes, bringing a quickening of the blood to spectators, showed the arrival of the first American soldiers in the battle area.

The photoplay was chiefly memorable for the vividness of its war scenes. The French troops marching away to the front, lumbering tanks rolling out and spitting fire, the trenches, German soldiers crowding along a road in the moonlight, refugees streaming in despair over another road, huddled soldiers lashed by rain, companies going over the top—these were unforgettable pictures that will again be seen upon the screen to show the children of today what the war was like.

Tomorrow's Picture—Gloria Swanson in "The Pullman Bride."

CLIPPING FROM 7-9-21

Winnipeg (Man) Bulletin

'HEARTS OF WORLD' BACK AT ALLEN

One of D. W. Griffith's Masterpieces, With Magnificent Scenario and Fine Cast.

Beyond question D. W. Griffith has the gift of generalship. He understands to an extraordinary degree the handling of great masses of human beings, and can extract the maximum in pictorial effects from huge units of action.

On the other hand he has the temperamental finesse which never overlooks the value of the smallest detail, the finest shade of facial expression, or the significance of dress or the smaller aspects of camera mechanism, and studio lighting.

"Hearts of the World," which is intimately linked with past war conditions in Europe—many scenes having been made in France and England—will be shown at the Allen theatre next week. Its background is the great war. David Lloyd George commissioned Mr. Griffith to make this wonderful production under the auspices of the British government.

The Scenario.

As is usual with him, Mr. Griffith has used a scenario. It is credited to M. Gaston de Tolignac, which adeptly interrelates a chronicle of personal fortune and adventure, with the scenes that carry out the picture's larger intention, which is the depiction of war, and most particularly the realization of the spirit and glory of France. In the beginning in the France of the years just preceding the war, we see the growing romance of a youth and a maiden and a tranquillity broken most seriously only by the incidents of the youth's beginning career as a writer, or by disputes in the garden as to the proper methods of laying sod. To the Boy and the Girl (Robert Harron and Lillian Gish) are added, as principal personages, the Little Disturber (Dorothy Gish), and Monsieur Cukoo (Robert Anderson) who ineffectually lays siege to the heart of the Little Disturber and then wins her "on the rebound." There is, too, the village carpenter (George Fawcett) and a German tourist, Von Strohm (George Siegman) with a suspicious interest in topography and foundations. At the moment of the betrothal of the Boy and Girl, comes war.

The Story Develops.

Cuckoo, the carpenter, and the Boy are comrades in arms, and their regiment is in the sector opposite their home. Here follows a series of real battle scenes, bona fide incidents caught by Mr. Griffith and his camera men on the firing line. They represent the retirement of the French before the German onslaught, and the occupation of the village by the enemy. The women are put to work in the field, and miscellaneously forced to do the invader's will. The Girl has seen the wreck of her home in the bombardment, and the death of her kin. She wanders distracted, stumbles upon the Boy lying wounded, and in her delirium she supposes him dead. In the comparative safety of the village inn she and the "Little Disturber," now comrades, live wretchedly and precariously, while other vivid scenes show the anguished refugees on the highway, or in the doubtful haven of cellars and church vaults. The Boy meanwhile penetrates the German lines and reveals himself to the Girl.